THE UNIVERSITY
OF ILLINOIS
LIBRARY

NOT TO BE
TAKEN FROM THE
~~ARCHITECTURE~~
~~BUILDING~~

THE UNIVERSITY
OF ILLINOIS
LIBRARY

720.6
RI
ser. 3
v. 35

**CENTRAL CIRCULATION BOOKSTACKS**

The person charging this material is responsible for its renewal or its return to the library from which it was borrowed on or before the **Latest Date** stamped below. **You may be charged a minimum fee of $75.00 for each lost book.**

**Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.**

TO RENEW CALL TELEPHONE CENTER, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

APR 17 1997

BUILDING USE ONLY

APR 17 1997

BUILDING USE ONLY

APR 24 1997

APR 24 1997

When renewing by phone, write new due date below previous due date. L162

# THE ARCHITECTURAL JOURNAL
## BEING THE JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

VOLUME XXXV—THIRD SERIES

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

NOVEMBER 1927—OCTOBER 1928




VOLUME XXXV—THIRD SERIES

LONDON: No. 9 CONDUIT ST., REGENT ST., W.1

1928

RI
ser.3
v.35

# Index to Volume XXXV. Third Series

A.A.S.T.A., Tours Abroad by the [O. H. Cooke], 271.
Abbott, E. R.: The Preservation of London Squares, 199.
Abercrombie, Professor Patrick: The Preservation of Rural England, 584.
Acoustics of Building [Hope Bagenal], 419.
Acoustics Research, 154.
Adams, Maurice B.: Drawings presented to the Library, 55; The late William Woodward, 81; Towards a New Architecture, 305; Chinese Pagodas, 493, 611.
Adkins, J. Standen: Chinese Pagodas, 567.
Adshead, Professor S. D.: Ancient Bridges, 335; Representative on C.P.R.E. Committee, 343; Is Architecture still the Mother of the Arts? 649.

ALLIED SOCIETIES—
Aberdeen Society of Architects, 370.
Berks, Bucks and Oxon Architectural Association, 370, 461. Berkshire Architectural Society, 426.
Birmingham Architectural Association, 313, 573.
Bombay Architectural Association, 651.
Devon and Cornwall Architectural Society, 371.
Essex Society of Architects [D. N. Martin-Kaye], 23, 200, 272, 313, 316, 534; (West Essex Chapter), 314, 342, 426, 461, 534.
Gloucestershire Architectural Association, 201.
Hampshire and Isle of Wight Architectural Association, 615.
Leeds and West Yorkshire Architectural Society, 80, 237, 314, 372, 573.
Liverpool Architectural Society (Incorporated), 272, 426, 570.
Manchester Society of Architects, 111, 505.
Norfolk and Norwich Association of Architects, 569.
North Wales Architectural Society, 570.
Northamptonshire Association of Architects, 651.
Northern Architectural Association, 238, 313; Tees-side Branch, 272.
Nottingham and Derby Architectural Society, 426.
Scotland, The Incorporation of Architects in, 314, 461.
Sheffield, S. Yorkshire and District Society of Architects and Surveyors, 461.,,
Singapore Society of Architects, 655.
South-Eastern Society of Architects, 534, 655.

ALLIED SOCIETIES—*contd.*
South Wales Institute of Architects, 570; Central (Cardiff) Branch, 112, 272, 273, 315, 343; (Eastern Branch), 374; (Western Branch), 315.
Wessex Society of Architects, 343.
West Yorkshire Society of Architects, 505, 651, 720.
York and East Yorkshire Architectural Society, 274, 427.
Allied Societies' Conference, 653.
Allison, Sir Richard: Stone Preservation and Decay, 293.
American Building Methods, The Latest [Harvey Wiley Corbett], 207, 222, 223; [Major Barnes], 220, 223; [Dr. Raymond Unwin], 220; [Ernest J. Brown], 222; [Herbert Welch], 222; [H. V. Lanchester], 222; [H. J. Rowse], 222; [J. Murray], 223; [Irving Bush], 223; [Percy J. Weldram], 227.
Andrews, Francis B.: Lettering Charts, 610, 646.
Annual Report of the Council, 383; Board of Architectural Education, 388; Art Committee, 395; Literature Committee, 397; Practice Committee, 399; Science Committee, 402; Architects' and Builders' Joint Consultation Board, 405; Architects' and Operatives' Joint Consultation Board, 405; Competitions Committee, 406; Conditions of Contract Committee, 407; London Building Acts Committee, 407; R.I.B.A. Registration Committee, 408; Thames Bridge Conference, 409; Town Planning and Housing Committee, 410; Finances, 411, 412-418; Report of Honorary Auditors, 411; Discussion at Annual Meeting: [Charles Woodward], 498; [H. D. Searles-Wood], 498; [E. H. Woodcock], 498; [E. Stanley Hall], 498, 502; [John Hunt], 498; [W. E. Watson], 499, 501; [Major H. C. Corlette], 499, 501; [A. C. Walker], 500; [J. Douglas Scott], 500; [H. V. Lanchester], 501; [Bernard Dicksee], 501; [Francis Hooper], 501; [Walter Tapper], 502; [J. Ernest Franck], 502; [Gillbee Scott], 502; [C. McArthur Butler], 503; [Ian MacAlister], 503; Attendances at Council and Standing Committee meetings, 462.
Ansell, W. H., 573.
Antoninus and Faustina, Rome, Temple of [H.V.M.R.], 103.
Arbitrators, The Institute of, 653.
Architects and Advertising [W. E. Watson], 189.
Architects and the Church Restoration Company [Percival M. Fraser], 369, 425.
Architects and Surveyors Approved Society, 374, 728.
Architects and Surveyors, Fees of [Sir Banister Fletcher], 460; [W. E. Watson], 460.
Architects' Benevolent Society: Scheme of Insurance, 60, 88, 116, 156, 204, 320; [Maurice E. Webb], 341, 348, 380; [Annual Report], 503, 508, 540, 572, 576, 620, 664, 696, 728.
Architects, Engineers and Surveyors' Defence Union, Ltd., 114, 467.
Architects in Practice, Refresher Courses for, 26, 723.
Architects, Lesser Known [Ronald Topham], 493.
Architects, Master Craftsmen and Specialists, 653.
Architects, Register of, 26.
Architects' (Registration) Bill, 149.
Architectural Association, The, 376.
Architectural Education, Board of, 155, 239.
Architectural Mysteries [Lord Riddell], 523.
Architectural Practice, The Handbook of [W. E. Watson], 192.
Architectural Club, The Resignation of Mr. J. C. Squire, 308; [J. Elder-Duncan], 568.
Architecture: Is it still the Mother of the Arts? [Professor Beresford Pite], 648; [Walter Bayes], 649; [Professor S. D. Adshead], 649; [R. H. Wilenski], 649; [Alfred Thornton], 649; [C. F. A. Voysey], 650.
Architecture, Methods of Interesting School Children, 654.
Arthur, Col. J. M.: Conditions of Contract, 590.
Artists' General Benevolent Institution [H. P. Cart de Lafontaine], 189.
Ashley, H. V.: Conditions of Contract, 588.
Ashmead, A. H.: The late James Hine, 617.
Atkinson, Mr. Robert, on Architectural Books [R.D.], 228.
Ayris, H. E.: Conditions of Contract, 590.
Ayrton, Maxwell: Modernism in Architecture, 517.

Bagenal, Hope: Acoustics of Building [review], 419.
Baker, Sir Herbert: The Government Offices of Pretoria and the New Delhi, 63, 77; Modernism in Architecture, 521.
Bamboo Rods [W. B. Hopkins], 532; [William Davidson], 567.
Barnes, Major Harry: The Latest American Building Methods, 220, 223; R.I.B.A. Form of Building Contract, 235, 429.

679939

Bartlett, Arthur: Decorative Plaster Work in Great Britain [review], 20; The Late Rev. G. Herbert West, 25; Modern Plasterwork Design [review], 270.
Bath, A Walk round [Mowbray A.Green], 591.
Bayes, Walter: Is Architecture still the Mother of the Arts? 649.
Beetle, Death Watch [Chas. B. Flockton], 23; [G. E. Charlewood], 78.
Bennett, T. P.: R.I.B.A. Prizes and Studentships, 141.
Benslyn, W. T., 618.
Bill, Edward R.: The Paving of the Parthenon, 307.
Bilson, John, 156.
Birnstingl, H. J.: Report of the Birmingham Civic Society [review], 20.
Blomfield, Sir Reginald: Burlington Architectus, 45. MODERNISM IN ARCHITECTURE, 512, 522; Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, 545; reappointed Member of the Fine Art Commission, 650; the Menin Gate, 688.
Bricks, Standard Size of, 57.
BRIDGES, ANCIENT [G. H. Jack], 323, 337; [Henry M. Fletcher], 333; [Sir Henry Maybury], 334, 337; [C. R. Peers], 334; [A. R. Powys], 335; [Professor S. D. Adshead], 335; [Sigismund Goetze], 336; [H. V. Lanchester], 336; [J. S. Wilson], 336; [H. E. Stilgoe], 337; [Gilbert Jenkins], 337.
Bridges [Sir E. Owen Williams], 296.
Bridges, Designs for, 316.
Building Students and Architectural Education, 654.
Briggs, Martin S.: Architecture [review], 77; German Baroque Art [review], 187.
Brodie, C. H.: Conditions of Contract, 590, 646.
Brown, Ernest J.: The Latest American Building Methods, 222.
Brown, J. M. C.: Edwin Dace Brown, 25.
Buckland, Herbert T.: R.I.B.A. Form of Building Contract, 230.
Bullding Contract, Standard, 191.
Building Trades, Lectures to Workers, 26, 154, 156, 239, 278, 466; Bridges [Sir E. Owen Williams], 296.
Building Materials, The Decay and Preservation of, 311.
Buildings, The Cubing of, 278, 573.
Burlington Architectus, Part II [Fiske Kimball], 14; [Sir Reginald Blomfield], 45.
Bush, Irving: The Latest American Building Methods, 223.
Butler, A. S. G.: The Alfred Stevens Drawings, 51; Towards a New Architecture [review], 269; The Work of Temple Moore, 491.
Butler, C. McArthur: Informal Discussions at Business Meetings, 111; The R.I.B.A. Annual Report, 503.
Cart de Lafontaine, Lt.-Col. H. P. L.: International Congress at Amsterdam, 114; The Artists' General Benevolent Institution, 189; Franco-British Union of Architects, 495; Honorary Corresponding Member of the American Institute of Architects, 614.
Cave, Walter: American Architecture of the Twentieth Century [review], 21; Terra-cotta and Brick Pavements in Italian Art [review], 305.
Chapman, Eric W.: The Manor House of North Derbyshire, 699.
Charing Cross, The Proposed New Bridge at, 106, 311, 423, 496, 647.
Chartered, Limited Liability Companies and Use of Designation, 57.
Charlewood, G. E.: Death Watch Beetle, 78.
Chemistry, Jubilee Celebration of the Institute of, 156.
Chester, H. W.: Modernism in Architecture, 519.
Children, Christmas Holiday Lectures for, 83, 114; (F. R. Hiorns), 148, 154, 572.
Chivers, Alderman Cedric: Speech at the R.I.B.A. Conference Banquet, 597.
Cholmeley, R. F.: Vote of Thanks to the President, 174.
Competitions: Wimbledon, Proposed Town Hall and Municipal Buildings, 31, 59, 85, 154; Seaton Urban District Council Lay-out, 31, 59, 85, 115, 167, 203; Concrete Houses, 31, 59, 85, 538, 575, 619, 663, 695; Leeds Colony for Mental Defectives, 31, 59, 85; Peterborough, Narrow Street Improvement, 58, 85, 115, 167, 203, 243, 280; Manchester, Municipal College of Technology, 58, 85, 115, 167, 203, 243, 280, 320, 346; Birkdale, Proposed New Senior Elementary School, 85, 115, 167, 203, 242, 280, 319, 346; Whitby Urban District Council Lay-Out, 85, 115, 167, 203; Shakespeare Memorial Theatre, 145; Wieltje, 50th (Northumbrian) Divisional Memorial, 167, 203; Birmingham Civic Centre, 243; Columbus Memorial Lighthouse, 277, 617, 695, 727; Rickmansworth Park School, 279, 319, 346, 379, 431, 467, 507, 538, 575, 619, 663; Keighley, Proposed Open-air School, 379, 431, 467, 507; Southampton, Proposed New Town Hall, 346, 379, 431, 467, 507, 538, 575, 619; Lewisham, Proposed Town Hall, Shops and Offices, 347, 379, 431, 468, 507, 538, 575; Design for a Garage, 428, 572, 695, 727; Exmouth, Entertainment Pavilion, 575, 619, 663; Bromwich, New Elementary School, 694, 726; Leeds, Public Baths and Wash-house, Armley, 695, 726; Newport, High Street Improvements, 695, 726; Bacup, Rawtenstall and Haslingden, Town Planning Scheme, 695, 726; Christchurch Art Gallery, 695, 727; High Bonnybridge U.F. Church, 695, 727; Dovercourt Band Pavilion, 726; Ellesmere Port, Proposed Municipal Buildings and Market Hall, 727; R.I.B.A. Competition for Design for Aerodrome, 727.
Competitions, 343; Assessors' Awards, 277, 316.
Conference, British Architects, 154, 345, 579, 653; [Speech by the President], 579; The Preservation of Rural England [E. Guy Dawber], 580, 585; [Professor Patrick Abercrombie], 584; [T. R. Milburn], 584; [P. F. Warren], 585; [J. L. Fouracre], 585; [E. Stanley Hall], 585; [Walter Tapper], 585; Conditions of Contract [W. E. Watson], 585, 590; [H. V. Ashley], 588; [Percy Thomas], 589; [T. Taliesin Rees], 589; [Col. J. M. Arthur], 590; [G. C. Lawrence], 590; [T. Falconer], 590; [H. A. Dickman], 590; [H. E. Ayris], 590; [C. H. Brodie], 590, 646; A Walk Round Bath [Mowbray A. Green], 591; The Conference Banquet [Alderman Cedric Chivers], 597; [Madam Sarah Grand], 598; [Sir Harry Hatt], 598; [Maurice E. Webb], 598; [Percy E. Thomas], 599; [Thomas Overbury], 599; [Fred. E. Weatherly], 599; [Walter Tapper], 599; Notes on Visits, 600; The Conference Reviewed [Percy E. Thomas], 602; List of Members, 602.
Construction, Notes on Alternative Methods of, 197.
Contents: 12, November, 1; 26 November, 33; 10 December, 61; 24 December, 89; 14 January, 117; 28 January, 169; 11 February, 205; 25 February, 245; 10 March, 281; 24 March, 321; 14 April, 349; 28 April, 381; 12 May, 433; 26 May, 469; 9 June, 509; 23 June, 541; 14 July, 577; 11 August, 621; 22 September, 665; 13 October, 697.
Contract, Conditions of [W. E. Watson], 585, 590.
Cooke, O. H.: Tours Abroad by the A.A.S.T.A., 271.
Cooper, Sir Edwin, 458.
Corbett, Harvey Wiley: THE LATEST AMERICAN BUILDING METHODS, 207, 222, 223.
Corlette, Major H. C.: Informal Discussions at Business Meetings, 111; R.I.B.A. Form of Building Contract, 235; The Work of Temple Moore, 491; The R.I.B.A. Annual Report, 499, 501; Modernism in Architecture, 517.

Cottages, Preservation of Ancient, 344.
Crawford and Balcarres, The Earl of: Presentation of Honorary Degree by the University of Liverpool, 494.
Cressey, Charles: Dampness and Rheumatism, 308.
Crompton, W. E. Vernon, R.I.B.A. representative on Advisory Committee on Timbers, 655.
Cubitt, Horace: Dampness in Houses, 130.
Cuypers, Joseph: Stone Preservation and Decay, 425.
Cuypers, Memorial to the late Dr. P. J. H., 240.

Damp in Dwellings, Some Medical Aspects of [Dr. Reginald Miller], 119, 132; [J. Ernest Franck], 123, 132; [Sir Humphry Rolleston] 126; [Dr. F. J. Poynton], 126; [H. D. Searles-Wood], 127; [Dr. C. O. Hawthorne], 127; [Dr. A. P. Thomson], 128; [Alan E. Munby], 129; [Dr. J. Bonell Howell], 129; [Dr. Charles Porter], 130; [Horace Cubitt], 130; [Dr. James Fenton], 130; [Dr. Raymond Unwin], 131; [H. M. Fletcher], 131; [W. J. H. Leverton], 132.
Dampness and Rheumatism (Charles Cressey], 308.
Damp-proof Course, Corroded Lead, 652.
Davison's Drawings, Mr. Raffles [Herbert W. Wills], 143.
Davidson William: Informal Discussions at Business Meetings, 189; Bamboo Rods, 567.
Dawber, E. Guy: The Beauty of the Lake District, 79; Nominated for Royal Gold Medal, 316, 345; Presentation of the Royal Gold Medal, 544; R.I.B.A. Representative on C.P.R.E. Committee, 343; The Preservation of Rural England, 580, 585.
Daylight and Sunlight into Buildings, The Penetration of [Percy J. Waldram], 23.
Defence Union, Architects', Engineers' and Surveyors', 114, 467.
Dick, R. Burns: The late James T. Cackett, 375.
Dick, William Reid: Appointed Member of the Fine Art Commission, 650.
Dickman, H. A.: Conditions of Contract, 590.
Dicksee, Bernard; R.I.B.A. Form of Building Contract, 232; The R.I.B.A. Annual Report, 501.
Dicksee, Sir Frank: Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, 545.
Discussions at Business Meetings, Informal: [G. Leonard Elkington], 110; [Major H. C. Corlette], 111; [C. McArthur Butler, 111]; [Butler Wilson], 111; [William Davidson], 189; [Sydney Tatchell], 189.
Dorchester House, 343; [Christopher Hussey], 623, 667.
Downing, H. P. Burke; The Work of Temple Moore, 490.
Drawings, Ownership of, 343.
Dry Rot in Timber, Research on, 655.
Drysdale, George: Birmingham School of Architecture, 604.
Duncan, R. A.: Modernism in Architecture, 517.
Durham Castle [Walter Tapper], 648.

Easton, J. Murray: Architectural Design in Concrete [review], 101; Health and Recreation Centres, 435, 454.
Eaton, Wm.: The late John Harding, 617.
Eccles, T. E.: Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, 546.
Elder-Duncan, J.: The Architecture Club, 568.
Elkington, G. Leonard: Informal Discussions at Business Meetings, 110.
Engineers, Centenary of the Incorporation of the Institution of Civil, 156.
Engineers, Fourth Annual Conference of Public Lighting, 343.
Engineering Standards Association, The British, 572.
England, Council for the Preservation of Rural, 422.
England, The Preservation of Rural [F Guy Dawber], 580, 585.
Evans, E. H.: Report of Building Research Board [review], 340.
Examinations, 154, 157, 201, 316, 317, 428, 573, 617, 656, 721; Statutory, 26, 82, 157, 318, 375, 429, 533, 537, 618, 654, 694; Examinations in 1866 [R. Stark Wilkinson], 275; Examinations for District Surveyors, 344.
Exhibitions: Exhibition of Designs of Students, 26, 722; Alfred Stevens Drawings, 239; Empire Timber Exhibition, 278, 532, 567; Architects' Working Drawings, 317; Views of London, 317, 692; The Building Trades Exhibition [Herbert W. Wills], 424; Mr. E. W. Wimperis's Water-Colour Drawings, 425; Royal Academy Exhibition [H. Austen Hall], 457; Mr. Selwyn Image's Drawings, 494; Architectural Drawings at the Central School of Arts and Crafts [C. H. James], 533; Swedish Arts and Crafts Exhibition, 692: Exhibition of Black and White and Colour Work by Members of the R.I.B.A. [D. Barclay Niven], 705.

Faber, Dr. Oscar, 573.
Factories [Sir E. Owen Williams], 54.
Falconer, T.: Conditions of Contract, 590.
Fareham, Viscount Lee of: Vote of thanks to the President, 9.
Fellowships, Commonwealth Fund, 154, 506.
Fenton, Dr. James: Some Medical Aspects of Damp in Dwellings, 130.
Fine Art Commission, 650.
Fletcher, H. M.: Dampness in Houses, 131; R.I.B.A. Prizes and Studentships, 141; R.I.B.A. Form of Building Contract, 235; R.I.B.A. Representative on University of London Architectural Education Committee, 239; Ancient Bridges, 333; Health and Recreation Centres, 453; The Work of Temple Moore, 490; Modernism in Architecture, 516.
Fletcher, Sir Banister: Fees of Architects and Surveyors, 460.
Flockton, Chas. B.: Death Watch Beetle, 23.
Forsyth, W. A.: Stone Preservation and Decay, 292.
Foundling Estate, The, 652.
Fouracre, J. L.: The Preservation of Rural England, 585; R.I.B.A. Representative in University College of South West of England, 655.
Franck, J. Ernest: Dampness in Houses, 123, 132; The R.I.B.A. Annual Report, 502.
Franco-British Union of Architects [H. P. L. Cart de Lafontaine], 495, 572.
Fraser, P. M.: R.I.B.A. Form of Building Contract, 233; Earthquakes and Building Construction (Review), 271; Architects and the Church Restoration Company, 369.
Fungus Growth on Linoleum [Alan E. Munby], 23; 78.
Furse, Sir William: Empire Timbers, 567.
Fyfe, Theodore, 573; Architecture of Greece and Rome [review], 48; The Origin of the Pendentive, 227; Some Notes on the Parthenon, 268; Cambridge University School of Architecture, 715.

Garden Cities and Town Planning Association, 614.
Gerrard, A. H.: Modernism in Architecture, 516.
Gleadowe, Professor R.: Oxford University and the Fine Arts, 636, 676.
Goetze, Sigismund: Alfred Stevens drawings and sketches, presented to Institute, 114; Ancient Bridges, 336.

Goodhart-Rendel, H. S.: The Work of Temple Moore, 471, 492; Modernism in Architecture, 515; appointed member of British Section of C.P.I.A., 655; Newcastle House, 687.
Gotch, J. A.: Inigo Jones: A Modern View, 351.
Gourlay Memorial Scheme, Professor Charles, 341.
Grace, A. N.: Presentation of the R.I.B.A. London Street Architecture Medal to Mr. Hubert Lidbetter, 13.
Grand, Madam Sarah: Speech at the R.I.B.A. Conference Banquet, 598.
Green, Mowbray A.: A Walk round Bath, 591.
Green, W. Curtis: St. Paul's Cathedral [review], 225.
Gunn, Edwin and the British Engineering Standards Association, 655.

Hake, G. D. Gordon: Bristol School of Architecture, 641.
Hall, E. Stanley: R.I.B.A. delegate to Royal Sanitary Institute Congress, 316. The R.I.B.A. Annual Report, 498, 502; The Preservation of Rural England, 585; R.I.B.A. Delegate to Conference of National Association for Prevention of Tuberculosis, 720.
Hall, H. Austen: Some Holiday Reflections, 421; Royal Academy Exhibition, 1928, 457.
Hall, John: The Paving of the Parthenon, 307.
Hardy, Thomas [R. D.], 190.
Harvey, William: The Works of Sultan Bibars al-Bunduqdari in Egypt [review], 102.
Hatt, Sir Harry: Speech at the R.I.B.A. Conference Banquet, 598.
Hawthorne, Dr. C. O.: Some Medical Aspects of Damp in Dwellings, 127.
Henderson, A. E.: Kiew [review], 459.
Hick, E. M.: Medals and Medallions relating to Architects [review], 103.
Hinde, E. Percy: Bye-law 85, 106.
Hiorns, F. R.: Everyday Things in Britain, 148; The Renaissance in Italy [review], 555; Saint Malo and Neighbourhood [review], 681.
Holiday Reflections, Some [H. Austen Hall], 421.
Hooper, Francis: Health and Recreation Centres, 453; The R.I.B.A. Annual Report, 501; R.I.B.A. representative on Sunlight League, 655.
Hopkins, Lt.-Col. P. A. and the Sanitary Institute Congress, 57; Licentiates and the R.I.B.A., 493; R.I.B.A. representative on British Waterworks Association, 655.
Hopkins, W. B.: Bamboo Rods, 532.
Hossack, J. D.: The Government Offices of Pretoria and the New Delhi, 76.
House, the £1,000 [R. Randal Phillips], 308.
Howard, the late Sir Ebenezer, 618.
Howe, Allen: Stone Preservation and Decay, 293.
Howell, Dr. J. Bonell: Some Medical Aspects of Damp in Dwellings, 129.
Hughes, H. C.: Humphrey Repton, 35; Die Baukunst der Neuesten Zeit [review], 339.
Hunt, John: The R.I.B.A. Annual Report, 498.
Hussey, Christopher: Dorchester House, 623, 667.

Innes, Sir James Rose: The Government Offices of Pretoria and the New Delhi, 76.

Jack, G. H.: Ancient Bridges, 323, 337.
Jackman, F. L.: The Work of Temple Moore, 491.
Jacob, Sir Lionel: The Government Offices of Pretoria and the New Delhi, 75.
James, C. H.: Architectural Drawings at the Central School of Arts and Crafts, 533.
Jenkins, Gilbert H.: Appointed R.I.B.A. Representative on Committee of Conference on Garden Planning, 57; Ancient Bridges, 337; Health and Recreation Centres, 453.
Jerash, Roman Architecture at [M. A. Sisson], 91.
Jones, Inigo: A Modern View [J. A. Gotch], 351.
Jones, Ronald P.: Health and Recreation Centres, 451.
Jupp, S.: R.I.B.A. Form of Building Contract, 235.

Keeling, Sir Hugh: The Government Offices of Pretoria and the New Delhi, 75.
Kent, G. N., and the British Engineering Standards Association, 655.
Kimball, Fiske: Burlington Architectus, Part II, 14.
Kirkland, John, O.B.E., 568.
Kitson, Sydney D.: Georgian Norwich [review], 270; The Work of Temple Moore, 488; English Monumental Sculpture since the Renaissance [review], 640.
Kogure, Dr. A.: R.I.B.A. Representative at World Engineering Congress, 240.

Lake District, The Beauty of the [E. Guy Dawber], 79.
Lanchester, H. V.: The Government Offices of Pretoria and the New Delhi, 74; Indian Architecture [review], 103; The Latest American Building Methods, 222; Ancient Bridges, 336; The Work of Temple Moore, 491; The R.I.B.A. Annual Report, 501.
Laurie, Professor A. P.: Modern Plaster Work, 104; Stone Preservation and Decay, 283, 290, 294; Colouring of Portland Cement, 369.
Lawrence, G. C.: Conditions of Contract, 590.
L.C.C. Westminster Technical Institute, 692.
League of Nations Buildings at Geneva [Alexander N. Paterson], 105.
Legal: Architect's Liability for Negligence [W. E. W.], 56; Architectural Copyright [W. E. W.], 56; Lindsell *v.* Young, 56; [J. Douglas Scott], 106; Ancient Lights Dispute [W. E. Watson], 239; Dare and Rae *v.* Strand and Savoy Properties, Ltd. [Percy J. Waldram], 645; Ownership of Drawings, 689; Rogers *v.* Brickwood and Others [W. Gillbee Scott], 691.
Lethaby, Professor: Modernism in Architecture, 521.
Lettering Charts [Francis B. Andrews], 610, 646.
Leverton, W. J. H.: Dampness in Houses 132; Health and Recreation Centres. 453.
Libraries and Information Bureaux, The Association of Special, 57.
Library, The: Notes by Members of Literature Committee, 22, 108, 340, 459, 612; Bequests: Books from the late Mr. Andrew Oliver, 655; Presentations to: Drawings by Mr. Maurice B. Adams, 55; Alfred Stevens' drawings and sketches presented by Mr. Sigismund Goetze, 114; Society of Architects Library, 533.
Licentiates and the R.I.B.A. [P. Hopkins], 493.
Lidbetter, Hubert: Presentation of the R.I.B.A. London Street Architecture Medal, 12.
Lighting of Picture Galleries, The Natural [P. J. W.], 113.
Lloyd, T. Alwyn: Ministry of Health Housing Manual of Design, Construction and Repair of Dwellings [review], 224.

London Diocesan Fund, 655.
London Squares, 154: [E. R. Abbott], 199; [Maurice E. Webb], 199.
London Vanishing [Walter Tapper], 368.
Loughborough College, 82.
Lorimer, Sir Robert, 107, 614.
Lucas, William: The Work of Temple Moore, 488.
Lutyens, Sir Edwin: Presentation of Honorary Degree by the University of Liverpool, 494.

MacAlister, Ian: The R.I.B.A. Annual Report, 503.
Mackail, Dr. J. W.: Modernism in Architecture, 514.
Mager, Ernest J.: Some Notes on the Parthenon, 263; Some Further Notes on the Parthenon, 455.
Manor House, The, of North Derbyshire [Eric W. Chapman], 699.
Marriott, Charles: Modernism in Architecture, 520.
Martin-Kaye, D. N.: The Essex Society of Architects, 23.
Mawson, John W., 614.
Maybury, Sir Henry: Ancient Bridges, 334, 337.
Members: Nominations, 28, 166, 240, 241, 429, 464, 573; Application for Election, 84, 156, 166, 240, 316, 377, 429, 573, 618, 655, 724; Election of, 86, 114, 347, 539, 573, 618, 655; Reinstatement of, 57, 240, 316, 573, 618; Retirement, 57, 156, 240, 573; Resignation, 156, 240, 316, 429, 573, 618.
Members' Column, 32, 59, 86, 115, 167, 203, 243, 280, 320, 329, 347, 379, 432, 468, 508, 538, 575, 620, 664, 696, 728.
Menin Gate, The, and Sir Reginald Blomfield, 688.
Merchant, W.: Stone Carvers and Sculptors, 54.
Milburn, T. R.: The Preservation of Rural England, 584.
Miller, Dr. Reginald: On Some Medical Aspects of Damp in Dwellings, 119, 132.
Minutes [Extra General Meeting], 31 October, 32; [Opening Meeting], 7 November, 32; 21 November, 59; 5 December, 86; 19 December, 116; [Special General Meeting], 19 December, 116; 9 January, 168; 23 January, 203; [Special General Meeting], 25 January, 243; 6 February, 244; 20 February, 280; 5 March, 320; [Special General Meeting], 19 March, 347; 19 March, 347; 2 April, 380; 23 April, 432; [Annual General Meeting], 7 May, 468; 21 May, 508; 4 June, 539; 18 June, 576.
Mitchell, Dr. P. Chalmers: Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, 546.
Modernism in Architecture: [Professor Beresford Pite], 511, 522; [Sir Reginald Blomfield], 512, 522; [Walter Tapper], 514, 523; [Dr. J. W. Mackail], 514; [H. S. Goodhart-Rendel], 515; [A. H. Gerrard], 516; [H. M. Fletcher], 516; [Maxwell Ayrton], 517; [R. A. Duncan], 517; [Major H. C. Corlette], 517; [The Hon. H. A. Pakington], 518; [Professor A. E. Richardson], 518; [Howard Robertson], 519; [H. W. Chester], 519; [Charles Marriott], 520; [F. E. Towndrow], 520; [Professor Lethaby], 521; [Sir Herbert Baker], 521; [Lord Riddell], 523.
Moore, The Work of Temple: [H. S. Goodhart-Rendel], 471, 492; [Sir Giles Gilbert Scott], 487; [Sydney Kitson], 488; [William Lucas], 488; [Professor Beresford Pite], 489; [H. P. Burke Downing], 490; [Sir Charles Nicholson], 490; [H. M. Fletcher], 490; [Leslie Moore], 490; [A. S. G. Butler], 491; [F. L. Jackman], 491; [Walter Tapper], 491; [Major H. C. Corlette], 491; [H. V. Lanchester], 491.
Moore, Leslie: The Work of Temple Moore, 490.
Mould, J. D.: Humphrey Repton, 78.
Moynihan, Sir Berkeley: Speech at the R.I.B.A. Annual Dinner, 529.
Muir, R. G.: R.I.B.A. Form of Building Contract, 232.
Munby, Allan E.: Fungus Growth on Linoleum, 23; Dampness in Houses, 129; Stone Preservation and Decay, 294.
Murray, J.: The Latest American Building Methods, 223.
Myers, A. R.: O.B.E., 568.

Neale, Bequest by the late James, 573.
Newcastle House and the R.I.B.A., 687; [H. S. Goodhart-Rendel], 687; [Howard Robertson], 688.
Nicholson, Sir Charles: The Work of Temple Moore, 490.
Niven, D. Barclay: Exhibition of Black and White and Colour Work by Members of the R.I.B.A., 705.
Notes from Minutes of Council: 24 October, 57; 7 November, 114; 5 December, 154; 9 January, 239; 6 February, 316; 5 March, 343; 2 April, 428; 7 May, 572; 4 June, 618; 9 July, 653; 23 July, 720.
Notices, 28, 57, 83, 114, 164, 202, 241, 278, 318, 345, 376, 430, 463, 506, 537, 574, 618, 662, 694, 723.

Obituary: Adams, Edward Coath, 617; Ambler, Herbert, 82, 86; Baines, Lt.-Col. J. C., 238, 244; Bharoocha, Sorab Framiee, 505; Birnstingl, H. J., 168; Black, A., 347; Branch, H., 347; Brown, Edwin Dace [J. M. C. Brown], 25, 60; Cackett, James T. [R. Burns Dick], 375; Cameron, Roderic, 535; Campsall, Wilfrid Tom, 116; Carter, John Coates, 59; Cattermole, Frederick William, 60; Cole, R. Langton, 535; Collard, Allan Ovenden, 617; Cornford, Leslie Cope, 60; Craig, George, 535; Cuddy, Albert Edward, 320, 375; Cummins, W. J., 347; Cuthbert, Davis Matheson, 116, 238; Davies, Frederic, 693; Deacon, Charles Ernest, 59; Detmold, F. G., 82; Eade, W., 168; Evans, Robert, 59; Fasnacht, James, 116; Fisher, Frank James, 116, 153; Frampton, Sir George, 505; Gabriel, Edward, 320, 375; Glencross, Leslie Harold, 59; Green, Frederick George, 25, 60; Harbottle, Edward Hall, 59; Harding, John [Wm. Eaton], 617; Hardy, Thomas [R. D.], 190, 204; Harrison, E. J., 694; Hill, William Longfield, 59; Hine, James [A. H. Ashmead], 617; Hodgson, Herbert, 244, 276; Hofman, P. J. C., 60; Hogarth, David George, 60; Holliday, Stephen James, 60; Houston, J. A. T., 168, 201; Hudson, J., 347, 375; Hulbert, Maurice Charles, 60; Hunt, L. V., 347; Jackson, John, 116, 201; Jackson, William Cecil, 86; Kemel-ad-Din, Professor A., 60; Lovegrove, Henry, 60; Lynes, Fred Hunter, 60; Marwick, Thomas Purves, 60; McCallum, Malcolm, S., 535; Milne, William Oswald, 25; Muthesius, Dr. Hermann, 60; Nash, W. Hilton [R. D.], 113, 168; Needham, Samuel, 60; Northover, George, 57; Oliver, Andrew, 60; Oliver, George Dale, 427; Orange, James, 116, [A. H. O.], 276; Palmer, W. E. K., 347; Payne, Edwin Osman, 60; Perry, Henry Robert, 60, 82; Pertwee, W. H., 535; Pinn, Allan John, 60; Prichard, Walter John, 86; Pridmore, A. E., 60; Reilly, Charles, 572; Ricardo, Halsey [Edward Warren], 312; Rogers, F. C., 168; Rogers, F. Carstairs, 312; Rowlands, John Edward, 116; Rowley, Charles Aubrey, 60; Sarvis, John, 343, 347; Scamell, George, 25, 60; Simpson, Professor F. M. [Edward Warren], 571; Simpson, George, 60; Slater, Arthur James, 116; Smith, James Osborne, 244, [Sir Henry Tanner], 275; Solomon Lewis [H. D. Searles-Wood], 312; Solomon, Solomon Joseph, 60; Steinthal, A., 244, 276; Stephens, J. H., 60; Street-Wilson, W., 693; Sugden, Arthur, 60; Swarbrick, Joseph [C. E. E.], 693; Sykes, Edward, 86; Thomson, James, 60; Tough, Joseph

John, 86; Vassallo, Chev. A., 244, 276; Ward, Henry, 25, 60; Ware, Alfred George, 60; Wells, W. J., 720; West, the Rev. G. Herbert [Arthur Bartlett], 25, 60; Wilkinson, Arthur Grosvenor, 60, 113; Wills, John Bertram, 428; Woodward, William, 60; [Maurice B. Adams], 81.
Overbury, Thomas: Speech at the R.I.B.A. Conference Banquet, 599.
Oxford University and the Fine Arts [R. Gleadowe], 636, 676.

Pagodas, Chinese [Arnold Silcock], 359, 460, 532, 611; [Maurice B. Adams], 493, 611; [J. Standen Adkins], 567.
Pakington, The Hon. H. A., Modernism in Architecture, 518.
Paris, British Institute in, 573, 651.
Parthenon, Some Notes on the [Ernest J. Mager], 263, 455; [Theodore Fyfe], 268; [John Hall], 307; [Edward R. Bill], 307.
Party Wall and Other Awards, *re* [Sydney Tatchell], 189.
Paterson, A. N.: League of Nations Buildings at Geneva, 105.
Peach, Luncheon to Captain C. Stanley, 53.
Peers, C. R.: Ancient Bridges, 334.
Pendentive, The Origin of the [Professor Ramsay Traquair], 185; [Theodore Fyfe], 227.
Perkins, C. H., R.I.B.A., Form of Building Contract, 232.
Phillips, R. Randal: The £1,000 House, 308.
Philo of Byzantium [Sidney Toy], 46.
Pierce, S. Rowland: The Palace of Minos at Knossos [review], 680.
Pite, Professor Beresford: The Work of Temple Moore, 489; MODERNISM IN ARCHITECTURE, 511, 522; Is Architecture Still the Mother of the Arts? 648.
Plaster Work, Modern [Professor A. P. Laurie], 104.
Plumbers, The Worshipful Company of, 612.
Porter, Dr. Charles: Some Medical Aspects of Damp in Dwellings, 130.
Portland Cement, Colouring of [A. P. Laurie], 369.
Portuguese Society of Architects, The, 316.
Powys, A. R.: Old Timber Buildings, 308; Ancient Bridges, 335.
Poynton, Dr. F. J.: Some Medical Aspects of Damp in Dwellings, 126.
President's Addresses: INAUGURAL ADDRESS, 3; Vote of Thanks by the Dean of Westminster, 8; Viscount Lee of Fareham, 9; ADDRESS TO STUDENTS, 171; Vote of Thanks by R. F. Cholmeley, 174; Professor W. Rothenstein, 174.
PRETORIA AND THE NEW DELHI, THE GOVERNMENT OFFICES OF (Sir Herbert Baker], 63, 77; [H. V. Lanchester], 74; [Sir Hugh Keeling], 75; [Sir Lionel Jacob], 75; [J. D. Hossack], 76; [Sir James Rose Innes], 76.
Prizes and Studentships, R.I.B.A., 155; 375; [Archibald Dawnay] Scholarship, 27, 723; Alexander Thomson Travelling Studentship, 27; Cardiff Scholarships, 27; Deed of Award, 152; Review of the Work Submitted for [L. Sylvester Sullivan], 133, 142; [H. M. Fletcher], 141; [T. P. Bennett], 141; [Henry Saxon Snell Prize], 156, 316, 655; [Rome Scholarships], 239; [Tite Prize and Victory Scholarship], 277, 317, 429, 655, 656; R.I.B.A. [Alfred Bossom] Travelling Studentship, 428; Anderson and Webb Scholarship, 656; Soane Medallion, 655; R.I.B.A. [Henry Jarvis] Studentship, 655.
Probationers, R.I.B.A., 155, 156, 159, 654, 658, 720.

Quebec, Old Churches and Church Carving in the Province of (Professor Ramsay Traquair], 247.
Quennell's Holiday Lectures to Children, Mr. and Mrs. [F. R. Hiorns], 148.

RECREATION CENTRES, HEALTH AND [J. Murray Easton], 435, 454; [Dr. Raymond Unwin], 449; [Harding Thompson], 450; [Mrs. Blanco White], 451; [Ronald P. Jones], 451; [F. R. Yerbury], 452; [Howard Robertson], 452; [Francis Hooper], 453; [H. M. Fletcher], 453; [W. J. Leverton], 453; [G. H. Jenkins], 453.
Rees, T. Taliesin: Conditions of Contract, 589.
Registration of Architects, 318.
Reilly, Professor C. H., Liverpool School of Architecture, 561.
Renaissance in Italy, The Architecture of the [F. R. Hiorns], 555.
Repton, Humphrey [H. C. Hughes], 35; [J. D. Mould], 78.
REVIEWS: *The Wren Society*, Vol. IV [C. J. Tait], 17; Laurence Turner's *Decorative Plaster Work in Great Britain* [Arthur Bartlett], 20; *Report of the Birmingham Civic Society* [H. J. Birnstingl], 20; Oliver Reagan's *American Architecture of the Twentie Century* [Walter Cave], 21; *The L and Work of an English Landsca Architect* [W. Harding Thompsor 22; Anderson and Spiers' *Architectu of Greece and Rome* [Theodore Fyf 48; T. P. Bennett's *Architectur Design in Concrete* [J. Murray Easto 101; K. A. C. Cresswell's *The Wor of Sultan Bibars al-Bunduqdari Egypt* [William Harvey], 102; E. Havell's *Indian Architecture* [H. Lanchester], 103; Robert James Ei litz's *Medals and Medallions Relati to Architects* [E. M. Hick]. 10 A. L. N. Russell's *Architecture* [Mart S. Briggs], 77; Dr. Ernst Boersc mann's *Chinesische Architektur* [Arnc Silcock], 180; Sacheverell Sitwel *German Baroque Art* [Martin S. Brig 187; *Ministry of Health Hous Manual of Design, Construction a Repair of Dwellings* [T. Alwyn Lloy 224; Arthur F. E. Poley's *St. Pa Cathedral, London* [W. Curtis Gree 225; Recent Foreign Periodicals [G hame B. Tubbs], 226, 306; Le C bustier's *Towards A New Architect* [A. S. G. Butler], 269; [Maurice Adams], 305; *Modern Danish Archit ture* [C. J. Tait], 269; Stanley Wearing's *Georgian Norwich* [Sydr D. Kitson], 270; George P. Banka *Modern Plasterwork Design* [Art Bartlett], 270; C. Reginald For *Earthquakes and Building Constr tion* [Percival M. Fraser], 271; Libr Buildings [J. M. E.], 271; Giulio F rari's *Terra Cotta and Brick Pa ments in Italian Art* [Walter Ca 305; Specification, 305; Ernest Blake's *Prevention of Dampness Condensation by the Knapen Sys* [Harry R. Sayer], 338; C. K. Kern *British Public School War Memor* [C. J. Tait], 338; *American Thea of To-day* [G. B. T.], 339; *The Pra cal Exemplar of Architecture* [Sid Toy], 339; *Die Baukunst der Neue Zeit* [H.C.H.], 339; Charles Cott *Grey Friars of Canterbury* [H.V.M. 339; *Report of the Building Resea Board* [E. H. Evans], 340; Arthur Bolton's *Portrait of Sir John So* [Manning Robertson], 368; *Fra Unwin* [Charles Spooner], 368; D and Kaye's *Acoustics of Building* (H Bagenal], 419; *Lettering Charts* [W. Paulson Townsend], 459; [Francis Andrews], 610; 646; G. C. Luk skij's *Kiew* [A. E. Henderson], 4 William J. Anderson's *Architectur the Renaissance in Italy* [F. R. Hior 555; Katherine A. Esdaile's *Eng Monumental Sculpture Since the naissance* [Sydney D. Kitson], 6 Sir Arthur Evans's *Palace of M at Knossos* [S. Rowland Pierce], 6 Jasper Salwey's *Saint Malo and Ne bourhood* [Fredk. R. Hiorns], 6

Frederick J. Glass's *The Industrial Arts* [D. T. F.], 681.
Reynolds, Edward S.: Presentation of the R.I.B.A. London Street Architecture Medal to Mr. Hubert Lidbettre, 13.
R.I.B.A. Annual Dinner, 239, 343; [H.R.H. The Duke of York], 525; [Walter Tapper], 526; [Maurice E. Webb], 527; [The Archbishop of York], 528; [Sir Berkeley Moynihan], 529.
R.I.B.A. Annual Elections, [Nominations], 463; [Results], 535.
R.I.B.A. Council, Membership of the, 618.
R.I.B.A. Bye-Laws 66 and 85, 344; [E. Percy Hinde], 106.
R.I.B.A. Form of Building Contract, 164, 318; [G. G. Winbourne], 227, 233; [Maurice E. Webb], 228; [Herbert T. Buckland], 230; [W. Gillbee Scott], 230; [C. H. Perkins], 232; [Bernard Dicksee], 232; [R. G. Muir], 232; [P. M. Fraser], 233; [Percy Thomas], 234; Major H. C. Corlette, 234, 235; [Douglas Scott], 235; [W. Henry White], 235; [C. F. Ward], 235; [H. M. Fletcher], 235; [S. Jupp], 235; [Major Barnes], 235.
R.I.B.A. London Architectural Medal, 574, 618; Present to Mr. Hubert Lidbetter [1926], 12; [The President], 12; [Hubert Lidbetter], 12; [Edward Reynolds], 13; [A. N. Grace], 13.
R.I.B.A. Maintenance Scholarships, 26, 155, 656.
R.I.B.A. Proposed Tour to the U.S.A. and Canada, 318.
Richardson, Professor A. E.: Modernism in Architecture, 518.
Riddell, Lord: Architectural Mysteries, 523.
Roberts, H. V. M.: Grey Friars of Canterbury [review], 339.
Robertson, Howard: Health and Recreation Centres, 452; Modernism in Architecture, 519; Newcastle House, 688.
Robertson, Manning: Portrait of Sir John Soane [review], 368.
Rolleston, Sir Humphry: Some Medical Aspects of Damp in Dwellings, 126.
Rome, British School at, 344, 616.
Rothenstein, Professor W.: Vote of thanks to the President, 174.
Rowse, H. J.: The Latest American Building Methods, 222.
Royal Gold Medal: Mr. E. Guy Dawber nominated, 316, 345, 376, 428; Presentation to Mr. Dawber, 543; [Walter Tapper], 543; [E. Guy Dawber], 544; [Sir Frank Dicksee], 545; [Sir Reginald Blomfield], 545; [Sir St. Clair Thomson], 545; [Dr. P. Chalmers Mitchell], 546; [T. E. Eccles], 546.
Rural England, Council for the Preservation of: Annual General Meeting, 108, 343.
St. Olave's Church, 154.
St. Paul's Cathedral, Preservation of, 56, 720, 722.
Salaries, R.I.B.A. and Minimum, 54.
Sanitary Institute Congress at Hastings, 57.
Sanitary Work in the City of London, Bye-laws for, 618.
Sayer, Harry R.: Prevention of Dampness and Condensation by the Knapen System [review], 338.
Schools of Architecture, 561; Belfast 343; Liverpool [Professor C. H. Reilly], 561; Birmingham [George Drysdale], 604; Bristol, 572, 654; [G. D. Gordon Hake], 641; Glasgow [William James Smith], 682; Bartlett School of Architecture, 374, 616; Cardiff, 654; University College, Dublin, 720; Cambridge [Theodore Fyfe], 715; Johannesburg, 654; Manitoba, 654; Libraries of Schools, 618; Schools and testimonies of study, 654; age limit, 654.
Science Subjects, An Index to, 275.
Scientific and Industrial Research, Station, Visit to, 613.
Scott, A. Alban and the British Engineering Standards Association, 655.
Scott, Miss Elizabeth, 145.
Scott, Sir Giles Gilbert: The Work of Temple Moore, 487.
Scott, J. Douglas: Lindsell *v.* Young, 106; R.I.B.A. Form of Building Contract, 235; The R.I.B.A. Annual Report, 500.
Scott, W. Gillbee: R.I.B.A. Form of Building Contract, 230; The R.I.B.A. Annual Report, 502; Rogers *v.* Brickwood and Others, 691.
Searles-Wood, H. D., and the Sanitary Institute Congress, 57; Dampness in Houses, 127; Stone Preservation and Decay, 290; The Late Lewis Solomon, 312; R.I.B.A. delegate to Royal Sanitary Institute Congress, 316; The R.I.B.A. Annual Report, 498; R.I.B.A. representative on London Council for the National Registration of Plumbers, 655; R.I.B.A. representative on British Waterworks Association, 655; R.I.B.A. representative Advisory Committee on Timbers, 655; R.I.B.A. representative on Empire Forestry Association, 655.
Silcock, Arnold: Chinesische Architektur [review], 180; Chinese Pagodas, 379, 460, 532, 611.
Sisson, M. A.: Roman Architecture at Jerash, 91.
Shakespeare Memorial Theatre, Stratford-on-Avon: Miss Elisabeth Scott's design, 145.
Shepherd, Herbert, 573.
Smith, Arthur Hamilton: Director of British School at Rome, 344.
Smith, William James: Glasgow School of Architecture, 682.
Smoke Abatement, 57.
Soane's Museum, Sir John, 720.
Society for the Protection of Ancient Buildings, 651.
Solomon, Digby L.: R.I.B.A. representative on Advisory Committee on Timbers, 655.
South African Architects and Quantity Surveyors Act, 239.
Spooner, Charles: Francis Unwin [review], 368.
Stevens Drawings, The Alfred [A. S. G. Butler], 51.
Stilgoe, H. E.: Ancient Bridges, 337.
Stone Carvers and Sculptors [W. Merchant], 54.
Stone Preservation and Decay [Professor A. P. Laurie], 283, 290, 294; [Dr. R. E. Stradling], 290; [H. D. Searles-Wood], 290; [E. P. Warren], 290; [W. A. Forsyth], 292; [Sir Richard Allison], 293; [Allen Howe], 293; [Alan Munby], 294; [Joseph Cuypers], 425.
Stradling, Dr. R. E.: Stone Preservation and Decay, 290.
Students, R.I.B.A., 27, 82, 240, 277, 318, 343, 344, 376, 429, 462, 537, 654, 657.
Sub-Contracts, *re* [W. E. Watson], 271.
Sullivan, L. Sylvester: Review of the Work Submitted for the R.I.B.A. Prizes and Studentships, 133, 142; R.I.B.A. representative on University of London Architectural Education Committee, 239.
Surveyors' Fees, District, 316.
Tait, C. J.: The Wren Society, 17; Modern Danish Architecture [review], 269; British Public School War Memorials [review], 338.
Tanner, Sir Henry: The late James Osborne Smith, 275.
Tapper, Walter: Inaugural Address, 3; Presentation of the R.I.B.A. London Street Architecture Medal to Mr. Hubert Lidbetter, 12; elected Honorary Member of the Associazione Artistica Fra I Cultori di Architettura, 24; Address to Students, 171; Vanishing London, 368; The Work of Temple Moore, 491; The R.I.B.A. Annual Report, 502; Modernism in Architecture, 514, 523; Speech at the R.I.B.A. Annual Dinner, 526; Presentation of Royal Gold Medal to Mr. E. Guy Dawber, 543; Speech at British Architects' Conference, 579, 585, 599; Durham Castle, 648; Surveyor to Fabric of Westminster Abbey, 650.
Tatchell, Sydney: *Re* Party Wall and Other Awards, 189; Informal Discussions at Business Meetings, 189.
Thomas, Percy: R.I.B.A. Form of Building Contract, 234; Conditions of Contract, 589; Speech at the R.I.B.A. Conference Banquet, 599; The Conference Reviewed, 602.

Thomson, Dr. A. P.: Some Medical Aspects of Damp in Buildings, 128.
Thomson, Sir St. Clair: Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, 545.
Thompson, W. Harding: The Life and Work of an English Landscape Architect [review], 22; Health and Recreations Centres, 450.
Thornton, Alfred: Is Architecture Still the Mother of the Arts? 649.
Timber Buildings, Old: [A. R. Powys] 308.
Timber, Schedule of Uses of Native, 57.
Timbers, Empire, 369 [Sir William T. Furse], 567.
Topham, Ronald: Lesser Known Architects, 493.
Toronto University, Centenary Celebrations, 79.
Towndrow, F. E.: Modernism in Architecture, 520.
Town Planning, 82.
Townsend, W. G. Paulson: Lettering Charts [review], 459.
Toy, Sidney: Philo of Byzantium, 46; The Practical Exemplar of Architecture [review], 339.
Traquair, Professor Ramsey: The Origin of the Pendentive, 185; Old Churches and Church Carving in the Province of Quebec, 247.
Tubbs, Grahame B.: Review of Some Recent Foreign Periodicals, 226, 306; American Theatres of To-day [review], 339.
Tubbs, Percy B.: Presentation to R.I.B.A., 156.

Unwin, Dr. Raymond: Dampness in Houses, 131; The Latest American Building Methods, 220; Health and Recreation Centres, 449.

Voysey, Dinner to Mr. C. F. A., 24, 52; Is Architecture Still the Mother of the Arts, 650.

Waldram, Percy J.: The Penetration of Daylight and Sunlight into Buildings, 23; The Natural Lighting of Picture Galleries, 113; The Latest American Building Methods, 227; Dare and Rae *v.* Strand and Savoy Properties, Ltd., 645.
Walker, A. C.: The R.I.B.A. Annual Report, 500.
Ward, C. F.: R.I.B.A. Form of Building Contract, 235.
Warren, E. P.: Stone Preservation and Decay, 290; The late Halsey Ricardo, 312; R.I.B.A. Representative in connection with C.P.R.E., 429; The late Professor F. M. Simpson, 571; The Preservation of Rural England, 585.
Waterhouse, Michael: R.I.B.A. Representative in connection with C.P.R.E., 429.
Waterworks' Association, British, 309.
Watson, W. E.: Architect's Liability for Negligence, 56; Architectural Copyright, 56; Architects and Advertising, 189; The Handbook of Architectural Practice, 192; *re* Sub-Contracts, 271; Ancient Lights Dispute, 239; Fees of Architects and Surveyors, 460; The R.I.B.A. Annual Report, 499, 501; Conditions of Contract, 585, 590.
Weatherley, Fred. E.: Speech at the R.I.B.A. Conference Banquet, 599.
Webb, Maurice E.: The Preservation of London Squares, 199; R.I.B.A. Form of Building Contract, 228; A.B.S. Scheme of Insurance, 341; Speech at the R.I.B.A. Annual Dinner, 527; Speech at the R.I.B.A. Conference Banquet, 598; R.I.B.A. Representative on Professional Classes Aid Council, 655.
Welch, Herbert: The Latest American Building Methods, 222.
Westminster Abbey [The Dean of Westminster], 79.
Westminster, Dean of: Vote of Thanks to the President, 8; Westminster Abbey, 79.
White, Mrs. Blanco: Health and Recreation Centres, 451.
White, W. Henry: R.I.B.A. Form of Contract, 235.
Wilenski, R. H.: Is Architecture Still the Mother of the Arts? 649.
Wilkinson, E. Stark: R.I.B.A. Examinations in 1866, 275.
Williams, Sir E. Owen: Factories, 54; Bridges, 296.
Wills, Herbert W.: Mr. Raffles Davison's Drawings, 143; The Building Trades Exhibition, 424.
Wilson, Butler: Informal Discussions at Business Meetings, 111.
Wilson, J. S.: Ancient Bridges, 336.
Wimperis, E.: Water-Colour Drawings, 425; R.I.B.A. Representative on Council of National Playing Fields, 720.
Winbourne, G. G.: R.I.B.A. Form of Building Contract, 227, 233.
Wood Bicentenary Celebration at Bath, 18.
Woodcock, E. H.: The R.I.B.A. Annual Report, 498.
Woodward, Charles: The R.I.B.A. Annual Report, 498.
Wren Society, The [C. J. Tait], 17.

Yerbury, F. R.: Health and Recreation Centres, 452.
York, H.R.H. the Duke of: Speech at the R.I.B.A. Annual Dinner, 525; Hon. Fellow of R.I.B.A., 572.
York, His Grace the Archbishop of: Speech at the R.I.B.A. Annual Dinner, 528.

# List of Illustrations


American Architecture of the Twentieth Century : New York Telephone Building, 21.

American Building Methods, The Latest : Bush Building, 206 ; Bird's-eye view of Lower New York, 207 ; Diagram of New York's Zoning Laws, 209, 210, 211 ; Standard Oil Building, 212 ; New York Telephone Building, 212 ; Detail, 213 ; Interior, 213 ; Apartment Hotel, Manhattan, 215 ; Shelton Hotel, 215 ; Aerial View, 217 ; Progressive Steps in Traffic Solution, 218 ; Architectural effect, 219 ; Future City, 219.

Antoninus and Faustina, Rome, Temple of, 90.

Barry, Sir Charles : Nuremberg, 322.

Bridges, Ancient : Elvet Bridge, Durham, 323 ; Balgownie Bridge, Aberdeen, 325 ; Monnow Bridge, Monmouth, 325 ; Lambton Bridge Co., Durham, 325 ; Warkworth Bridge and Tower, 325 ; Rotherham Chantry Bridge, 326 ; The Bridge, Bradford-on-Avon, 326 ; The Bridge Chapel, 327 ; Eardisland Bridge, 329 ; Lugg Green Bridge, 329 ; Mortimers Cross Bridge, 329 ; Treago Bridge, 329 ; Little Herefore Old Bridge, 330 ; King John's, Tewkesbury, 330 ; Torr Steps, Exmoor, 330 ; Llangollen Bridge, 330 ; Duck Bridge, Danby, 331 ; Huntingdon, 331 ; Clopton Bridge, Stratford-on-Avon, 331 ; Great Barford Bridge, 332 ; Moreton Bridge, 332 ; Barnard Castle Bridge, 332 ; The Bridge, Bredwardine, 332.

Bridges : Berwick Bridge, 296 ; Pont du Gard, 297 ; Roman Aqueduct at Segovia, 297 ; Roman Bridge at Salamanca, 298 ; Bridge at Lozere, 298 ; Grosvenor Bridge, Chester, 299 ; Puente Nuevo, Ronda, 299 ; Diagrams, 300 ; Hoisting one of the Suspended Spans of Carquinez Strait Bridge, 301 ; Suspension Bridge over Delaware River, 302 ; White River Lift Bridge, 303 ; Perspective drawing of Fort Washington, 303 ; Bridge connecting New Jersey and New York, 304.

Burges' Sketch Book : The Palace at Poitiers, 282.

Burton, Decimus, Hyde Park Corner : Screen and Arch, Constitution Hill, 510.

Charing Cross Bridge : Plan, 647.

Chinese Architecture : Bell Tower, Peking, 180 ; Principal Hall in Lama Temple in Jehol, 181 ; Temple of the Great Bell, 182 ; P'ulo sze Temple, Jehol, 182 ; Circular Building at Jehol, 184.

Conference, British Architects' : Interior of Palladian Bridge, Prior Park, Bath, 578 ; Royal Crescent, 579 ; General Wolfe's House, 591 ; Hall, North Parade Buildings, 593 ; The Circus, 594 ; West Front of Pump Room, 596.

Damp-proof Course, Corroded Lead : Photograph, 652.

Davison's Drawings, Raffes : Polperro, 143 ; An old Bench End, 144 ; Figure, 144.

Dawber, E. Guy : Aix en Provence, 542 ; Ashley Chase, Dorset, 548, 551, 552 ; "Bowling Green," Milborne Port, Somerset, 548 ; Foord Almshouses, Rochester, 549 ; Garden in Wiltshire, 550 ; Conkwell Grange, Wiltshire, 550, 552 ; Stowell Hill, Somerset, 551, 552 ; House in Wiltshire, 553 ; Millfield, Tadworth, 554 ; Bibsworth House, Broadway, Worcestershire, 554.

Dorchester House : Staircase, 622 ; South Front, 623 ; One of Vulliamy's Preliminary Designs for Dorchester House, 626 ; Plan of Site and First Floor, 627 ; Detail of South Front, 630 ; Front Door and Porch, 630 ; The Saloon, 633 ; The Green Drawing Room, 633 ; Looking from Green Drawing Room to Red Drawing Room, 634 ; The Second Library, 634 ; The Dining Room Chimney-piece, 666 ; Stevens' Sketch for South End of Dining-room, 667 ; The Dining-room, 669 ; Medallions by Stevens, 671, 672 ; Landing at head of Grand Staircase, 674.

Exhibition of Black and White and Colour Work by Members of the R.I.B.A. : Arras Cathederal, 698 ; The Pool, Pershore, 705 ; Bridge at Millau, 706 ; Water-Colour Drawing, 706 ; Chelsea Old Church, 707 ; Piazza dei Cavalieri, Pisa, 707 ; Water-Colour Drawing, 708 ; Dieppe, 708 ; Greenwich Observatory, 709 ; Villa d'Este Garden, 710 ; Peterborough Cathederal, 711 ; Palais Clam Gallas, 712 ; Arch of Titus, 712 ; The Last of Swan and Edgar, 713 ; Honfleur, 714.

Ffatali, Sketch by, 170.

Frontispieces : Walter Tapper, A.R.A., P.R.I.B.A., 2 ; Original Water-colour Drawing by Alfred Stevens, 34 ; The Taj Mahal, 62 ; Temple of Antoninus and Faustina, by S. Giampietri, 90 ; Shakespeare Memorial Theatre, by Elisabeth Scott, 118 ; Sketch by Giuseppe Ffatali, 170 ; Bush Building New York, 206 ; Sketch for Stage scenery, by Inigo Jones, 246 ; Sketch by Wm. Burgess, 282 ; Nurnberg, by Sir Charles Barry, 322 ; Inigo Jones, after Vandyck, 350 ; Church of Santo Stefano at Lenno, by E. W. Wimperis, 382 ; Genoa, by Sir Ernest George, 434 ; St. Wilfrid's Church, Harrogate, 470 ; Hyde Park Corner : Water-colour by Decimus Burton, 510 ; Aix en Provence, by E. Guy Dawber, 542 ; Interior of Palladian Bridge, Prior Park, 578 ; Staircase of Dorchester House, 622 ; Dining-room chimney-piece in Dorchester House, 668 ; Arras Cathedral, 698.

George, Sir Ernest : Genoa, 434.

Jerash, Roman Architecture at : Bab Amman, 91 ; Sketch Plan of Jerash, 93 ; Principal Street looking north, 94 ; Detail of Colonnade, 94 ; Triumphal Arch, 95 ; Propylæa of Great Temple, 95 ; Great Temple, 96 ; Nymphæum, 96 ; Propylæa of Great Temple, 97 ; Interior of S. Theatre, 97 ; N. Thernæ, 98 ; Detail of Vault in South Hall, 99.

Jones, Inigo : Original Sketch for Stage Scenery, 246 ; Oil Painting after Vandyck, 350.

Lettering Charts : Inscription, 610, 646.

Manor Houses of North Derbyshire : Padley Chapel, 699 ; Hazlebadge Hall, 700 ; Eyam Hall, 701 ; Derwent Hall, 701 ; Hassop Hall, 702 ; Cartledge Hall, 702 ; Greaves Beeley Manor, 702 ; Unstone Hall, 703.

Moore, The Work of Temple : St. Wilfrid's Church, Harrogate : Interior, 470 ; Exterior, 471 ; Interior from South Transept, 473 ; All Saints' Church, Upper Tooting, 474 ; St. Margaret's Church, Headingley, Leeds, 475 ; All Saints' Church, Ecclesall, Bierlow, 476, 477 ; St. Cuthbert's Church, Middlesbrough, 478, 479 ; St. Columba's Church, Scarborough, 480 ; All Saints' Church, Uplands, 481 ; St. Peter's Church, Barnsley, 482 ; Church of St. Anne, Royton, 483 ; South Hill Park, 485 ; St. Williams' College, York, 486 ; Consecration Cross used by Temple Moore, 492.

Pagodas, Chinese: Towers of the Thibetan Borderland, 359, 363, 364; Pagoda in Rice Field, 360; Pagoda on Hill, 360; Yuan Ming Yuan Pagoda, 361; Ancient Pagoda at Sung Shan, Honan, 361; Wild Goose Pagoda at Hsi-An, Shensi, 362; Pagoda, Early Type, 364; The Yellow Crane Tower, Wu-ch'ang, Hupeh, 365; The Monument of Bodh Gaya, 365; Lama Temple and Monastery, 366; Ancient Pagoda at She Shan, Kiangsu, 366; Wu T'a Ssu, Five Towered Temple, 367.
Parthenon, Some Notes on: Plans, 264, 266, 267; Sections, 265; Diagrams, 455, 456.
Pendentive, The Origin of: Section through Main Dome of Sta. Sophia, 186.
Pretoria and the New Delhi, The Government Offices of: Union Building, Pretoria, 63; Amphitheatre, Union Buildings, 64; Inner Court, Union Buildings, 65; Colonnade at back of Amphitheatre, 66; Columned Portico to Minister's Office, 66; General View of New Delhi, 67; Government Court, North Block, 68; South Block, 69; Government Court from South Block, 70; Tower Wings, North Block, 71; Pavilions, 72.
Prizes and Studentships, R.I.B.A.: Shop Premises, 175; A Crematorium, 176; Measured Drawings, 177; A Covered Market, 178; A Seaside Hotel, 179.

Quebec, Old Churches and Church Carving in the Province of: Terrebonne Church, 247; Sainte Famille, Island of Orleans, 250, 251, 253, 254, 256; St. Laurent, 253, 261; St. Joachim, 253; Ste. Anna, 253; St. Francois de Sales, 255, 257; The Banc d'peuvre in the Basilica, Quebec, 256; Chapel of Mgr. Olivier Briand, Grande Seminaire, Quebec, 256; Sault-au-Recollet, Island of Montreal, 257, 259, 262; St. Michel de Vaudreil, 258; St. Charles Charlesbourg, 261; St. Bartelemi Berthier, 261.

Recreation Centres, Health and: Voslau in Vienna, Baths, 435; Rheinterrasse Restaurant, Dusseldorf, 437; Stadium, Cologne, 438; Kurhaus, Wiesbaden, 439, 440; Stadion, Frankfort, 441; Large Stadium, Frankfort, 442; Bathing Place Stadium, Frankfort, 442; Amalienbad, Vienna, 444; Stadium Plan, Lyon, 445; Stadium Entrance, 446; Interior, 446; Dusseldorf, Wall Painting, 448.
Renaissance in Italy: Interior of Santa Maria della Carceri, Prato, 555; Sacristy of Santo Spirito, Florence, 556; The "Basilica Palladiana" Vicenza, 557; Castle of Caprarola, 558; Church of the Madonna di S. Luca, near Bologna, 559.
Repton, Humphrey: View of Ancient Cedar Parlour, 35; Modern Living Room, 35; South View of Harleston Park, 37; View from Fort, near Bristol, 39; Cottage at Endsleigh, Devonshire, 41; View from Repton's Cottage, 43; Livermere Park, 44.
R.I.B.A. London Street Architecture Medal: Headquarters of Society of Friends in Euston Road, 12.

Schools of Architecture: Liverpool: A Country Church, 563; A College Assembly Hall, 564, 565; Design for Courts of Justice, 566; Birmingham: Study of Gabled House in Cotswolds, 605; Designs for reconstruction of upper part of belfry, Bruges, 606; Proposed alterations to house in Birmingham, 607; Constructional esquisse for sash window, 608; Study of Roman wall decoration, 609; Bristol: Composition of Roman Detail 641; Analytical Plan Study, 642; Construction Drawing, 643; Perspective of Design, 644; Glasgow: Design for Lych Gate, 682; Design for Garden Pavilion, 683; Design for College Library, 684; Design for Warehouse, 685; Design for Memorial Chapel, 685; Design for Students' Union, 686; Cambridge: Measured Drawings, 716, 717, Designs, 718, 719.
Shakespeare Memorial Theatre: Design by Miss Elisabeth Scott, 118; Plans, 146, 147.
Stevens, Alfred: Original Water-colour drawing, 34.
Stone Preservation and Decay: Diagram, 286.

Taj Mahal, The, 62.
Tapper, Walter: Portrait, 2.

Voysey, Dinner to C. F. Annesley: Address, 52.

Wimperis, E. W.: Church of Santo Stefano at Lenno, 382.
Wood Bicentenary at Bath: Prior Park, 19; Queen Square, 19.




W. H. SMITH & SON
STAMFORD ST.
LONDON
S.E.1

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 1 — 12 NOVEMBER 1927

## Contents for 12 November 1927

Page

PORTRAIT OF THE PRESIDENT, MR. WALTER TAPPER, A.R.A. .. .. .. .. .. .. *Frontispiece*

THE PRESIDENT'S INAUGURAL ADDRESS .. .. .. .. .. .. .. .. .. .. .. 3

VOTE OF THANKS BY THE DEAN OF WESTMINSTER AND LORD LEE OF FAREHAM .. .. .. .. .. 8

PRESENTATION OF THE R.I.B.A. LONDON STREET ARCHITECTURE MEDAL TO MR. HUBERT LIDBETTER .. .. .. .. 12

BURLINGTON ARCHITECTUS—PART II. By Fiske Kimball .. .. .. .. .. .. .. .. .. 14

THE WREN SOCIETY. By C. J. Tait .. .. .. .. .. .. .. .. .. .. .. 17

JOHN WOOD CELEBRATION AT BATH .. .. .. .. .. .. .. .. .. .. .. 18

REVIEWS :

DECORATIVE PLASTER WORK IN GREAT BRITAIN. By Arthur Bartlett .. .. .. .. .. .. .. 20

REPORT OF THE BIRMINGHAM CIVIC SOCIETY. By H. J. Birnstingl .. .. .. .. .. .. .. 20

AMERICAN ARCHITECTURE OF THE TWENTIETH CENTURY. By Walter Cave .. .. .. .. .. .. 21

THE LIFE AND WORK OF AN ENGLISH LANDSCAPE ARCHITECT. By W. Harding Thompson .. .. .. .. 22

CORRESPONDENCE :

THE ESSEX SOCIETY OF ARCHITECTS. By D. N. Martin-Kaye .. .. .. .. .. .. .. .. 23

FUNGUS GROWTH ON LINOLEUM. By Alan E. Munby .. .. .. .. .. .. .. .. .. 23

DEATH WATCH BEETLE. By Chas. B. Flockton .. .. .. .. .. .. .. .. .. .. 23

THE PENETRATION OF DAYLIGHT AND SUNLIGHT INTO BUILDINGS. By Percy J. Waldram and N. Bromley .. 23

DINNER TO MR. C. F. ANNESLEY VOYSEY .. .. .. .. .. .. .. .. .. .. .. 24

OBITUARY :

THE REV. G. HERBERT WEST. By Arthur Bartlett .. .. .. .. .. .. .. .. .. .. 25

WILLIAM OSWALD MILNE .. .. .. .. .. .. .. .. .. .. .. .. .. 25

GEORGE SCAMELL .. .. .. .. .. .. .. .. .. .. .. .. .. .. 25

F. G. GREEN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 25

E. D. BROWN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 25

HENRY WARD .. .. .. .. .. .. .. .. .. .. .. .. .. .. 25

EXAMINATIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 26

REFRESHER COURSES FOR ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. .. 26

LECTURE FOR WORKERS IN THE BUILDING TRADES .. .. .. .. .. .. .. .. .. .. 26

BOARD OF ARCHITECTURAL EDUCATION .. .. .. .. .. .. .. .. .. .. .. 26

NOTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 28

NOMINATION OF MEMBERS .. .. .. .. .. .. .. .. .. .. .. .. .. 28

COMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 31

MEMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 31

MINUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 32



*Elliott and Fry, Ltd., Photographers*

WALTER TAPPER, A.R.A., P.R.I.B.A.

VOL. XXXV. No. 1 12 NOVEMBER 1927




NINETY-FOURTH SESSION, 1927-1928

# THE INAUGURAL ADDRESS

BY THE PRESIDENT, MR. WALTER TAPPER, A.R.A.

[*Read before the Royal Institute of British Architects on Monday, 7 November* 1927.]

IT is usual for the President, in opening a new Session, to pass in review the important events of the last, and also to say something regarding architecture generally. Before doing this, I must express my thanks for the great honour my colleagues have conferred upon me. Such an honour has this special distinction, that it comes from one's brother architects, and is, therefore, to be the more appreciated. I shall endeavour, so far as my powers permit, to uphold the ideals for which this Institute stands. When one thinks of the distinguished men who have occupied this chair, it is easy to understand the anxiety with which one enters upon the duties connected with this office. I can, however, say this much with confidence, that none of my predecessors can have had a greater desire to carry on the fine traditions of our Institute than myself, and I know I shall have the cordial support of my colleagues, without which I should almost despair. The health of our last President, my old friend, Mr. Guy Dawber, towards the end of his office gave us some cause for anxiety, but I am glad to say he is with us to-night, completely recovered from his illness.

To turn to matters of general architectural interest. This year has seen the completion of two notable War Memorials, that of the Menin Gate by Sir Reginald Blomfield, and the Scottish War Memorial by Sir Robert Lorimer; both I venture to think in every respect worthy of the men they commemorate, of our country and of the architects. The Senate House at Delhi, opened by the Viceroy during the past year, is a fine architectural work, and we all congratulate Sir Herbert Baker on this building, and also on the work he has done in collaboration with Sir Edwin Lutyens concerning the general scheme. The bestowal of the Gold Medal of the Institute on Sir Herbert by our Patron, His Majesty the King, was received with acclamation, not only by his colleagues but by the public at large. Another important work, namely, the Choir and Lady Chapel of Liverpool Cathedral has been completed, and the great Crossing is now in progress. It is with much pleasure, that, from this chair, I can congratulate, firstly, my old friend Sir Giles Scott, on this great religious building, and secondly, the people of Liverpool, for asking for such a Church. Works of this order, and others too numerous to mention, show very clearly that the fine traditions of architecture are

being very ably upheld. The work of the preservation of St. Paul's Cathedral goes on steadily, and it is with pleasure that I am able to say that Mr. Stanley Peach, who feared at one time that he would not be able to remain on the Committee on account of his health, finds he is now able to do so, and will carry on the good work he has undertaken.

The London Architecture Medal for 1926 has been awarded to Mr. Lidbetter for his building in Endsleigh Gardens. May I, on behalf of the Institute, congratulate him. It has been suggested that a similar distinction might be awarded for the best cottage building, and this I think should have the Council's serious consideration.

I should like to express the great pleasure we have all felt on the honour bestowed on Sir Aston Webb by the Royal Society for his many years' work in advancing the true interests of our art. He has been the recipient of many honours during his professional career, but I beg leave to doubt whether any has given him greater satisfaction than this. I wish he could have been with us to-night, and doctor's orders only have prevented him.

### Premises.

A matter of considerable importance to the Institute is the question of its future home. The family has outgrown its old home, and though it is sad to have to leave it, especially when it possesses some architectural refinement, as does the exterior of this building, yet I am afraid it is inevitable. We possess the finest architectural library in the world, precious beyond words, and it cannot now be accommodated here, without drastic alterations. The building is not even fireproof, so you will realise what the danger is to this fine collection, and the need for removal. The Premises Committee is giving careful consideration to the matter, and I hope before very long it will arrive at a satisfactory solution. All I would like to say now is, that it is imperative that we should have a home worthy in all respects of this great Institute. It should embody all that is best in architecture and carry on its fine traditions. When one sees such a place as, say, the Cambio at Perugia with its beautifully proportioned rooms, and charming fitments, not forgetting the beautiful paintings of Perugino, surely it is not too much to hope that we may hope to have a home of like dignity and charm. At all events this should be our aim and nothing less.

### Registration.

Another subject is that of the registration of architects. As you are aware, the Bill for this was presented to Parliament, and after the second reading, was referred to a Select Committee. After hearing much evidence both for and against the Bill, the Committee expressed their approval of the Bill as amended, and their "hope that an early opportunity will be given to the House next session of considering a Bill framed on the lines of this Bill as amended." The matter will accordingly come before your Council, and steps will be taken to press it forward. Meanwhile, I am sure you will wish me, on your behalf, to thank Major Barnes and his Committee, for the immense pains they have taken in endeavouring to get the Bill through. We should like Sir Kinloch Cooke and the members of the Select Committee to know how much we have appreciated their help, and to accept our warmest thanks. The obligation of the Institute to the public is one of the main reasons for getting the Bill accepted by Parliament. Our belief is that such a bill would the better enable the public to discriminate between the totally unqualified and the qualified person, and that it would, therefore, raise the standard of attainment for anyone practising our art.

The educational work of the Institute, represented by its Board of Architectural Education, composed as it is of distinguished men, well qualified to direct its efforts, cannot be too highly valued. As we all know to our cost, the war interfered with the studies of our young men. The loss of those five years cannot be made good in a moment, but gradually we are emerging from that chaotic time, and are once more able to give attention to this important subject.

### The Architects' Benevolent Society.

I promised the Council of the Architects' Benevolent Society to say a few words concerning this excellent Institution. It was founded in 1850 under the presidency of Smirke, with Barry, Cockerell and Hardwick as trustees, its object being to "afford assistance to those in necessitous circumstances who have been engaged as architects or architects' assistants and their widows and children." The annual income is about £2,500, but when expenses have been paid there is not as much as we should wish for distribution

amongst the many deserving cases. The support given to it by the profession is small, and in proportion to the number of practising architects I am told that only about 15 per cent. of them subscribe, which I think you will agree is unworthy. The present subscription list, if distributed over the whole of the members of this Institute, would represent roughly 1s. 7d. a head. Those architects who know most about the work of the Society are its most generous supporters, and, I am sure, that if those who hear me tonight had also listened to the pathetic cases which the Secretary reads to us at our meetings, I should not be appealing for funds now. This profession of ours is a hazardous one, and to those who have been successful, it should be a privilege and honour to help those who, often through no fault of their own, have fallen on evil days. I am told that the staff of one architect's office have pledged themselves to contribute 5s. each annually to the Society. Such an excellent example may well be followed by others, and I hope it will be. I am quite sure I have only to mention this deserving Society to you to insure your willing support.

### Bridges.

The Institute, in common with various learned societies, may be congratulated on its efforts (successful as we hope) to preserve Waterloo Bridge. The bridge is not only an architectural adornment of London, but also, a great memorial, and surely should be jealously guarded. With a curious perverseness, common to human nature, strenuous efforts have been made to destroy it, and to preserve that of Charing Cross, as ugly as Waterloo is beautiful. I would like to call attention to the efforts being made to preserve the many lovely bridges up and down the country; the value of them cannot be over estimated, and all such efforts should have our whole-hearted sympathy.

One of the most important matters, in my opinion, is that to which my immediate predecessor has given much attention; namely, the preservation of rural England. A society has been formed, with this laudable object in view. You will, I am sure, agree with me that it deserves every support. This country of ours is indeed worth preserving, and it is high time we bestirred ourselves. The spoliation of our countryside is in no wise confined to any one section of the community; the whole nation is responsible. If any one of us were to draw a brush of whitewash across a picture of Titian's or any great master's work, we should, rightly, be considered mad and probably locked up, and yet vandalism as serious, or more so, is occurring daily over the whole countryside without let or hindrance. For many years the Urban and District Councils have controlled the practical arrangements of building and the bye-laws of towns have been applied to the country, I fear, very often stupidly. Surely we might have some control as regards design; not a despotic one, such as would engender uniform monotony, but some controlling body, such as the Fine Art Commission, might have jurisdiction in this matter. The difficulty always is to find the right men to use this controlling power with infinite wisdom. At all events I believe that something of this sort is necessary. May I also suggest that gentlemen, able and willing and with the necessary leisure, should more universally become members of the Urban and District Councils. On these Councils their influence would be of great service.

### Height of Buildings.

There has been, as you know, a demand for higher buildings in London, and it is to the credit of the Members of the Institute, that they, against their own interests, would have none of it. They felt, very strongly, that buildings of greater height than are now permitted would endanger the health of the community. We in this northern climate need as much sun as we can get. It is little enough in any case. The traffic problem is bad in all conscience, and the height of buildings would obviously increase the difficulty. As a matter of tradition, it is a fact that in southern countries tall buildings with narrow streets are a necessity, as a protection from the sun. In northern countries, low buildings with wide streets, are generally found, in order that no unnecessary shade shall be created. I hope, therefore, that we shall hear no more of the wish for higher buildings.

### London's Squares.

We must use all our endeavours to preserve these squares. Open spaces are invaluable. We have lost Mornington Crescent and Endsleigh Gardens already, and, unless we take good heed, we shall lose others. In this important matter we have to acknowledge gratefully the energetic

action which has been taken by the London County Council, whose chairman we have the pleasure of welcoming as our guest to-night. With their assistance, and that of the Royal Commission which is to report on this subject, we have reason for hope.

### Playing Fields.

His Royal Highness the Duke of York's appeal for playing fields, is meeting with the success it deserves. It should have the cordial support of us all, for it is imperative that our children should grow up in healthy conditions, to become fine citizens of the Empire.

### Architecture.

These are some of the matters which concern us architects, and now may I say a word or two concerning architecture generally. It is a matter for congratulation that the public is showing an increasing interest in architecture. This interest progresses slowly but steadily, but we all know that if modern architecture is to compare favourably with that of the past ages there is much leeway to make up. The Press lends powerful aid, more especially since the formation of the Architecture Club, composed as it is, of journalists and architects. May I suggest to the President of this club, who has done much already in putting our aims before the public, that the Press could do still more. Nowadays, unless a matter is brought before the public day by day, it is soon forgotten. The Press could in this way give much help to the preservation of rural England. It is much to be desired that it should show the same keenness in architecture and the arts generally as it does in the sayings and doings of politicians, and I think this would be of great advantage to the community. Something might also be done in the way of propaganda ; I mean by the distribution of leaflets and pamphlets to Rural Councils, local builders, etc., setting forth the aims of the Society, founded for the purpose of preserving this country of ours.

### Influence.

Architecture is a powerful factor for good to the community. We cannot escape from it if we would. In our homes, on our travels, it is always with us, so it behoves us architects to see that it is good. Great architecture possesses all the human virtues, dignity, modesty, restraint, and it is impossible to imagine that it can exist unless a nation is strongly possessed of these virtues. We have, on many occasions, been asked in this room by eminent laymen, to do something for the education of the public ; but first of all the public must have these virtues of which I speak, if they are to be expressed in architecture. Take that of dignity. He would be a bold man to maintain that this to-day was a common virtue, and to my mind it is the main reason why so much architecture lacks that quality. If these characteristics are the common possession of the people, they will require their expression in architecture, and they assuredly will have it. I must confess myself in complete agreement with the writer who says he fails " to understand a certain modern school of thought which steadfastly ignores the past and, with a child-like simplicity, believes it can instantly create something in art, literature, or politics, which shall be completely new. It is an impossible theory, for the plain fact is we cannot escape from the past, and progress consists but in a slow and gradual development." Also in the greatest days of architecture there was a deep-rooted sense of style. It is difficult to say exactly how this arose ; it was a slow and almost unconscious moulding of architectural forms from age to age. The principles underlying these forms were accepted by all, with the traditions connected therewith. These escaped us at the end of the eighteenth century, and they have not been wholly recaptured. The difficulties which beset art to-day I believe arise largely because of this. Architects must make up their minds, that if architecture is to play the important part it should in the life of a nation, these traditions must be recovered, so that we are all working with the same aims and to the same end. We can then give to the people proper guidance on certain definite lines. The masters in our schools should have a profound knowledge of these traditions and the methods of the old masters. The orders should be carefully studied. It was this scholarly knowledge which enabled the old men to build the great churches, civic buildings, manor houses and cottages, which we see and admire to-day. The student in our schools need not bother so much about design ; let him get the grounding of which I speak, and when his time comes, with the practical necessities of the moment, he cannot help but do good work. The atelier system should be encouraged. Even

in our own time we had this. There were the Shaw men, the Bodley men and so on, young men proud of their master, and proud to carry on his tradition. It is easy to see, under such a system, with the scholarship of which I speak, how soon the feeling for tradition and style would spread, and instead of men speaking with divers tongues, we should have one well-understood language. We should be moving on two or three main lines of development, which is essential. Apart from this loss of training and traditional feeling from which we are undoubtedly suffering, there are many other reasons for the lack of really great architecture to-day. The incentive for ownership, for instance, cannot be over-valued, and certainly it should be encouraged. When our forefathers owned the land they built a home, not only for themselves, but for their children and their children's children ; and so we obtained these lovely old houses which are still to be seen. Incidentally this feeling of ownership should lead to contentment of mind and leave less room for social unrest. The times in which we live are so complex that it is difficult to get at the root of the difficulties and to overcome them. For instance, the herding together of the people in large towns, and when there, their herding together in blocks of flats, all tend to take away from the real sense of home life and its responsibilities. It does not mean living in the best sense, nor can it have the effect of a real home, and it helps to create the hustle and excitement of the present age, which must militate against good architecture, since it inevitably eliminates time for thought and quiet. The introduction of machinery has been no doubt another reason. Mass production can never produce the best, for it is a matter of common knowledge that anything good in itself loses a great deal of its value when produced in bulk. The pleasing subleties of the handicrafts go by the board, and, no matter how good the design, it loses much of its charm in execution by machinery. When speaking of machinery in relation to building I would say it should only be for the purpose of lessening weary and uninteresting labour, such as the punching of a hole through steel, and thousands of other like things. It should not take the place of work done by hand, which interests and gives happiness to life. The predominance of mechanical labour, it seems to me, must tend to mechanicalise men's minds ; to make them dull, and so less receptive of the fine subtleties of any art, be it architecture, painting, music, literature or any other. Nor can people be expected to take an intelligent interest in matters conducive to their welfare, so long as they perforce have to live in mean and squalid houses or in uninteresting flats. It is difficult to see how these matters can be remedied, but they lie at the root of the mischief, and until they are remedied it is futile to expect really great architecture.

The greatness of a nation is not to be assessed solely in terms of money, though, of course, that is not to be ignored, but rather on what that nation produces. When we again erect buildings comparable to the Abbey of Westminster, or St. Paul's Cathedral, paint pictures equal to the finest Titian, produce new sculpture equal to the finest Greek work, to say nothing of the minor crafts, then it may be said that our nation is great. It is a matter for grave concern that up to the end of the eighteenth century hardly an ugly thing could be found in this country, even down to the ordinary utensils used for domestic purposes, and that in this enlightened age we are surrounded with ugly and offensive things.

The character of a people is expressed in no better way than by the things it produces, in architecture perhaps best of all. The greatness of the Roman Empire was not expressed solely by its military achievements, but also by its architectural triumphs. It would be difficult to imagine that the men who designed and erected the noble buildings we all admire were petty or mean. Human life is full of contradictions and he is a bold man to dogmatise on any subject concerning it, yet I am sufficiently [illegible]rageous to uphold this contention. Noble b[illegible]gs mean noble men, mediocre buildings me[illegible]iocre people. Men with great ideals are oft[illegible]jects for mirth. We are told they are so unpractical, and perhaps they are, and we are told it is the practical utilitarian who is wanted. Of course he is needed, but history tells us in unmistakable terms that it is the idealist that we need first of all. We are also informed in these days that great architecture cannot be afforded ; it certainly seems to be so, but I venture to think only because money is being spent unwisely. So far as one observes, it is being spent on things which are fleeting. Men will spend lavishly on motor cars what they would think impossible to spend on their homes. That makes us realise that the minds of men to-day are not thinking in terms of permanency.

The system of building to-day is one which it is impossible to imagine can lead to great architecture. The system, I believe comes from America. As an organisation, it is splendid. On big contracts it is arranged at the very beginning that every trade begins and finishes at a specified date and specified hour. The bricklayer, say, finishes at 11.30 and the plasterer begins his work at 11.35, and so on. I presume no time allowance is made for improvement as the work progresses. No mistake is made. Hardly human one would say. However, it seems to be a sound method, if the governing factor is to be time and not architecture. How fearfully uninteresting this system must be to the workman. He, it would appear, is just part of a machine. I do not wonder he wants to be half way down the street when the closing bell rings. Don't let us make any mistake, we architects are dependent on the workmen, if we are to have fine architecture. Design and execution cannot be divorced, and it is only by arousing in the workman a love of his work, and by giving him a personal interest in it, apart from money, that you will get things worth having.

We can congratulate ourselves that architecture is not liable to the vagaries of the Cubist and the Futurist, at any rate in this country. The idea that by turning it upside down you can get originality is not worth considering, and there are fortunately very few architects who have the desire. The ever widening problem of planning, new methods of construction, give plenty of opportunities for expressing our own times, and if, with them, we preserve the methods and traditions of our fathers, I have no fear as to its future. Let me say that I am not suggesting the copying of the ancient work that has done duty in the past. All I maintain is, that the deeper a man's knowledge, and the wider his range of study, the more assured will be his own work. The only effectual sources of development lie in the practical interests of his own day. We have our own problems to solve, and they can be the better solved if a man knows how the old men solved theirs. The principles of our art have never, nor can they ever, change. New architectural forms in their outlines, grouping and massing will naturally develop according to the practical needs of the day ; there is no need to strive for originality ; that comes inevitably, as it always has. As I said in the beginning, I repeat, architecture is progressing slowly but steadily ; it is better understood to-day than it was, say, in the fifties, and this may be said generally of the Arts. Take music, it is true we have a great deal of jazz rubbish, but also, there is always an audience for the great classic masters, and if we want this universally, we shall get it in due time, and so it is with our own art. There is a great deal of jazz architecture but there is a greater quantity of good work than was the case some years ago. Let us therefore be full of enthusiasm and keep good heart. The national architecture of this country, left to us as a noble heritage, is not dead. Let us not seek arrogantly for something new but let us carry on this goodly heritage and make its influence for good felt by the whole nation.

## Vote of Thanks to the President

The VERY REV. WILLIAM FOXLEY NORRIS, D.D., THE DEAN OF WESTMINSTER (in proposing a vote of thanks to the President for his address) said : First of all, my duty is to propose a vote of thanks to my old friend Mr. Walter Tapper—I know I may call him my old friend. He and I have worked together for many years, and—although I say it in his presence—he combines, as you know well, those three qualities which he has given us as the appropriate qualities of architecture to-night : dignity, modesty and restraint. I would like to add to those three, force, and a good deal of it. I move with the greatest possible pleasure, a vote of thanks to him for the paper which we all listened to with interest and appreciation, and which covered a surprising amount of ground, and which was, like Mr. Tapper himself, sincere and thorough, modest and to the point.

Mr. Tapper has told us something to-night, with perfect truth, which reminded me of what Mr. H. G. Wells said not long ago, to this effect—I think these are the actual words—that the true test of every stage of civilisation is the type of character that it produces. Mr. Tapper says, and I believe it is to a large extent true, that the true test of the character of any generation is the type of architecture that it produces. About our own generation I am an optimist. I am one of those who believe that the day will come when Piccadilly Circus will be finished. I am also an optimist with regard to character expressed in architecture. I do not see how we can be pessimists when we have before us great examples in our own generation such as those which have already been cited by Mr. Tapper : Liverpool Cathedral, and I would add to that the new chapel at Charterhouse, that great

Memorial in France by Sir Reginald Blomfield, which even those of us who have only seen photographs or illustrations of it, must find impressive, that really great Memorial, which most of us, I suppose, have seen, in the Castle at Edinburgh, and I will venture to add, some splendid work, perhaps in its own line unequalled in our generation, in the Minster at York, done by Mr. Tapper himself. When we have these things before us, and further new work in country house and cottage architecture worthy of the highest traditions, I cannot see how it can be argued, as it is argued, that it is no good thinking about any new work, especially any new work in connection with an ancient building, to-day, because in the present generation we cannot produce adequate work. I entirely and wholly disagree with that. I want, in this comparatively public way, to repudiate it. I believe we have architects and craftsmen to-day who can express what is in their own minds and hearts, reflecting in the best way what we ourselves want, in work which will stand side by side with any work which has been done in the past. This was impressed upon me lately. Westminster has been looming rather large in the last forty-eight hours in the newspapers. Two things surprise me. One is that the Press apparently thinks that this scheme for additions to Westminster Abbey is something wholly new ; one evening paper on Saturday opened its article by saying that probably the controversy which these proposals have aroused will astonish those who made them, unaware that the principal offender is far away beyond the reach of even the evening Press, because it was Mr. Gladstone. The Press seems entirely unaware that at the end of a very long discussion by a Royal Commission, a stout and portly Blue-Book was published in 1890 dealing with all these proposals, which are now brought forward as something entirely new, and that the Commission which sat the other day, and which had on its Advisory Committee the Prime Minister, Lord Balfour, Mr. Ramsay Macdonald, Lord Oxford, Mr. Lloyd George, Lord Peel, Lord Crawford, and other names carrying weight in the country, examined with the greatest possible care and in full detail these proposals, and embodied their opinion in the very careful report which has been given to the public. And yet—and this is the second thing that astonishes me—there were those, and those in high places, ready at once, without having seen the report or seen the documents or heard the evidence, to settle the whole question of the architecture with a single letter to the newspapers. I know I stand here to-night to move this vote of thanks because I represent one of the greatest architectural monuments in our land, and, therefore, I hope it may be forgiven if I say a word or two about it.

I am only going to say two things. The first of the things I want to say is, that as long as I have the heavy trust of being in charge of Westminster Abbey, the Abbey will be used, in the first instance, as the House of God for the worship of God, and whatever is necessary to make it more fit and adequate for that purpose will be done. I say that designedly. And, secondly, that nothing will be done in the Abbey, as long as I am in charge, except with the best trained taste and advice that can be commanded. There has been a proposal made—and, I gather, loudly applauded, applauded in the Press and applauded in the smoking-room, as I can myself testify—that a number of plans should be prepared. One newspaper has already prepared a plan of its own and published it, thereby seriously throwing dust in the eyes of the public. That plan has no foundation whatever. There was the proposal that plans should be prepared and printed, and, I gather, put up in some central public place—I suppose on the screens of cinemas or something of that kind—and that there should be a general referendum to public opinion, and, apparently, that the majority of people in this country, by their votes, should decide what should be done to Westminster Abbey. Well, I can only say that I am perfectly ready to consent—as far as my consent is necessary—whenever we get to the point of settling any plan or plans, that those plans should be printed and published for the information of the public. But, as far as I am concerned, I shall not take the slightest notice of the public verdict upon those plans. I do not consider—and the best minds among the public are with me in this—that a general referendum to the man in the street is the way to decide great questions of this kind. Those plans will be made by our ablest architects, men with the finest trained taste, men with real knowledge of what they are doing. This is a matter for the aristocracy of art, not for any democratic action at all, and the public generally will be thankful—if not at once, as time goes on.

The RT. HON. VISCOUNT LEE OF FAREHAM, P.C., Hon. Fellow, R.I.B.A. : In common with the 45 millions of my fellow countrymen who are not either Fellows or Associates of the Royal Institute, I have the deepest love for architecture and for everything that is fine and noble in our national life, as represented by your great art. I think your President, particularly in the closing portion of his paper, has brought your great mission before us in a happier way than I have ever heard it previously expressed ; it certainly made a very great impression on my mind. I shall not presume, here to-night, to touch on any of the great issues which he has raised, but I may be permitted, perhaps, to refer to one or two details. I suppose, for instance, my friend here, Mr. Gatti, the Chairman of the London County Council, will naturally expect me to say something about Waterloo Bridge. My only word with regard to that will be that it was largely owing to the efforts of the Royal Institute

that this matter was seriously taken up and the Royal Commission was appointed. And throughout the deliberations of that Commission we Commissioners derived immense profit and guidance from the views that were laid before us by the representatives of the Institute, and in particular by the admirable representative of all the learned and artistic societies, whom I see sitting here to-night in the person of Lord Crawford. All I will venture to say to the members of this Institute is, that if they still wish to save Waterloo Bridge, they must remain always *en vidette* ; they must be very watchful of what is going on, because although, as we were told the other day, the bridge has displayed unexpected signs of vitality and still survives after twelve months of I will not say complete neglect, but at any rate lack of repair, I feel extremely apprehensive about its future, and I hope that the Royal Institute will not be content in this matter and think they have done all that is necessary.

There was one passage in the President's speech about which—I speak as a layman—I did not find myself entirely in accord. He rather, I thought, in one passage, underestimated the value of money in connection with architecture. Unfortunately, you cannot have great architecture without money ; great buildings cost a great deal of money, and that is why architects have so much greater opportunities in America than they have in England to-day. There is hardly an architect, however humble, who, in America, in the course of his career does not get the opportunity, if not of building a cathedral, at any rate of putting up buildings costing two or three millions sterling. We must recognise that money plays a great part in these matters.

Mr. Tapper has given us a most amusing account of the system under which the Americans build ; that one trade finishes its part at 11.30, and then—the plasterer, I think he said—comes on at 11.35. But I do not think we must underestimate the work which is being done in America to-day by architects. I have teen sitting next to my friend Sir Giles Scott. He is bhe only living man, not only in this Institute, but, I believe, within the British Empire, who has had the greatest of the opportunities of an architect, that of building a cathedral. But he, realising that hard days may be ahead, does not confine his genius to these great structures, though some of you who are not familiar with his work may not be altogether aware of it. He is the architect of our admirable telephone kiosks. He specialises in cathedrals and kiosks, and rumour has it that he is even going to devote his great abilities to designing traffic signs. We have to pick up what we can in this country, and I suppose every little helps. I am sure Sir Robert Lorimer, as a Scotsman, will not despise this. May I say, in passing, how much, as a layman, I regret that the admirable controversy in the public Press between him and his distinguished colleague Sir Reginald Blomfield came to an untimely end at the end of the first round. Like the disastrous fiasco in the prize ring in America, I think it should be resumed.

There was one other passage in the President's speech which I must confess I did not quite understand. He said that in the eighteenth century everything was beautiful, that there was nothing which was ugly. That may be true to a certain extent as regards some buildings, some cottages, some country houses, and so forth. But those of us who are familiar with, for example, Rowlandson's drawings, will realise that in those days, while buildings might be beautiful, the appearance and the condition of the people were horrible. So it does not seem to me that it necessarily follows that fine architecture and a fine condition and nobility of the people must go hand-in-hand. He said noble buildings mean noble men. That is true to a point, but I think he might have sharpened his point even more by linking it up with the lessons of the Press. He said, somewhere, that people cannot be expected to take an intelligent interest in matters conducing to their welfare so long as they perforce have to live in mean and squalid houses ; and nothing has struck me more than the extraordinary squalor, architecturally, in which our newspapers are produced. It only shows what great and irrepressible genius and fine feeling there must be in these men when, under these conditions, scholarship—in which the Royal Institute, I understand, has not helped them in the least—is maintained at such a high level as our Press maintains it to-day. In America, I recall a visit I paid to the great newspaper office of the *New York Times*, where I found that in order to enable the editorial staff to think quietly and produce their great thoughts to elevate the people, they are ensconced on the 14th floor, approached by 13 express elevators. And there is a reproduction of an Oxford cloister, of Gothic design, which would have done credit even to the work of Sir Robert Lorimer or Sir Giles Scott. It was a touching sight to see these cloistered hermits preparing a leading article on the fiasco of the Phil Scott prize fight. With great deference to my friend Lord Burnham, I suggest he might give a commission to a selected architect to do what he can to bring editors into more suitable and elevating surroundings.

There is only one other point. Your late President, Mr. Guy Dawber, has identified himself with a very noble enterprise in trying to save the old and beautiful cottages on our country-side. I have heard the movement criticised by some unthinking people, on the ground that you must think first of the housing of the people ; that you cannot preserve cottages which are

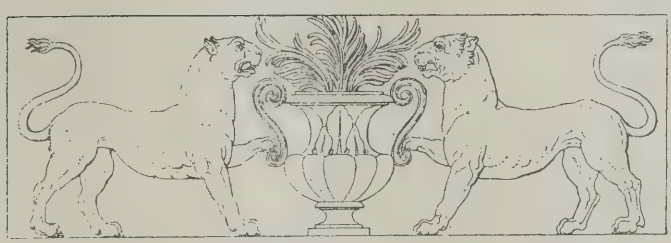
in themselves unsuitable for human occupation merely because their exteriors are beautiful. But Mr. Guy Dawber, at any rate, has not been content to preach preservation of the old cottages, because wherever you go over the country now you see, side by side with the old, uprising many beautiful and, as I believe, modern cottage buildings, seemly and adapted to the country-side in which they exist. Frequently have I asked who is responsible for their design, and in many cases I find it has been Mr. Guy Dawber himself. I think he has done at least as great work by the creation of new cottages as he is doing by the preservation of old.

I feel tempted, but I have no intention to embark upon the Westminster Abbey controversy. The Dean has, *ex cathedra*, so to speak, given us the word of authority. We must wait. I only make one suggestion, which I think may tend to lighten the task of successive Deans of Westminster; it is that a law should be passed that no one deceased should be eligible for interment in the Abbey until ten years shall have gone since his demise. (The Dean of Westminster: That is already passed.) Then I would increase it to 25 or 30 years. I seem to remember that, even in recent years, we have seen Deans of Westminster assailed by emotional appeals to grant interment in the Abbey by people who are not good judges, and there has been no time to consider whether that supreme honour is due or not.

I apologise for the very discursive character of these remarks, but I wish to join with the Dean in seconding a most hearty vote of thanks to Mr. Tapper for his very wise, scholarly and informing address.

The motion was put by Mr. Stanley Hall (Honorary Secretary), and carried by acclamation.

The PRESIDENT briefly replied to the vote of thanks.



# The R.I.B.A. London Street Architecture Medal, 1926

## PRESENTATION TO MR. HUBERT LIDBETTER [*A.*].

After the vote of thanks to the President at the Opening General Meeting of the session at the Royal Institute of British Architects, on Monday, 7 November, the R.I.B.A. London Street Architecture Medal and Diploma were presented to Mr. Hubert Lidbetter [*A.*], for his building, the new headquarters of the Society of Friends, in Euston Road.



THE NEW HEADQUARTERS OF THE SOCIETY OF FRIENDS IN EUSTON ROAD: MR. HUBERT LIDBETTER, ARCHITECT

The PRESIDENT (in making the presentation) said: My very pleasant duty is to present to Mr. Lidbetter, for his delightful building in Euston Road, the R.I.B.A. Medal and Diploma. I do not know that I can say very much about it, but I will say this: that this building has all the fine dignity and quiet repose which one always associates with the Society of Friends and I do congratulate, first of all, Mr. Lidbetter in expressing that in this building, and also the Society of Friends in having such a delightful building as its new Headquarters. We have with us Mr. Reynolds, Chairman of the Committee of the Society of Friends, and Mr. Grace, who represents the firm of Messrs. Grace and Marsh, who constructed the building. And Mr. Lidbetter, of course, we have too.

The President then presented the Medal and Diploma.

Mr. LIDBETTER, A.R.I.B.A.: I have to thank

you, Mr. President, for this very high honour which you have done me in my work. You have already said that the honour of the Presidency is the most valuable to you because it is conferred upon you by your professional brethren, and I feel in my own case that this honour has been conferred upon my work by, perhaps, my sternest critics as well as by those who are in a position to sympathise with the difficulties which attend the carrying on of the architectural profession.

Mr. EDWARD S. REYNOLDS (Chairman of the Committee of the Society of Friends): On behalf of the Society of Friends, I want to thank you, Sir, for the very high honour you have given our new building in Euston Road. We have heard this evening of the beautiful ecclesiastical buildings which have been erected. We have not attempted to have anything built as elaborate as some of the buildings which have been mentioned, but I think anyone who sees the building which has been erected in Euston Road will agree that it falls in with the three categories which you said good architecture should embody: dignity, modesty and restraint. I hope anyone who has not had the opportunity of seeing inside the large Meeting House there will take an early opportunity of doing so, because I think I may claim, not only on our behalf but on behalf of the architect, that it is at the same time one of the simplest and yet one of the most beautiful rooms in London.

I would just briefly allude to the censure which you extended to us, and which I accept with due humility, in respect to having been guilty of building on an open space. I can only say this, as some excuse, that we formed our Committee to erect a new building as far back as 1911, so we have not hurried over the matter. We tried many places, and we only acquired the site in Endsleigh Gardens after we had made every enquiry and had satisfied ourselves that it would not be preserved as an open space. We hope we have erected a building there which is a dignified and beautiful one.

Mr. A. N. GRACE: I wish to thank you for having asked a representative of the workmen to be with you this evening. I feel that what you said in your address, that you wished to have the co-operation of the craftsmen in good buildings, will find a response in the workmen. In the job which has been mentioned co-operation is evident. I have never known a job to which more of the spirit of good fellowship has been brought by those concerned with the building. I feel sure that recognition of the craftsman's art will do an immense amount of good towards settling the unrest which has been present in the building trade in the past, more so than is the case at the present time, because the workmen are recognising that their work is beginning to be valued.



# Burlington Architectus

BY FISKE KIMBALL, A.I.A.

## Part II.—Burlington's Influence

BURLINGTON'S influence was exercised in more than one way. First there were cases of direct advice, as to Lord Lovel (later Earl of Leicester) on Holkham*, and to Thomas Earl of Malton (later Marquis of Rockingham) on Wentworth Woodhouse†. Robert Brettingham, in republishing the designs of Holkham‡, on which his uncle had worked under Kent since the 'thirties, wrote: "The general idea was first struck out by the Earls of Leicester and Burlington, assisted by Mr. W. Kent. The first idea, it seems, was to follow the scheme of Palladio's Villa Trissino at Meledo, of the rotunda type, but this was found not to answer the situation or admit of offices adequate to the Earl's family and fortunes." The final design owes much to Chiswick, more, indeed, than appears at first sight, and is rather a criticism of Houghton, which it is thought to resemble, than a derivative of it. Thus the order extends through but a single storey; the frontispiece, as at Chiswick, is a portico of six Corinthian columns, over a basement low in proportion; the opposite façade employs the repeated, overarched Palladian motive of the rear at Chiswick, elongated. The relation is particularly evident in the great niches, with their vaults and minor features, which are line for line with those of Chiswick. Great use is made of the coffered vault in all its varieties. The free-standing interior peristyle, however different in form, recalls Burlington's initiative at York.§ As in the portico at Chiswick, the details of the order are taken directly from an antique example, in this case the Ionic of the Temple of "Fortuna Virilis." Although this is figured in *Palladio* (II, XXXV), the book used at Holkham was one which gave the forms more accurately, Desgodetz's *Edifices antiques de Rome* (1682). Palladio shows only cherubs and bucrania supporting the frieze, while Desgodetz figures also candelabra as at Holkham. While much credit for fine taste is doubtless due to Leicester, he was more indebted to Burlington than has hitherto been appreciated.

Wentworth Woodhouse (1734-44), where the suggestions of Burlington were carried out by Flitcroft, follows Campbell's Wansted. Sir Thomas Robinson wrote in 1734 from Wentworth: "The upright of the house will be in the same style as Lord Tilney's," and "the whole finishing will be entirely submitted to Lord Burlington."* In its general lines Wentworth Woodhouse follows this very closely: it has lower side-masses and a tall central mass of seven bays with a hexastyle portico and lateral steps rising through the height of a rustic basement. In several respects, however, it is a criticism rather than a copy of Wansted, and it is just these respects which reveal Burlington's judgment on Campbell's design. First is the matter of proportions, where Burlington adopted his characteristic spacing. The width of Campbell's central pavilion is greater than its height (taken to the horizontal cornice); whereas Burlington's is higher than it is wide. In Campbell's portico the central space is wider than the others; in Burlington's all are uniform. Campbell's projects a space and a third, Burlington's two whole spaces. Campbell's balustrade is cut in between the columns. Burlington's butts against pedestals on which his columns here, unlike those of Chiswick, are raised.

In the interior, the great hall suggests Houghton rather than Wansted, but instead of the baroque membering of Houghton, it has a classical ordonnance of superposed orders. Although the execution of this was going on as late as 1768, the design would seem to be essentially the initial, Burlington, one, since it takes its scheme from the Banqueting Hall at Whitehall—a relationship which seems to have escaped previous writers. The orders used, Ionic and Corinthian, are the same, as are the detailing of the bracketed gallery and of the upper cornice and frieze. The ceiling is in the style of those of Jones at the Burlington House, at the Queen's House, Greenwich, and in the hall at Coleshill†. Nonetheless, as he had criticised Campbell's Wansted on the exterior, Burlington criticised Jones's Banqueting House on the interior, making the hall square, not oblong, and all the bays equal.

Another design where his advice will have been

* Cf. Tipping's account in *English Homes*, series V, vol. 1, pp. 301–322.

† Cf. Tipping's article in *Country Life*, vol. LVI, 1924, p. 47.

‡ *The Plans of Holkham*, 2d. ed. 1773. The first edition by Mathew Brettingham, 1761, had carried only his own name as architect.

§ Tipping considers that the apsidal end was suggested by that of the basilica in Barbaro's Vitruvius (1567) in which Palladio assisted. A similar scheme appears in *Palladio* III, XVII. They have, however, little relation to Holkham, which has a treatment of general novelty.

* H. A. Tipping in *Country Life*, vol. LVI, 1924, pp. 476, 512.

† Jones's drawing for that of the Banqueting House had been reproduced by Kent, I, LII. In their account of Coleshill, Woolfe and Gandon speak of the "ceilings, of which that celebrated judge of architecture, the late Earl of Burlington, had for his own study very correct drawings taken by Mr. Isaac Ware, which have never been published." Actually many of them had been published by Ware, after the Earl's death, in his *Complete Body of Architecture* (1756), but not that of the hall.

important is the unexecuted one for the new Houses of Parliament, 1733.* Although this was put forward as the work of Kent, who may have had the asistance of Ripley, Burlington himself was regarded as ultimately responsible by at least one well-informed observer. James Ralph wrote in 1734 : " I should be glad to see this noble project put into execution . . . and if it falls into the noble hands to execute we have all been flatter'd to believe it would there is no reason to doubt but the grandeur of the appearance will answer the majestic purposes."†

Burlington also gave advice in some cases where it was not followed. Britton and Pugin report (*Public Buildings of London*—II (1828), 121) that when the Council had decided to build the Mansion House, he sent them an original design of Palladio, which was thrown out because Palladio was not a freeman of the city of London as well as notoriously a Papist. To further the classical movement the Earl likewise repaired at his own expense Jones's temple-church at Covent Garden, and rescued from Beaufort Garden in Chelsea (1637) a gateway by Jones, still preserved at Chiswick.

Beside his example and advice, there were Burlington's publications. He gave the style a powerful impetus by unexampled literary propaganda. He himself published in 1730 the *Fabbriche' Antiche' disegnate' da Andrea Palladio Vicentine*,‡ containing Palladio's drawings of the Roman baths, with added plates of the villa at Chiswick, and projected, as his preface shows, a second volume of the arches, theatres, and temples. Under his patronage appeared a whole library of academic architecture. Campbell's reference in 1725 to " His Lordship's learned Labors in this Art, which are now preparing for the Publick," alludes to William Kent's *Designs of Inigo Jones*, 1727, with " some few Designs of Buildings by the Earl of Burlington." While preparing this from the drawings Burlington had purchased, Kent was lodged in Burlington House, and his patron subscribed for twelve sets.§ Other works which reproduce original drawings at Burlington House are Edward Hoppus's *Palladio* (1735), Isaac Ware's *Designs of Inigo Jones and others* (1743), and John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744). Robert Castell's *Villas of the Ancients* (1728)* and Ware's *Palladio* (1738) were dedicated to the Earl, whom Ware says personally revised and corrected his work.† Drake's *Eboracum* (1736), as well as Ralph's *Critical Review of the Publick Buildings of London* (1734), likewise have dedications to him.

It is a commonplace that the influence of the Palladian school remained dominant in British architecture through the reign of George II. It is, however, less appreciated how great was the direct indebtedness of the designers to Burlington's own work. This applies both to the imitation of whole buildings and to the use of those Palladian and Roman elements and modes of treatment which were his personal innovations in contemporary style.

The imitations of his designs, bodily, extended far beyond the circle of his immediate disciples, and even beyond the sea. Wade House was copied in the Provost's House at Dublin, and, long afterwards, in distant America, this was Bulfinch's model for the famous Derby house in Salem.‡ The rectangular temple at Chiswick was imitated by Kent at Holkham,§ and at Sir Charles Hotham's at Beverley in Yorkshire,‖ and, from the engraved plates of Hoppus or Ware, by Peter Harrison at Newport in Rhode Island.¶ Jefferson projected at Monticello a domed temple on the lines of Burlington's.**

Not less striking was the taking up of Roman elements. The Roman Doric order was used by Kent in his design of a palace for Hyde Park†† and by Vardy at Spencer House, in both of which, as in Wade House, the order is limited to the height of a *piano nobile*. The lunette with mullions was employed by Kent, Flitcroft, Ware, Morris and Paine ; the coffered vault by Kent and others at Kensington Palace, Althrop, Honington, Lumley, Stowe, and elsewhere. The saucer dome, octagonal or circular, as a feature of the

* Drawings of this are preserved at the Soane Museum and at the Victoria and Albert Museum.

† *Critical Review*, 1734, pp. 56-57. Although the book is dedicated to Burlington, Ralph does not hesitate to criticise his work.

‡ His distribution of the work in influential circles is indicated by Edward Harley's copy in possession of the writer, with the inscription : " This Book was given me by the Right Hon'ble the Earl of Burlington, Nov. 1737. Oxford, B.H." It was on this work that Cameron based his *Baths of the Romans*, 1772 ; Bertotti Scamozzi republished Burlington's book with Italian notes in 1785.

§ Walpole, in his *Anecdotes of Printing*, fourth volume, printed 1771, says Burlington " assisted Kent in the publication of the designs for Whitehall," and Dallaway in 1828 adds a note that they were " published at his expense, in Kent's name," IV, 217*n*, 218.

* Dallaway, *loc. cit.*, states that the work was " offered to the public by his (Burlington's) liberality, and the property conceded to the authors."

† Dallaway (followed by others) states that Leoni was also patronised by Burlington, " who probably brought him to England for the purpose of superintending the edition of the works of Palladio (2 vol. fol. 1725)." Burlington's name, however, does not occur in Leoni's list of subscribers (1st ed. 1715), and the Earl must have shared in Ware's strictures on the publication, so it would seem to be an error to assume any connection between Burlington and Leoni. Dallaway's statement (IV, 86) that Burlington was the original projector and patron of Campbell's *Vitruvius Britannicus* would also seem to be erroneous, although he may well have given some financial assistance to Campbell, who worked for him, as we have seen.

‡ Cf. the author's paper in *Essex Institute Historical Collections*—LX, 1924, 273-292.

§ M. Brettingham : *The Plans . . . of Holkham*, 1761.

‖ Ware : *Designs of Inigo Jones*, 1743, pl. xliii.

¶ Cf. the author's paper in *Architecture*—LIII, 1926, 155.

** Kimball : *Thomas Jefferson, Architect*, 1916, figure 62.

†† The model is preserved at Hampton Court Palace.

house, appears in the publications of Ware and Morris. Most important was the adoption of the new spatial types. The Egyptian Hall was employed by Paine in his design for Worksop, and by Dance, with modifications unsatisfactory to Burlington* in the Mansion House. Vaulted spaces of varied form, with subordinate niches, were introduced by Kent in the central pavilion at the Horse Guards, and were later taken up by Paine and Carr as well as by the Adams.

Like every great innovator, Burlington was, of course, fated not to be fully understood in his time, even by his immediate disciples. Leopardi has well described how the genius, taking ten steps forward, is followed by a single step by men of mediocrity, then step by step as time goes on, by others, until at last they come abreast of his advance. Just this happened in England. British architecture, and that of Europe, ultimately took the classical direction struck out by Burlington, but it was two generations before it overtook and went beyond him in that course. The literal following of Roman orders and Roman proportions, the preference for buildings of a single story, the exaltation of the forms of the rectangular and circular temples, only came gradually with the Adams and with the classic revivalists of 1790 and 1830.

At the hour of its first victory over the baroque, the classical style of Burlington had also to meet a new threat. In France, then at the very height of its artistic influence, the *style rocaille*, one of the most genial of its inventions, was in the midst of its triumphant career. Every country but one was led captive, and England was not exempt from invasion. By 1740 Matthias Lock was issuing his *rocaille* plates, and the style, finding a powerful champion in the Earl of Chesterfield, carried the day for a moment in the furniture of Chippendale. England might have become another Germany, had the backs of Isaac Ware† and his fellows not been stiffened by their long schooling under Burlington's patronage.

From the fire of the *rocaille* the classic style rose like a phœnix in that of Robert Adam. It has scarcely been appreciated how much Adam, generally thought of as the father of the Roman revival, owed to Burlington. We have seen that Burlington not only gave British architecture a powerful impulse away from baroque and *rocaille*, thus preparing the way for the classic revival, but himself anticipated Adam in looking directly to Rome. Instances are numerous in which Adam took specific suggestions from works in which Burlington had a hand. The hall terminated by great niches, with coffered semidomes and minor niches for sculpture, the domed rotunda with four great diagonal niches, the screen of columns under an arch, were features which Adam had observed independently in Rome, but which he treated in the spirit of the English precedents at Chiswick, Holkham, and York. How closely he followed these at first may be seen by comparing the gallery at Croome Court and the dining room at Syon with the gallery at Holkham, itself dependent, as we have seen, on Chiswick. The bridge at Kedleston follows the motive of the one at Chiswick, apparently the first of its type, almost without change, and the bridge projected for Syon also owes much to the same exemplar. Even Adam's Etruscan manner was anticipated in Kent's ceiling at Kensington Palace. Adam's own achievement was the higher because he sprang from the shoulders of Kent and Burlington.

Although Burlington's high-priesthood of the new academism is universally acknowledged, his influence and historic significance in the classic revival are still far from being appreciated. The wits of England in the eighteenth century were so keen as to destroy one another. All that the nineteenth century, swept along by the romantic eloquence of Ruskin, remembered of Burlington and his school was Chesterfield's famous *mot* on General Wade's house : " As the General could not live in it to his ease, he had better take a house over against it and look at it," Hervey's epigram on Chiswick, as " too small to inhabit, and too large to hang to one's Watch," and Pope's lines to Burlington, ridiculing those who followed him without judgment :

> " Yet shall (my lord) your just, your noble rules
> Fill half the land with imitating Fools,
> Who random drawings from your sheets shall take,
> And of one beauty many blunders make . . .
> Shall call the winds through long arcades to roar,
> Proud to catch cold at a Venetian door."

Sometimes one feels a truth in Shaw's paradox that England does not deserve to have great men. In spite of each other, she had them in full measure in the art of the eighteenth century.

What was the ultimate achievement of Burlington and his disciples ? The unity and purity of form which they revived in England was, as England rose to imperial might by the unparalleled conquests of the eighteenth century, to sweep Europe, drawing Italy and France themselves, her erstwhile masters in art, into the train of her followers. The front of Frederick the Great's opera house in Berlin was studied from Burlington's villa at Chiswick, from Wansted and Wentworth Woodhouse. The Louis Seize follows the Adam at twenty years distance. It was no accident that Roman domestic ornament, as seen in the buried cities, was first taken up into creative art in England by the Adams. Only in England was the soil prepared. From Jones and Webb, through Campbell, Burlington and Kent, to Robert Adam stretches an unbroken line. England's triumph in the 'sixties, when the victories of Clive and Wolfe were crowned by the style of Adam, was foreshadowed a generation earlier, when the victories of Marlborough were crowned by the style of Burlington.

* Reported by Walpole, Dallaway ed. IV, 222*n*.

† See Ware's protests against having to do *rocaille* ceilings for Chesterfield House, in his *Complete Body of Architecture* (1756), pp. 521, 545.

# The Wren Society*

BY C. J. TAIT [*F.*]

The preceding three volumes issued by the Society dealt with the building of St. Paul's. The present volume is devoted to the Palace of Hampton Court. It contains an extract from the *Parentalia*, five Pipe Rolls, specimen accounts, sundry estimates to the Treasury, documents relating to the Treasury, documents relating to the gardens, papers illustrating Wren's relations to his staff, and a list of plates with notes. The illustrations include plans for the gardens, a ground plan of the palace with part plan of the 1st floor, four pencil original sketches for the first design of the Palace, the elevations to the Privy Garden and Park, and thirteen plates of chimney-piece designs, the decorations being added by Grinling Gibbons. These latter were not carried out. The drawings are from the All Souls and the Soane collections.

We know, of course, that the E and S fronts were alone executed together with the Privy Court, and realise perhaps that the scheme lacks the added dignity of the proposed Great Court Yard and entrance to the N, on the axis of the Bushey Park Avenue. We know further that Wren's original design for the elevations was abandoned. All this is made very clear by the editors—Messrs. Arthur T. Bolton and H. Duncan Hendry, in their introduction to the volume, with the assistance of scale drawings from Wren's original sketches, contributed by Mr. Bolton.

Whether the completion of the design necessitated drastic alterations to the fine Banqueting Hall which was embraced in the scheme of the Great Entrance, is uncertain. Possibly a Cardinal's cap would have influenced him but little.

It may almost be said that the abandonment of his first ideas was a habit of Wren. It was as though he set them upon paper to assure himself of their faults. Those in question display what have been considered to be reminiscences of French compositions, with pavilion treatments. It was, indeed, commonly said that the King's intention was to rival the palace of Versailles. Seeing that the House of Orange had for a century been engaged in opposition to the Monarchies of Spain and France, and all that they stood for, it is noticeable that the final design displays no sympathy with any such venture. The long and practically unbroken frontage, preserving intact the horizontal skyline, is the master-stroke of an independent and original mind, and, if it is permitted to be wise after the event, the characteristics of the site probably yield the explanation.

The first design was executed in a hurry. William landed in November 88 and the foundations for the new palace were dug in July following. A broken treatment—a "many towered Camelot" crowning a hill as the typical French Palace did—loses much of its effect upon the level. Moreover, a sense of repose is the dominant note of the meadow lands among which the palace is placed; a note added to by the wide river that winds its way between their banks. That our Dutch King found such familiar scenes to his liking and immediately took up his abode in the old palace is not to be wondered at. Here he could anticipate the construction of the broad walks and dim perspectives, backed by the level lines of what was to be his new home.

Had not the old palace, with which the new palace is in alignment, been in existence, the temptation might have presented itself to use the Thames as a waterfront, as at Greenwich. This might have resulted in an imposing façade toward the south to the detriment of that quiet uniformity which is now the prevailing characteristic. As it is, the river makes its spontaneous contribution to a natural charm, which it was the endeavour of the renaissance architect to create by artifice.

That the material should be brick rather than stone is again to be expected. There are, however, well-conceived features of Portland stone emphasising the centres of both fronts. But they are screens rather than projections, and have no structural significance. Herein lies the apology for the pediment and its diagonal lines which cut across the attic windows—towards which much adverse criticism has been directed. Yet it may claim to possess something of the charm of the accidental. It is in any case a detail that scarcely merits the attention it has received.

Milton wrote Comus as well as his great epic, and Wren has shown us that he could compose in the pastoral manner equally with the monumental. The year of 88 was the year of the English Revolution, and the Palace of Hampton Court was the first building of importance to be erected in the new era, and, in many respects, it may be claimed to mark the significance of the change. It is no guard-house to the Divine Right of Kings.

The Pipe Rolls have an interest for the curious, and throw their sidelights upon the progress and incidents of the work. Among these are the expenses connected with the unfortunate accident which occurred during the erection of the S. front. Something here gave way, although it does not appear to be decided what or where that something actually was. It is thought to have been either in the centre of the front or in the

* *The Wren Society*. Vol. IV. Oxford. Printed for the Wren Society at the University Press, 1927.

arcade of the Fountain Court behind. The King had ordered some alteration in the floor levels, and the removal of floor girders may have occasioned it. At the same time the stability of certain piers was called in question. Free-stone, it may be gathered, was not too abundant, and both Beer and Reigate stone were mixed with the Portland. These piers were ashlar facing, with a rubble core as at St. Paul's. The accident was fatal to two of the workmen and caused injury to a dozen others. Thus charges appear in the accounts for the burying of the two and the " curing " of the others.

The incident occasioned an inquiry, though not a public one, and incidentally reveals the friction existing between Wren and his staff. Wren throughout his career had to pay the penalty of his success. Talman—the comptroller of the works—does not conceal his animosity. One is glad to forget such incidents and rejoice only in the success of the great architect who added this beautiful building to the list of his achievements.

The Wren Society deserves the thanks and regard of all who see in it not only a tribute to the memory of Wren, but a means of inspiration to all who follow after him, and especially is this thanks due to the editors who have contributed their knowledge and industry towards the success of this volume.

# Wood Bicentenary Celebration at Bath

The blue skies and golden patches of autumn colouring, which make such a magnificent setting for the stately architecture of Bath in the month of October, gave place on 1 November to a rather grey and sombre atmosphere. But this was not reflected in the faces of those who came to celebrate the 200th anniversary of the coming of John Wood to Bath. It had been a slogging time for those who were busy in tying up the loose threads by which such functions are held together, and if the scale on which the invitations were issued was any guide, the company would certainly be a large one. But probably no one expected that such a genuine interest in the affair would be shown on all sides.

The speakers who were invited to the Celebration Meeting were :—

The Rt. Hon. The Earl of Crawford and Balcarres, K.T., P.C., F.R.S., Hon.F.R.I.B.A. (President of the Society of Antiquaries), Sir H. Kingsley Wood, M.P. (Parliamentary Secretary to the Ministry of Health), and Mr. Walter Tapper, A.R.A., F.R.I.B.A. (President of the Royal Institute of British Architects). There were also present Messrs. Gilbert A. Jenkins, F.R.I.B.A., President A.A.; Ian MacAlister, Sec. R.I.B.A.; C. F. W. Dening, R.W.A., F.R.I.B.A., President Bristol Society of Architects; Percy E. Thomas, F.R.I.B.A., President S. Wales Institute of Architects; Arthur T. Bolton, F.S.A., F.R.I.B.A.; Sir George H. Oatley, LL.D., F.R.I.B.A.; G. C. Lawrence, F.R.I.B.A.; Harold Breakspeare, F.S.A., A.R.I.B.A.; Alfred J. Taylor, F.R.I.B.A.; Wm. T. Plume, Hon.A.R.I.B.A., Editor of *The Builder*; and other architects.

The Mayor of Bath, Mr. Cedric Chivers, much to the regret of all, was unable through illness to be present at the lunch, and the Mayoress, Madame Sarah Grand, acted as hostess, between 90 and 100 guests having accepted their joint invitation.

The toast of " The Visitors " was proposed by the Mayoress, and responded to by Mr. Gilbert A. Jenkins. The health of " The Mayor and Mayoress " was proposed by Dr. Finney, the Mayor of Kingston, who referred to the fact that the late Major C. E. Davis, F.S.A., formerly City Architect of Bath, had in early days served in a similar capacity with the Corporation of Kingston.

A flying visit to some of John Wood's buildings must of necessity be a part of the afternoon's work, and so some 150 guests and citizens had a 70 minutes' tour under the guidance of Mr. Mowbray A. Green, F.R.I.B.A.

Commencing at the North and South Parades, he pointed out those noble blocks of buildings which, from 1740–48, under Wood's supervision, reared themselves from low-lying ground by the river side to the level of the higher streets of Bath, and which showed at once the courage and foresight which the architect possessed, albeit, on account of cost he was prevented from enriching the central block of houses with Corinthian pilasters in the way he had intended.

Very different, indeed, was his work for Ralph Allen in the great country mansion of Prior Park, which, with its extended façade of nearly 150 feet, graced with a fine Corinthian portico mellowed by lichen and age, looks down the wooded slopes planted by Allen on that little bridge which spans the ancient fishing ponds of the Priory, where the view breaks away over the City and beyond to the slopes of Lansdown. It was a vast project, but Wood was equal to the occasion, and for some eight years the work grew, till by 1743 mansion and colonnades and distant buildings had been united into one great scheme.

Within the City and just inside the site of the old City walls on the west is the Court of Houses built by Wood for the Duke of Chandos in 1727. Near this, too, is St. John's Hospital, an almshouse for 12 poor men and women, built at the same time by this young architect, now about 23 years old.

But the greatest success of all his work lay in the combined lay-out and planning of Queen Square, Gay Street, The Circus and the Royal Crescent, for it is difficult to doubt that before his death in 1754 he had, together with his son, decided on the future lines of his building schemes. He tells us in his book—that much-criticised and little-understood work—that he wished to make the north side of Queen Square the principal façade of a palace, with the east and west sides the wings of the palace, as it were. That he succeeded is plain, but the gradual introduction of iron railings in place of the quiet and restful stone balustrades round the garden of the



Prior Park. North Front



Queen Square, Bath. North Side

square and the areas of the houses has detracted from the general effect, though the breadth of the design and the liberality of the surrounding spaces remain as evidence of his purpose.

Of the Circus, the chief features are the continuity of the curves, due to there being only three entrances instead of the usual four, and to the nearness of vision and the consequent elaboration of detail. How wonderfully then does the Royal Crescent break upon the spectator with its plain but noble detail, its breadth of design, the simplicity of its surroundings, and its warm, grey walls looking down upon the greensward and the field and trees beyond.

Behind the Circus stands the finest monument to the younger Wood—the Assembly Rooms, built by him in 1769–71, and having a perfect plan for a building of public entertainment.

One other large building remains to our architect within the city, the Mineral Water Hospital, a building brought into being largely through the efforts of Beau Nash and Ralph Allen, the latter of whom gave as a present all the stone required.

The Celebration Meeting, which took place in the Concert Hall built by John Brydon, had for its speakers Sir H. Kingsley Wood, the Earl of Crawford, and Mr. Walter Tapper.

To Sir Kingsley Wood Bath appealed, not so much on the ground that John Wood was an architect and an author, as that he understood the town planning of streets and squares. He congratulated Bath on obtaining a clause in its Act controlling the design of buildings, and he emphasised the danger that we were in of destroying our Downs, the banks of the Thames, and our incomparable country sides with indiscriminate building.

The Earl of Crawford spoke of the varied outlook of John Wood. He was great—he was versatile. He was a road maker, a map maker, an author, an architect, a good citizen. He regarded the City rather than the street, and the street rather than the house. He impressed his personality on Bath, and he conceived the scheme of building good and serviceable dwelling houses and uniting them all under one architectural front.

Mr. Tapper said that Wood had dreams and that his dreams came true. He deplored the small amount of dreaming that had taken place during the last two centuries, and he appealed to the people of this country to seek good things in art and they would obtain them.

On the motion of Mr. C. T. Foxcroft, M.P. for Bath, a hearty vote of thanks was given to the Earl of Crawford, Sir Kingsley Wood, and Mr. Tapper by the large and appreciative audience.

At the close the guests of the Mayor and Mayoress were invited to a charming eighteenth century tea, laid out in the Old Pump Room. There were Sally Lunns, Bath Buns, Oliver Biscuits, and other good things which Bath believes that she can make much better than other people.

After tea the visitors were shown over the Roman remains by Mr. A. J. Taylor, F.R.I.B.A., and over the bathing establishment by Mr. John Hatton, baths manager.

The thanks of the Celebration Committee are due to the Rev. J. S. Roche, of the Christian Brothers, Principal of the Secondary School, for his courtesy in allowing the visitors to see Prior Park.

# Reviews

DECORATIVE PLASTER WORK IN GREAT BRITAIN. *By Laurence Turner, F.S.A., Hon. A.R.I.B.A. With an introduction by Arthur T. Bolton, F.S.A., F.R.I.B.A. Sm. fo. London* 1927.

The name of the author of this book is a guarantee of its excellence. Mr. Laurence Turner was probably the first craftsman since the Gothic Revival to treat the carrying out of decorative plaster work as a serious business, and to recognise it as being worth as much devoted study as the more popular crafts such as glass-painting or wood carving.

We have an " Introduction " and a " Preface " by Mr. A. T. Bolton, who describes the scope of the work, and gives an admirably written historical outline of the architectural changes affecting the Origin of Domestic Interiors from the time of Henry VIII to the outbreak of the French Revolution.

The three hundred odd photographs with which the volume is illustrated maintain the usual high standard of those published by *Country Life*.

Several important books on plaster work have been published in the last few years, but none of more interest and value to the architect than the one under consideration, not only on account of the numerous hints and advice as to the design and manipulation of plaster work, but also owing to the fact that several of the examples illustrated are either doomed to destruction, already destroyed, or have become inaccessible to the general public. ARTHUR BARTLETT [*F.*]

REPORT OF THE BIRMINGHAM CIVIC SOCIETY. *June* 1926–*September* 1927. *Price,* 1*s.* 6*d.*

The Birmingham Civic Society has completed another year of activity, and its current report shows with what vigilance it has guarded the amenities of the City. The Aston Almshouses, which date from 1650, were threatened. The Civic Society, however, showed how they might be preserved and yet made to conform to modern standards of comfort and hygiene. This action has resulted in their preservation. The Society's great work of laying out the gardens at Aston Hall in conformity with the design of the house has been continued during the past year. Stratford House is another seventeenth-century building which the Society is endeavouring to preserve for the city.

It will be remembered by those who are acquainted with the career of this Civic Society, or with the genesis of the new design for telephone call kiosks, that the Society took a very prominent part in this matter, submitting an excellent design for a concrete kiosk to the post office. The Society is now endeavouring to obtain uniformity of design in the new kiosks which are being erected in the

ity, and in this endeavour they seem to have met with ome success.

The Birmingham Civic Society is still in its childhood*—s it were—but young though it be it is able to do much o preserve the amenities of the town and its surroundings ; s it grows to adolescence and later to maturity so will it grow, too, in influence. Meanwhile the citizens of Birmingham may consider themselves fortunate in the possession of a body whose never waning vigilance is ending towards a pleasanter and more orderly city.

H. J. BIRNSTINGL [*A.*].

* The Society was founded in 1917.—Ed.

AMERICAN ARCHITECTURE OF THE TWENTIETH CENTURY. *A Series of Photographs and Measured Drawings of Modern, Civic and Commercial and Industrial Buildings. Edited by Oliver Reagan, A.I.A.* [*Architectural Book Publishing Co., New York.*] *2 vols. fo. New York nd.* 36*s. each.*




NEW YORK TELEPHONE BUILDING

Architects : McKenzie, Voorhees & Gmelin

This work shows some very remarkable buildings in the United States well worthy of study. The first impression, apart from their size, is the dignified grouping and the fine outline of the mass. The next impression is the effective use of strong shadows, obtained by setting back

portions of the façade to gain light on a large area, instead of the usual lighting by central courts which would not be adequate for buildings of such height. The towers are usually placed centrally in the design, causing less interference with neighbouring buildings, and the grouping of the mass around the lower portion of the structure adds to the stability of the whole. In detail, the absence of cornices, which would have to be of great size to be in proportion, the strong effect of vertical lines which subordinate the windows, and in some cases the detailed carving, are most effective and original.

Among many good buildings the New York Telephone Building, New York City (Messrs. McKenzie, Voorhees and Gmelin, architects), well placed in relation to the harbour, and the Hollywood Terminal Warehouse in California (Messrs. Morgan, Walls and Clements, architects), are typical examples of what has been said above. In the former the effect of light and shade is very successful, and the dignified treatment of the crowning central mass is admirable. In the latter the strong vertical lines are most appropriate as leading up to the steel terminal masts, which give a strange charm to the whole. It must not be forgotten that these effects can only be fully realised from a considerable distance. The interiors do not strike one as being so successful or as producing a new note.

The bridges over First Avenue in the U.S. Army Supply Base Building, Brooklyn (Mr. Cass Gilbert, architect), are good in their simplicity and restraint.

The draughtsmanship generally is excellent, and, with the photographs, give a very clear impression of these remarkable buildings. WALTER CAVE [*F.*].

"THE LIFE AND WORK OF AN ENGLISH LANDSCAPE ARCHITECT," *Published by the Richards Press, Ltd., 90 Newman Street, W.1.*

It falls to the lot of few artists to record in print their life's aspirations and experiences, yet we miss a great deal owing to this avoidance of publicity on the part of the creative mind. How entertaining it would be to have a Cellini or a Louis Sullivan in each generation to throw into relief the inner and more human side of architectural practice—all those castles in the air, all the interesting talks with clients, and all those disillusions of the architect. An autobiography can provide extraordinarily stimulating reading; that of an architect of mature experience and understanding is both an incentive and a warning to the younger men filled with similar ambition.

Mr. T. H. Mawson, compelled by ill-health to take a less active interest in the work of the firm he created, has found leisure to add to his published works in the form of an autobiography, which is of quite absorbing interest to the city planner and landscape architect. His sympathetic attitude towards Nature's handiwork, his grasp of the essentials in big schemes, and his profound technical knowledge of the craft of horticulture and arboriculture, have all combined to bring him commissions in quick succession. A description of the very varied problems tackled during the course of his career provide most of the subject-matter of the book; but it is enlivened by extracts of argument and conversation with men from every walk of life. Kings, princes, statesmen, soldiers, merchants and artists, all appear on Mr. Mawson's stage, and entertain the reader with their schemes for improvement: a garden perhaps, a public park, or even, as in the case of Athens and Salonika, a complete town plan. For those who hanker after the publicity of lecture tours in the United States and Canada, some amusing accounts are provided by the author of his own personal experiences in this direction, and of the incredible public enthusiasm for civic improvements which can be created by the daily Press. Mr. Mawson's successes in the New World were not, of course, without their embarrassments; for example, his difficulty in executing work in Vancouver while preparing a development plan for the new Athens. Even a large and efficient staff cannot altogether compensate for the inability of the head of a firm to attend personally to important clients in Europe and America at the same time. But in spite of the tremendous field covered by the author's activities, which meant the necessity of delegating work to assistants, it was Mr. Mawson's enthusiasm and idealism, that not only guided and stimulated the energies of his staff, but overcame all the obstacles and irritations of professional practice.

As interesting sidelights on the varying character and outlook of patrons, one should mention the author's account of his relations with the late Lord Leverhulme and with the ex-Royal Family of Greece, as it seldom is the good fortune of an architect to have clients possessing the imagination and energy of the former, or the sense of public duty as shown by the latter. Few landscape architects, moreover, have the prestige to exchange a garden lay-out for a portrait painted by an artist of the standing of Sir Hubert Herkomer, R.A.!

In spite of Mr. Mawson's obvious achievements, he has seen only the partial realisation of his two greatest ambitions, viz., the establishment of a national school for instruction on the art of Landscape Design, and the permanent establishment of a group of industrial village settlements for disabled ex-Service men. The latter was in the nature of a mission in life after the great loss of his youngest son, killed in action in France in 1915.

This autobiography is profusely illustrated with reproductions of executed schemes and portraits of eminent people met during the course of a long and interesting career; the literary style adopted gives a vivid insight into the author's personality.

W. HARDING THOMPSON. [*A.*]

---

CHINESISCHE BAUKERAMIK. *Von Ernst Boerschmann.* 4*o. Berlin*, 1927, £1 16s. 6d. [*Berlin: Albert Lüdtke.*]

A collection of very good photographs and a few colour reproductions of Chinese ceramic work as applied to building, together with an essay and a descriptive list of the plates. Bricks, tiles, finials and modelled and coloured decoration of every kind are included, and the Chinese genius for plastic form is richly illustrated. Those interested in the use of architectural faience and terra cotta will find inspiration in this book. J. M. E.

L'ARCHITECTE. *Nouvelle Série. Troisième Année. Sm. fo. Paris*, 1926. [*Editeur Albert Lévy.*] £1 8s. 0d.

A collection of 72 plates, excellently produced, of modern buildings in France, Holland, Austria, the United States of America, and elsewhere. C. S.

# Correspondence

## THE ESSEX SOCIETY OF ARCHITECTS.

*The School of Arts and Crafts,*
*Southend.*
21 *October* 1927.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—May I be allowed to encroach upon a little of your valuable space to bring to the notice of members practising in the County of Essex certain decisions which have been made by the Council of the Southend-on-Sea and District Society of Architects ?

The Council have at their last meeting agreed in principle to the formation of the Essex Society of Architects, and steps are being taken to convene meetings in the near future at Romford, Chelmsford and Colchester, with a view to setting up branches with the Southend Society of a federal organisation to be known as the Essex Society of Architects.

This body will, it is hoped, be affiliated to the R.I.B.A. The experience of the Southend Society has been that the scheme should prove pre-eminently successful and a very useful purpose served by its adoption. The Southend Society is now completing the first year of its existence and possesses a membership role of nearly sixty members, including Hon. Members and Students. It has held monthly meetings during the year at which lectures have been given by eminent lecturers in the profession. These meetings have been attended with signal success, and the influence of the Society is now being felt in the locality.

It has served to bring the members of the profession into closer contact with one another, and is universally admitted to have served a good purpose.

The first annual dinner of the Society will be held on 15 December at Southend, and Mr. Walter Tapper, President of the R.I.B.A., has very kindly promised to be present, and it is hoped to make this occasion the first rallying point of the new Society.

Should this account reach the notice of any members in Essex who would be willing to support the formation of the Essex Society would they be good enough to write either to Mr. MacAlister, Secretary R.I.B.A., who has very kindly promised every assistance, or to myself at the above address, when I shall be pleased to give them further information.—Yours faithfully,

D. N. MARTIN-KAYE [*A.*],
*Hon. Secretary Southend-on-Sea and District Society of Architects.*

## FUNGUS GROWTH ON LINOLEUM.

*To the Editor* JOURNAL, R.I.B.A.

SIR,—I have been asked by the Science Standing Committee to draw attention to the growth of fungus—if it be fungus—not infrequently found under linoleum on floors. We are all aware that the absence of ventilation of boarded floors due to impervious coverings produces conditions favouring dry rot, but the growth to which I allude is not Merulius though its white branching fibres suggest such an outbreak. The defect occurs not only on wood floors but on cement, hence it would seem that it is the product of the linoleum itself or the paste used in laying it, probably the latter, as the occurrence is frequently at joints. The production of water seems to be a characteristic, the floor and linoleum when taken up showing distinct marks suggesting the effects of washing when water has run under the covering. The Science Committee has approached the Natural History Museum, and it is understood that the Mycological department of the Museum, which has so frequently helped architects in the past, is willing to make an investigation provided specimens with as much data as possible are forthcoming.

I hope readers will respond to this attempt to find the solution by sending specimens to the Hon. Secretary of the Science Committee, 9 Conduit Street, W.—I am, Sir, yours

ALAN E. MUNBY [*F.*].

## DEATH WATCH BEETLE.

15 *St. James' Row,*
*Sheffield,*
3 *November* 1927.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—While engaged on repairing the damage done by the death watch beetle to the roof timbers at the Sheffield Cathedral I found that in comparatively recent days part of the old oak roof timbers had been replaced by pitch pine, and that although these timbers had been attacked by the beetle in no instance had they penetrated more than their own length, in fact dead beetles were found with their tails protruding from holes which their heads had drilled in the timbers hardly more than one half the length of their bodies. From this it appears that pitch pine is poisonous to and proof against the attack of the beetle, and suggests that pitch pine would be preferable to oak for such purposes. I shall be glad to hear of any similar experience.—Yours truly,

CHAS. B. FLOCKTON [*F.*].

## THE PENETRATION OF DAYLIGHT AND SUNLIGHT INTO BUILDINGS.

27 *Buckingham Gate, S.W.*1.
7 *November* 1927.

*To the Editor*, JOURNAL R.I.B.A.—

DEAR SIR,—The enclosed copy letter from the Department of S. and I. Research will, I think, speak for itself. The publication referred to is an epitome of many months of work by the Advisory Committee and the National Physical Laboratory. It is believed to present, in a form capable of ready assimilation by architects and designers, our present knowledge of the subject of daylight, in which this country is believed to be well ahead of others.

I have asked that a copy should be sent to you for review, and would venture, being in no way financially interested in its sale, to hope that it may have a disinterested hearing. The new system of dealing with light problems on the lines of scientific common sense has many enemies, especi-

ally amongst those who, being wedded to old rule of thumb methods, have lost cases in the Courts when opposed to it.—Yours faithfully,

PERCY J. WALDRAM [*L.*].

[COPY OF THE ENCLOSED LETTER.]

*Department of Scientific and Industrial Research,*
*16 Old Queen Street,*
*Westminster, S.W.1.*
*1 November* 1927.

DEAR MR. WALDRAM,—The report, in which you are particularly interested, on the Penetration of Daylight and Sunlight into Buildings, will shortly be issued, and we are anxious to ensure that it shall be read as widely as possible by the people to whom it would be really useful. We have got out a list of various architectural bodies and associations to whom we will send advertising notices, but there is also the other large class that will be interested—the public health, town planning, etc., people. Are there any steps that you would care to suggest to bring the report to their notice? Is there anybody or person that you think it would be particularly useful to send a copy to? We generally send out large numbers of advertising notices (giving a short summary of what the reports are about) in order to interest likely purchasers. Can you suggest any central bodies or societies, or authorities, up and down the country, to whom it would be useful to send? We are quite prepared to send out large numbers of such notices. (I have also asked Mr. Unwin, of the Ministry of Health, for his suggestions.) Perhaps you would let me know fairly soon if there is anything you could advise, to help us in the matter?—Yours sincerely,

(Signed) N. BROMLEY.

P. J. Waldram, Esq., F.S.I.,
27 Buckingham Gate, S.W.1.

## DINNER TO MR. C. F. ANNESLEY VOYSEY.*

In signalising the completion of the seventieth year of Mr. Voysey's active life by entertaining him at a public dinner, the Council of the Royal Institute of British Architects has, in a most happy way, identified itself with the sentiment of admiration of all who know his work, and with the esteem and affection with which he is regarded by his many acquaintances and friends.

In honouring Mr. Voysey, the Institute does honour to itself; for the same independence of thought which has placed all architects—whether they know it or not—in his debt, has led Mr. Voysey to stand apart from the Institute, of which he has never been a member. The forthcoming dinner, therefore, is no family affair of a mutual admiration society, but a spontaneous expression of the high esteem of British Architects all over the world for the achievements of one who, in the most literal sense, is an independent practitioner.

Mr. Voysey's work, both in domestic architecture and in the field of furniture, fabrics, and wall paper design, is well known. His individuality as an artist is, in fact, so strong, that once to see any design of his is to recognise any other of his works. It may be said that the force of this individuality has never been surpassed by any designer, and that in architecture it has never been equalled. It is remarkable, too, that this individuality was mature when Mr. Voysey was himself very young. At thirty he was in active practice as a prolific designer of houses and their accessories, and the work of those early days is as emphatic in its identity as any he has done since or is doing now. Those who were not on the scenes when Mr. Voysey suddenly appeared, fully equipped, upon them may thus form an idea of the effect produced by the freshness and independence of his work: it was an event that has had no counterpart since; but those only who were actively on the field can know the force of the example sustained in "Voysey designs," for only they know the vigour of the innovations involved in them. Since those days the ideas presented by Mr. Voysey have been absorbed by designers; many of his devices are now commonplaces of modern house architecture, and the principles he then inculcated are established in the angle from which the practising architect of to-day approaches his work. Thus it is that a new generation is imperfectly aware of what architecture owes to the genius of C. F. A. Voysey, just as it is imperfectly aware of the genius of an artist in another field, a contemporary of our architect—Mr. Rudyard Kipling.

Mr. Voysey's architecture has not been copies as has Mr. Kipling's short story writing, for the reason that the architect who attempted to do so at once betrayed the source of his ideas. Mr. Voysey's influence has been of a far deeper and more subtle kind; it is his address to the subject of house design and the principles he followed as a designer which have become assimilated. In a recent address on Leonard Stokes, Mr. George Drysdale told his audience that the minute attention to detail which characterised that architect's work was due to his admiration of the methods of Mr. Voysey; and what Leonard Stokes learnt from the work of a contemporary is accepted as part of the ordinary obligations of a properly conducted practice to-day. A more powerful influence has been the ingenuity in devices of all kinds which Mr. Voysey's designs exhibit. The freedom the modern architect enjoys—the liberty to use any method of construction and any material and in any way that practical efficiency and disciplined taste may suggest—had its origin in the revolutionary adventures of Mr. Voysey in the same field. Despite the variety, fecundity of devices, and unusualness of many of these designs, there is no aim at originality. Mr. Voysey would claim for himself that he is merely a product of his times; that is to say, he faced every problem frankly and solved it by the best practical methods at his disposal, instead of by those which were merely customary. The originality of his designs is the result of unflinching sincerity in the designer, and those who know Mr. Voysey with any intimacy can well understand the immovable independence of thought and devotion to detail which is displayed in his works.

F.R.I.B.A.

* The dinner will be given to Mr. Voysey at the Painter-Stainers' Hall, 9 Little Trinity Lane, E.C., on Thursday 17 November 1927, at 7.30 p.m. Tickets 25s. each, inclusive of wine and cigars.

The President R.I.B.A. has been elected an Honorary Member of the Associazione Artistica Fra I Cultori di Architettura, Rome.

# Obituary

## THE REV. G. HERBERT WEST, D.D.

As one who knew the late Dr. West for very many years, longer even than the writer of the memoir in the September JOURNAL, I should like to add a few lines from the point of view of one of his former pupils.

I first met Dr. West when, as a small boy, I was sent to his preparatory school at Bournemouth, and the last time I saw him was when he stayed with me in London on the occasion of his visit to the Institute to hear Mr. Goodhart-Rendel's paper on the Gothic revival. In spite of the long stretch between the distant " ave " and the recent " vale " I found little change in him, his enjoyment of life was as keen as ever and his charm of manner was unaltered. Had he carried out his original intention he would probably have been one of our most ardent Gothic architects. His detestation of untidiness or slovenliness would no doubt have appeared as clearly in his architectural detail as it did in his rule in school. We, however, his old pupils, would have missed our inspiring head-master and a firm friend who has left us many and happy recollections of the days of our early boyhood.

ARTHUR BARTLETT [*F.*].

## WILLIAM OSWALD MILNE [*A.*].

Mr. William Oswald Milne, for many years an Associate of the Royal Institute of British Architects, died on 31 August last, at Ipswich, as the result of an accident. He was in his 81st year.

He was articled to the late Sir Arthur Blomfield, A.R.A., and began practice in London in 1872. Among the buildings he designed was The Walsingham House (which stood at the corner of Piccadilly and the Green Park and which after about 20 years life was pulled down to make way for the Ritz Hotel), The Sandringham Hotel at Hunstanton and the original Royal Station at Wolferton. He was responsible for many houses and schools in various parts of the country, and carried out many church restorations in Norfolk and elsewhere. His son, Mr. Oswald P. Milne, joined him in partnership shortly before he retired from practice in 1907.

## GEORGE SCAMELL [*F.*].

Mr. Scamell, who came of a Somersetshire stock, was born in London on 29 December 1840. He was educated at King's College School.

In 1864 he entered into partnership with Mr. R. Davison, which lasted six years. During this period the firm was responsible for a pier at Kirkwall and a new brewery for Messrs. Phipps at Northampton.

Mr. Scamell was best known as an architect of breweries which he erected in various parts of the country. Amongst these were Threlfall's brewery at Liverpool, Gordon's brewery at Peckham, Freeman's brewery at Burton, and Reid's brewery at Clerkenwell Road ; and Mr. Vandenberg's at Antwerp. He published in 1871 a book entitled *Breweries and Maltings : their Arrangement, Construction, and Machinery*.

He was elected an Associate in 1869, and a Fellow in 1873.

He was on several occasions elected a member of the Council of the Architects Benevolent Society.

## FREDERICK GEORGE GREEN [*A.*].

Mr. Frederick George Green, who died in his home " Hiawatha," Rosebank, near Cape Town, on 10 June, after a long period of patient suffering, was born near Westminster Abbey in 1850.

Originally studying for the medical profession, he subsequently decided to turn his talent for drawing to architectural work. After a decade of activity in the Homeland he established a practice in Melbourne, Australia, where he erected several outstanding buildings.

Later he practised in Johannesburg for a short time and erected various buildings, including Robinson's Bank and the Masonic Hall. From there he came to Cape Town to supervise the carrying out of his plans for the erection of the City Hall in the competition for which his designs had been successful.

His health failed towards the end of his life, but he still exercised his gift of painting in water colours, for which his careful and accurate drawing laid the foundation.

At Rosebank, he was instrumental in saving the whole grove of fir trees on the Camp Ground Road.

In 1906 he was the delegate from Africa to the VIIth International Congress of Architects, London. His courteous, kindly nature found expression in many ways.

## EDWIN DACE BROWN [*A.*].

Mr. Brown was educated at Woolwich High School, the Royal College at Mauritius, and the Cape Town School of Architecture. He was articled to Mr. Frank Humphreys, F.R.I.B.A., and on completion of his articles became an assistant to Mr. Percy Pratt, Theobalds Road, London, and was later an assistant to Mr. G. Hornblower, F.R.I.B.A., of Portland Place. He entered H.M. Office of Works in 1905, where he remained until his death, and was there engaged in connection with various public buildings and steel structures, and at one time assisted in the Ancient Monuments Branch.

He was devoted to his profession, but ill-health overtook him in 1913, necessitating sanatorium treatment in 1915, and again in 1926 ; he returned to his office, after nine months' absence, in June, 1926, somewhat improved in health, but died suddenly on 9 August, 1927, in St. James's Park Station, London, in the presence of his wife.

He became an Associate (after passing the necessary examination) in 1902 and resigned in January, 1927.

J. M. C. BROWN, M.I.M.E.

## HENRY WARD [*A.*].

Mr. Ward died at Hastings on 9 September, in his 73rd year.

Mr. Ward's early training was obtained in the office of a London architect, and he subsequently pursued his studies in Paris.

Later he became associated with Mr. Vernon, as an assistant, at Hastings, and eventually succeeded to his practice.

Among the larger buildings designed by Mr. Ward are the Robertson Street Congregational Church and the village churches connected with it ; the *Observer* buildings ; the new Plummer Roddis building at Hastings ; St. Stephen's Church, Bexhill ; the Municipal Buildings, Bexhill ; the Congregational Churches at Bexhill and Eastbourne ; numerous buildings at Aldershot and Guildford ; Messrs. Blundell Bros'. establishment at Luton ; all the shops for Messrs. Plummer Roddis, Ltd., at various southern towns, except Bournemouth ; the Children's Ward and Women's Ward at the Buchanan Hospital, St. Leonards-on-Sea.

## R.I.B.A. STATUTORY EXAMINATION QUALIFYING FOR CANDIDATURE AS DISTRICT SURVEYOR IN LONDON.

At the examination recently held, the following candidates were awarded certificates of competency to perform the duties of district surveyors :—

R. A. Cabel; E. J. Fisher; G. M. Hall; A. Lane; R. B. Ling.

## R.I.B.A. STATUTORY EXAMINATION QUALIFYING FOR CANDIDATURE AS BUILDING SURVEYOR UNDER LOCAL AUTHORITIES.

At the examination recently held, the following candidate was awarded a certificate of competency to perform the duties of a building surveyor :—

P. D. Scott.

## " REFRESHER " COURSES FOR ARCHITECTS IN PRACTICE.

A suggestion has been made that a series of " refresher " courses for architects in practice should be held by the R.I.B.A. in the same way as is done in some other professions, and that these lectures should embrace the following subjects :—

(1) Strength of materials.
(2) Materials : Their Use and Nature.
(3) Design in Steel, Concrete, Timber, etc.
(4) Sanitation.
(5) Heating and Ventilation.
(6) Gas Installations.
(7) Electric Installations.
(8) Building Acts and Bye-laws.
(9) Light and Air, and other Easements.
(10) Contracts.

Before proceeding further with arrangements for courses to be held in any or all of these subjects, the Council wish to ascertain if there is any general desire for them on the part of members, and it is therefore requested that members who would be willing to attend should send in their names to the Secretary, R.I.B.A., with a note as to the subjects in which they are particularly interested.

## R.I.B.A. LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Board of Architectural Education will hold an informal Lecture on Architecture for Workers in the Building Trades on Wednesday, 23 November 1927, at 8 p.m. The subject will be " The Architect," and the lecturer will be Mr. Martin S. Briggs, F.R.I.B.A.

All men employed in the work of building are cordially invited, admission being free. Buffet refreshments will be served at 7.30 p.m., before the lecture.

Arrangements are being made for five more lectures to take place between December 1927 and March 1928, and a detailed announcement will be published as soon as possible.

---

## BOARD OF ARCHITECTURAL EDUCATION. EXHIBITION OF DESIGNS OF STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE R.I.B.A. FINAL EXAMINATION.

The designs of students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination will be exhibited in the R.I.B.A. Galleries, 9 Conduit Street, W.1, from 24 October to 4 November inclusive, from 10 a.m. to 8 p.m. (Saturday from 10 a.m. to 5 p.m.).

The R.I.B.A. Board of Architectural Education Silver Medal for Recognised Schools is awarded for the best set of drawings submitted. This year the following schools have sent exhibits :

School of Architecture, The Architectural Association.
School of Architecture, University of Liverpool.
School of Architecture, University of Manchester.
School of Architecture, Robert Gordon's Colleges, Aberdeen.
Glasgow School of Architecture.
School of Architecture, Edinburgh College of Art.
Bartlett School of Architecture, University of London.
School of Architecture, McGill University, Montreal.
Department of Architecture, The Technical College, Cardiff.

## R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Board of Architectural Education of the Royal Institute of British Architects announce the following awards of R.I.B.A. Maintenance Scholarships in Architecture :

*The R.I.B.A. Fourth and Fifth Year Maintenance Scholarship.*—This Scholarship has been awarded to C. J. Bartlett of the School of Architecture, The Technical College, Cardiff. The scholarship is of the value of £100 and is tenable for two years in the fourth and fifth year courses at a School of Architecture recognised by the R.I.B.A., by a student who has already completed satisfactorily a three years' course in a recognised school.

*The A.G.B.I. Maintenance Scholarship.*—This Scholarship has been awarded to J. F. D. Wylson of Whitstable, Kent. The scholarship is intended to enable the son or daughter of an architect or artist to attend an approved course at one of the Schools of Architecture recognised by the R.I.B.A. for the purpose of exemption from its examinations. The scholarship is £100 in value for one year and is renewable for two further periods of one year each.

Six scholarships were awarded in July 1926 and five of these have been renewed for the academic year 1927–1928. The reports from the schools show that the students are benefiting from the opportunities afforded to them.

The Scholarships supply a need in the architectural profession, and it is hoped in future to be in a position to award scholarships to a total value of about £1,000 annually. With this object in view a capital fund has been started, which it is hoped to increase materially, and it is also intended to found more fourth and fifth year scholarships to enable promising students to continue their architectural education for longer periods.

## REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THE OFFICES,

Attention is drawn to the fact that at the office of the R.I.B.A two registers are kept : (1) containing the names of advanced students of Recognised Schools ; and (2)

containing the names of Architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination ; one of the qualifications for exemption from the Final Examination being twelve months' experience in an office during the fourth and fifth years of the school course.

The Council hope that general use will be made of the registers, and that as many Architects as possible will place their names upon the register.

## R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS. 1927–1928.

In accordance with the terms of the will of the late Sir Archibald Dawnay, the Royal Institute of British Architects have awarded one scholarship of £75 for the academical year 1927–1928 to Mr. G. R. Beveridge, of the School of Architecture, The Architectural Association, and one scholarship of £60 for the academical year 1927–1928 to Mr. W. G. Plant, of the School of Architecture, University of Liverpool. Miss C. W. Preston, of the School of Architecture, the Architectural Association, who was awarded a scholarship of £75 for the academical year 1926–1927, has been granted a renewal of her scholarship for the year 1927–1928.

The scholarships are intended to foster the advanced study of construction and the improvement generally of constructional methods and materials and their influence on design.

## THE ALEXANDER THOMSON TRAVELLING STUDENTSHIP.

The Competition for the above Studentship is open to Students of Architecture between the ages of 19 and 28 years, residing in the United Kingdom and Southern Ireland. Copies of the conditions may be obtained on application. The value of the Studentship is £60.

WILLIAM MACLEAN,
*Secretary*, Glasgow Institute of Architects.
21 West George Street, Glasgow, C.2.

EXTRACT FROM THE DEED OF TRUST.

"The Studentship shall be awarded for the furtherance of the study of ancient classic architecture, as practised, prior to the commencement of the third century of the Christian era, and with special reference to the principles illustrated in the Works of the late Alexander Thomson."

## CITY OF CARDIFF EDUCATION COMMITTEE.

A Scholarship covering tuition fees and a maintenance grant of £40 per annum for three years at the Department of Architecture at the Technical College, Cardiff, has been awarded to Mr. W. J. Davies, of Nantymoel, Glamorgan.

These scholarships, which are open to residents and non-residents of Cafdiff, are awarded annually on the results of an examination of about the same standard as Matriculation in the following subjects :—English, mathematics, a modern language, physics with mechanics or chemistry, higher mathematics and history or geography or elementary architectural drawing. Candidates must satisfy the head of the Department of Architecture as to their ability in elementary drawing.

Further particulars concerning these scholarships will be supplied on application to Mr. W. S. Purchon, M.A.,A.R.I.B.A. (Head of Department of Architecture), the Technical College, Cardiff.

## LIST OF STUDENTS ELECTED AT COUNCIL MEETING, 24 OCTOBER, 1927.

ADAM : WILLIAM, 122 Mungalhead Road, Falkirk (Glasgow School of Architecture).

AMOS : PIERRE CHARLES, 78 Crescent Street, Montreal, Canada (McGill University, Montreal).

BEVERIDGE : GILBERT ROBERT, 33 Parliament Hill, Hampstead Heath, N.W.3 (Architectural Association).

BOWDEN : FRANK IVOR, 53 Princess Victoria Street, Clifton, Bristol (Special Exemption).

BROAD : VIVIAN ERNEST, "Woodside," Whittington, Worcestershire (Birmingham School of Architecture).

CORDINER : ALBERT DICK, 26 Midlothian Drive, Waverley Park, Shawlands, Glasgow (Glasgow School of Architecture).

CORDINER : THOMAS SMITH, 26 Midlothian Drive, Shawlands, Glasgow (Glasgow School of Architecture).

FREEMAN : PHILIP GARFORTH, 36 Palmerston Street, Derby (University of Liverpool).

FUROIS : LOUIS PHILIPPE, Arch. Dept., C.N. Railways, Winnipeg, Man. (McGill University, Montreal).

GOLD : JACK BRUNNER, Abbotts Hall, Shalford, Braintree (University of Cambridge).

HARDIE : DAVID GARDINER, Manse of Cockpen, Bonnyrigg, Midlothian (Edinburgh College of Art).

HILLIER : NORMAN BASIL, Pinaster, West Hill, Winchester (Architectural Association).

HOLT : ARTHUR NEVILLE, Morlan, Graham Road, West Kirby, Cheshire (University of Liverpool).

KING : JOHN THOMSON, "Rokeby," Titwood Road, Maxwell Park, Glasgow (Glasgow School of Architecture).

LIVINGSTONE : ALEXANDER HODGE, 95 Avenue Park Street, Maryhill, Glasgow (Glasgow School of Architecture).

MACDUFF : ALBERT S, 322 Selby Street, Westmount, Montreal, Canada (McGill University, Montreal).

MACLEAN : ARCHIBALD, 12 Manor Avenue, Whalley Range, Manchester (University of Manchester).

MAITLAND : JAMES, 18 King Street, Paisley (Glasgow School of Architecture).

MARTIN : JOHN LESLIE, "Hatherlea," Moston Lane, New Moston, Nr. Failsworth, Manchester (University of Manchester).

MCGRATH : RAYMOND, Clare College, Cambridge (Special Exemption).

MILLS : ANDREW KAYE, 67 Fifth Avenue, Ottawa, Ontario, Canada (McGill University, Montreal).

NICOLLS : GUSTAVUS FLITCROFT, Fir View, Culverden Park Road, Tunbridge Wells, Kent (Architectural Association).

PENN : WILLIAM HENRY MILNER, The Whym, Bosham, Sussex (Architectural Association).

PENROSE-THACKWELL : WILLIAM JOHN RAWDON, 19 Royal Avenue, Chelsea, S.W.3 (Special Exemption).

POULTON : DENIS, 2 Wellington Square, Oxford (University of Liverpool).

READ : JEAN HELEN, Flushing House, Great Bookham, Surrey (Architectural Association).

ROBERTSON : HUGH DOUGLAS, 26 McTavish Street, Montreal, Canada (McGill University, Montreal).

ROBINSON : AUBYN PEART, 71 Victoria Road, W.8 (University of Cambridge).

ROGERS : THOMAS HOWARD, 192 Alcester Road South, King's Heath, Birmingham (Birmingham School of Architecture).

SALVIN : THOMAS EDWARD, 118 Broom Road, Rotherham (Sheffield University).

SCHOFIELD : SYDNEY ELMER, The High House, Otley, Ipswich, Suffolk (University of Cambridge).

SCHWARTZEL : STANLEY HOWLETT, 29 Muswell Hill Place, Muswell Hill, N.10 (Special Exemption).

STOKES : LEONARD G., 44 Alexandra Road, St. John's Wood, N.W.8 (University of London).

TOLSON : JACK RANSOM, 66 Shaftesbury Avenue, Roundhay, Leeds (Leeds College of Art).
WALKDEN : JOHN STANLEY, " Kenmore," Whitefield, Manchester (University of Manchester).
WILKINSON : MARY LEONORA, Melcombe-Bingham, Dorchester, Dorset (Architectural Association).

# Notices

## THE SECOND GENERAL MEETING.

The Second General Meeting (Ordinary) of the Session 1927–28 will be held on Monday, 21 November 1927, at 8 p.m., for the following purposes :—

To read the Minutes of the First General Meeting (Ordinary), held on Monday, 7 November 1927 ; formally to admit Members attending for the first time since their election or transfer.

To read the following paper : " The Government Offices of Pretoria and the New Delhi," by Sir Herbert Baker, A.R.A.[*F.*].

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 6 February 1928, they should send the necessary nomination forms to the Secretary, R.I.B.A. not later than Saturday, 19 November 1927.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

## REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone : Museum 0942.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

## ELECTION OF MEMBERS, 5 DECEMBER 1927.

An election of Members will take place at the Business General Meeting to be held on Monday, 5 December. The names and addresses of the Candidates (with the names of their proposers) found by the Council to be eligible and qualified for Membership according to the Charter and Bye-laws and recommended by them for election are as follows :

### AS FELLOWS (28).

ANGEL : ROBERT JOHN, M.Inst.C.E. [*A.* 1892], 9 Vanbrugh Hill, S.E.3. Proposed by H. D. Searles-Wood, T. Taliesin Rees, Arthur G. Leighton.

BRIDGMAN : GORDON BROCK [*A.* 1912], Assistant-Director, Sudan Public Works Department, Khartoum, Sudan. Proposed by the Council under Bye-law 3 (d).

BURLINGHAM : ALFRED CLAUDE [*A.* 1908], Central House, Finsbury Square, E.C.2 ; Newlands Cottage, Merrow Downs, Guildford. Proposed by H. D. Searles-Wood, Edward Mansell, Horace Gilbert.

CAMPBELL-JONES : OWEN [*A.* 1920], Skinners' Hall, 9 Dowgate Hill, E.C.4 ; Tyrrells Wood, Leatherhead, Surrey. Proposed by Sydney Tatchell, E. Stanley Hall, Arthur C. Blomfield.

COLBECK : HENRY [*A.* 1916], 14 Union Court, Old Broad Street, E.C.2 ; " Cheslyn," Parkside Drive, Watford. Proposed by Herbert A. Welch, A. S. R. Ley, J. R. Moore-Smith.

COWLES-VOYSEY : CHARLES [*A.* 1912], 14 Gray's Inn Square, W.C.1 ; 66 Willifield Way, N.W.11. Proposed by Professor F. M. Simpson, Basil Oliver, A. H. Moberly.

CURWEN : CAPTAIN JOHN SPEDDING, O.B.E. [*A.* 1924], Highgate, Kendal, Westmorland ; " Highlands," Heversham, Westmorland. Proposed by E. Bertram Kirby, E. W. Marshall, J. H. Martindale.

GROOM : PERCY JOHN [*A.* 1902], 3 Broad Street Buildings, E.C.2 ; 23 Lowfield Road, N.W.6. Proposed by Albert E. Pridmore, J. E. Mundell, H. Percy Gordon.

HARRISON : AUSTEN ST. BARBE [*A.* 1919], c/o Public Works Department, Jerusalem, Palestine. Proposed by Professor S. D. Adshead, Professor F. M. Simpson, and the Council under Bye-law 3 (d).

HEAL : ALBERT VICTOR, M.C. [*A.* 1914], 11 Gray's Inn Square, W.C.1 ; Turpington, Bickley, Kent. Proposed by E. Guy Dawber, Sir Robert Lorimer, Sir Giles Gilbert Scott.

HENRIQUES : ELIAS COSMAS [*A.* 1918], P.W.D. Secretariat, Fort, Bombay ; Culvern, near Gorai, Bombay. Proposed by Thomas S. Gregson, D. W. Ditchburn, S. K. Bhedwar.

HODGES : CLAUDE VIVIAN [*A.* 1911], 140 Hyde Park Avenue, Hamilton, Ontario ; State University, Clemson, South Carolina. Proposed by the Council under Bye-law 3 (d).

INGRAM : THOMAS FREDERICK [*A.* 1913], 83 Buckingham Palace Road, S.W.1 ; 25 Poulett Gardens, Twickenham, Middlesex. Proposed by C. H. Simpson, William A. Pite, James Ransome.

LIDBETTER, HUBERT [*A.* 1918], 12 Norfolk Street, W.C.2 ; 15 Thornton Way, N.W.11. Proposed by Gerald Warren, Charles F. Skipper, Henry V. Ashley.

LODGE : CAPTAIN THOMAS ARTHUR, O.B.E.. F.S.I. [*A.* 1911], 19 Bedford Square, W.C.1 ; 37 Coleherne Court, Kensington, S.W. Proposed by H. V. Lanchester, Geoffry Lucas. Professor S. D. Adshead.

MASON : HAROLD CLAYFORTH [*A.* 1920], Government Architect, P.W.D., Baghdad, Iraq ; 144, Alwiyah, Baghdad, Iraq. Proposed by C. H. B. Quennell, Professor C. H. Reilly, Ernest Gee.

RAYSON : THOMAS [*A.* 1918], 15 Broad Street, Oxford ; Shotover, Headington, Oxford. Proposed by J. R. Leathart, Edward Warren, Beresford Pite.

WYNNE-JONES : NEVILLE [*A.* 1919], Public Works Department, Ceylon ; Westwood, Browning Road, Colombo, Ceylon. Proposed by A. Woodeson, P. Tidswell Adams, S. J. Edwards.

And the following Licentiates who have passed the Qualifying Examination :

FITCH-JONES : BASIL WALLACE, Public Works Department, Sierra Leone, West Africa. Proposed by the Council under Bye-law 3 (d).

GREY : GEORGE WILLIS, Exchange Building, Hong Kong ; 5 Knutsford Terrace, Kowloon, Hong Kong. Proposed by H. W. Bird, T. Alwyn Lloyd, W. R. Davidge.

HAY : GEORGE MORRISON, 177 Union Street, Aberdeen ; "Breezy Neuk," Muchalls, Kincardineshire. Proposed by J. Ross McMillan, G. Topham Forrest, Jno. Stuart.

HUDSON-HOLDGATE : LT.-COLONEL JOHN GRAHAM, Public Works Department, Pretoria, South Africa ; 889 Scholman Street, Arcadia, Pretoria, South Africa. Proposed by J. S. Cleland, E. Vincent Harris, Walter H. Godfrey.

MCCUBBIN : DAVID AITKEN, Headquarters Office, South African Railways and Harbours, Johannesburg, South Africa ; 69 Dunbar Street, Bellevue, Johannesburg, South Africa. Proposed by Ernest M. Powers, Walter Reid, John Waterson.

SCHAERER : THEOPHILE, 11 Dacre Street, Broadway, Westminster, S.W.1 ; 121 Worple Road, Wimbledon, S.W.20. Proposed by Ernest M. Powers, D. Ivor Lewis, and the Council under Bye-law 3 (d).

And the following Licentiates, who are qualified under Section IV, Clause *c* (ii) of the Supplemental Charter of 1925.

DRYDEN : FREDERICK MARSHALL, 6 Market Street, Newcastle-on-Tyne. Proposed by Lt.-Colonel G. Reavell, Thomas R. Milburn, A. K. Tasker.

PICKFORD : CHARLES, c/o Sir Aston Webb & Son, 19 Queen Anne's Gate, S.W.1 ; 108 Fernside Road, Wandsworth Common, S.W.12. Proposed by Sir Aston Webb, E. Stanley Hall, Maurice E. Webb.

ROQUES : ANTOINE WILLIAM, 63 Lincoln's Inn Fields, W.C.2 ; 12A Eton Road, Hampstead, N.W.3. Proposed by R. Clarke Edwards, Sir Giles Gilbert Scott, Sir Banister Fletcher.

TREEBY : PHILIP EDWARD, 38 Commercial Exchange Building, Main Street, Johannesburg ; "Woodside," Lothbury Road, Auckland Park, Johannesburg. Proposed by John S. Donaldson, M. J. Harris, J. A. Moffatt.

## AS ASSOCIATES (61).

AMOS : PIERRE CHARLES [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 1414 Crescent Street, Montreal. Proposed by Professor Ramsay Traquair, Philip J. Turner, Percy E. Nobbs.

ARMITAGE : HAROLD MARSHALL ARMITAGE [Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 43 Blenheim Crescent, W.11. Proposed by Professor A. E. Richardson, Arthur Stratton, Walter R. Jaggard.

AUSTIN : CECIL BRAMSTON [Special], 90 Stainforth Road, Newbury Park, Ilford. Proposed by Leonard Martin, Chas. H. Gage, Arthur J. Davis.

BANKS : ARTHUR VIVIAN [Passed five years' course at Cardff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], "St. Heliers," 7 Bassaleg Road, Newport, Mon. Proposed by T. Alwyn Lloyd, Percy Thomas, Harry Teather.

BATES : JONATHAN HARLOD MEDHURST [Special], Adey Field, Hemel Hempstead, Herts. Proposed by W. Bevan, H. G. Crothall, W. T. Curtis.

BIRKETT : PHILIP WALTER [Final], 25 Streatham Place, Streatham Hill, S.W.2. Proposed by Henry G. Gamble, George Baines, H. R. Gardner.

BLACKSHAW : MAURICE BANTOCK, B.A.(Cantab.) [Final], "Lynmouth," Lansdowne Road, Finchley, N.3. Proposed by Maurice E. Webb, Theodore Fyfe, C. E. Varndell.

BOYD-BARRETT : JAMES RUPERT [Final], 7 Upper Sherrard Street, Dublin. Proposed by T. P. Bennett, F. G. Hicks, Henry J. Lyons.

BURNETT : GEORGE ALAN [Passed five years' course at Leeds School of Art. Exempted from Final Examination after passing the Examination in Professional Practice], 23 Ayresome Avenue, Roundhay, Leeds. Proposed by Percy Robinson, James Parish, T. Butler Wilson.

CURTIS : WILFRID RUPERT HARPER [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 52 Ravenscroft Avenue, Golders Green, N.W.11. Proposed by Arthur Keen, Howard Robertson, Robert Atkinson.

DOBIE : WILLIAM HARROWER GLEN [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Braehead," Poplar Road, Oxton, Birkenhead. Proposed by Professor Patrick Abercrombie, E. Percy Hinde, W. Glen Dobie.

DRUMMOND : JAMES [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 34 Sydney Road, Waltham Cross, Herts. Proposed by William Williamson, Walter Tapper, Jn. Begg.

DURWARD : FRANCIS [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], San Ramon, Oakhill Road, Aberdeen. Proposed by Robt. G. Wilson, Junr., James B. Nicol, J. Ross McMillan.

EVANS : HERBERT BARTHOLOMEW [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 9 Milton Avenue, Highgate, N.6. Proposed by Professor C. H. Reilly, Maurice E. Webb, Hastwell Grayson.

FISHER : WALTER ROBERT FITZGIBBON, B.A.(Cantab.) [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 11 Victoria Grove, Kensington, W.8. Proposed by Howard Robertson, J. Murray Easton, Chas. H. Gage.

FITTON : RODERICK ARTHUR [Special], "Brayton," 14 West Crescent, Alkrington, Middleton, Lancs. Proposed by J. E. Mundell, Gilbert Fraser, John Knight.

FUROIS : LOUIS PHILIPPE [P2ssed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Architects' Department, Canadian National Railways, Winnipeg. Proposed by Professor Ramsay Traquair, Percy E. Nobbs, Philip J. Turner.

FYVIE : HORACE [Special], Public Works Department, Union Buildings, Pretoria, South Africa. Proposed by J. Lockwood Hall, Robert Howden, F. L. H. Fleming.

GALBRAITH : THOMAS MCKAY [Final], " Gordon House," Holden Road, Wednesbury, Staffs. Proposed by J. Percy Clark, George Drysdale, C. W. D. Joynson.

GOODALL : ALBERT EDWARD JAMES [Final], 61 Chesterfield Gardens, Harringay, N.4. Proposed by T. P. Bennett, W. T. Sadler, Fredk. R. Hiorns.

HARGROVES : AMY MURIEL [Passed five years' course at University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 15 Heathcote Street, W.C.1. Proposed by Professor S. D. Adshead, Basil C. Deacon, Arthur J. Davis.

HARPER : FREDERICK WALTER [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], " School House," Llandaff, Cardiff. Proposed by Percy Thomas, Harry Teather, T. Alwyn Lloyd.

HILL : HENRY ERSKINE [Passed five years' course at Leeds School of Art. Exempted from Final Examination after passing Examination in Professional Practice], Horbury Vicarage, near Wakefield, Yorkshire. Proposed by Percy Robinson, James Parish, T. Butler Wilson.

HUGHES : EDITH MARY WARDLAW BURNET, F.S.A.(Scot.) [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination afer passing Examination in Professional Practice], 185 St. Vincent Street, Glasgow, C.2. Proposed by Sir John J. Burnet, J. A. Gotch, Jn. Begg.

HUNT : VINCENT COLLINGWOOD [Final], " Redcot," The Manor Way, Blackheath, S.E.3. Proposed by Leonard V. Hunt, T. C. Agutter, W. R. Davidge.

JACKSON : REGINALD NEVILLE [Special], 8–9 Holts Buildings, Smith Street, Durban, Natal. Proposed by F. J. Ing, Ernest M. Powers, J. Wallace Paton.

LASKIE : JOHN GAIRNS [Final], " Roselynn," Bearsden, near Glasgow. Proposed by the Council under Bye-law 3 (d).

LEASK : PETER SHEARER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 46 Mid Stocket Road, Aberdeen. Proposed by Robt. G. Wilson, Junr., George Watt, J. A. O. Allan.

LE SUEUR : GEOFFREY EUSTACE [Final], c/o Messrs. Reid, Delbridge and Fallon, 47 Parliament Street, Cape Town, South Africa. Proposed by Franklin K. Kendall, H. J. Brownlee, and the Council under Bye-law 3 (a).

MACKINTOSH : CAPTAIN GORDON NASMYTH, F.S.A.(Scot.) [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], c/o Bank of Montreal, Montreal, Canada. Proposed by Jn. Bigg, James B. Nicol, Charles D. Carus-Wilson.

MCLEAVY : GEORGE EDWARD [Special War Examination], 9 Lassa Road, Eltham, S.E.9. Proposed by Robert Atkinson, Henry M. Fletcher, Godfrey Pinkerton.

MACLENNAN : JOHN [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 16 Bridge Street, Aberdeen. Proposed by J. Ross McMillan, Robt. G. Wilson, Junr., A. Marshall Mackenzie.

MCNEIL : PATRICK [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Oakbank," Dollar, Clackmannanshire. Proposed by T. Harold Hughes, John Watson, James Miller.

MERRIFIELD : CHARLES HENRY NORMAN [Final], 37 Main Road, Mowbray, Cape Town. Proposed by H. J. Brownlee, Franklin K. Kendall, and the Council under Bye-law 3 (a).

MOLLISON : WILLIAM [Final], c/o Public Works Department, Union Buildings, Pretoria. Proposed by J. Lockwood Hall, F. L. H. Fleming, R. Howden.

MORRIS : ROBERT PRIMROSE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], " Corthiemuire," Udny Station, Aberdeenshire. Proposed by Robt. G. Wilson, Junr., George Watt, William E. Gauld.

MULLINS : FREDERICK WILLIAM [Special], Public Works Department, Union Buildings, Pretoria. Proposed by J. Lockwood Hall, F. L. H. Fleming, R. Howden.

OGILVIE : ARTHUR GEORGE WRIGHT [Special], c/o Messrs. Westerhout and Oman, 18–20 Raffles Place, Singapore. Proposed by W. Campbell Oman, Major P. Hubert Keys, Frank W. Brewer.

PARKIN : HORACE REGINALD [Final], 43 Crosby Road, West Bridgford, Nottingham. Proposed by F. W. C. Gregory, John Woollatt, H. Alderman Dickman.

PARR : DAVID JOSEPH [Special], Public Works Department, Union Buildings, Pretoria. Proposed by J. Lockwood Hall, F. L. H. Fleming, R. Howden.

POWELL : WILLIAM THOMAS [Special], " Hanlye," Buckingham Road, Edgware. Proposed by John C. S. Soutar, C. E. Varndell, S. B. Caulfield.

REES : HENRY ALEXANDER [Special], " Sidcott," Newbridge, Mon. Proposed by Chas. F. Ward, John Francis Groves, Walter Rosser.

RIDGE : GWILYM ARTHUR [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Garth," Weston Lane, Oswestry. Proposed by Professor C. H. Reilly and the Council under Bye-law 3 (d).

ROGERS : ELSIE, B.A. [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 23 Albert Road, Whalley Range, Manchester. Proposed by Dr. Percy S. Worthington, Francis Jones, Harry S. Fairhurst.

SCARLETT : FRANK [Final], c/o Professor R. M. Butler, 23 Kildare Street, Dublin. Proposed by Professor R. M. Butler, Professor A. E. Richardson, C. Lovett Gill.

SINCLAIR : ALFRED [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 1 Wellington Terrace, Berwick-on-Tweed. Proposed by Jn. Begg, F. C. Mears, Charles D. Carus-Wilson.

SISSON : MARSHALL ARNOTT [Special Exemption], 3 Staple Inn, Holborn, W.C.1. Proposed by Sir Reginald Blomfield, Sir John J. Burnet, Reginald H. Spalding.

SMITH : DAVID ALFRED GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Embassy Hotel, 6 Bayswater Hill, W.2. Proposed by Howard Robertson, Owen C. Little, Henry J. Chetwood.

SMITH : RALPH MAYNARD [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 13 Kew Gardens Road, Kew. Proposed by Robert Atkinson, Howard Robertson, J. Murray Easton.

STOUT : HARRY BRANTHWAITE [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in

Professional Practice], Laurel Bank, Whitehaven, Cumberland. Proposed by Professor C. H. Reilly and the Council under Bye-law 3 (d).

TAPSELL: EDWARD GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], P.O. Box 375, Salisbury, Rhodesia, South Africa. Proposed by Howard Robertson, J. Murray Easton, Robert Atkinson.

TEMPEST: BENJAMIN STANLEY [Final], 56 Station Road, Harrow. Proposed by John C. S. Soutar, W. T. Curtis, William G. Ingram.

TEMPLETON: FRANCIS ORR [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 2 Kelvin Drive, Glasgow, N.W. Proposed by T. Harold Hughes, John Watson, Wm. B. Whitie.

URWIN: SAMUEL ERNEST [Special], "Weatheroak," Hilperton, Trowbridge. Proposed by Thomas Walker, Alexr. G. Bond, and the Council, under Bye-law 3 (d).

WARD: WILLIAM LESLIE [Final], "The Firs," The Mount, Ewell, Surrey. Proposed by G. Topham Forrest, W. T. Sadler, Fredk. R. Hiorns.

WATT: LESLIE ALEXANDER [Final], 32 Maple Avenue, Ste. Anne de Bellevue, P.Q., Canada. Proposed by Professor Ramsay Traquair, Philip J. Turner, Percy E. Nobbs.

WOOD: WILLIAM ALEXANDER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Menie Schoolhouse, Balmedie, Aberdeenshire. Proposed by Robt. G. Wilson, Junr., George Watt, William E. Gauld.

WORTHINGTON: THOMAS SHIRLEY SCOTT [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Corsey Brow, Mobberley, Cheshire. Proposed by Francis Jones, W. S. Beaumont, Dr. Percy S. Worthington.

WYKES: HERBERT TOM [Final], 8 Silkmore Lane, Stafford. Proposed by W. Beswick, Maxwell Ayrton, W. H. Hobday.

WYLIE: FREDERICK ROBERT [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 2 St. Mary's Place, Glasgow, N.W. Proposed by John Keppie, Geo. And. Paterson, Wm. B. Whitie.

WYNESS: JAMES FENTON [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 45 Salisbury Terrace, Aberdeen. Proposed by George Watt, James B. Nicol, Robt. G. Wilson, Junr.

### AS HON. ASSOCIATES (5).

BONE: JAMES, 6 King's Bench Walk, Temple, E.C.4. Proposed by the Council.

CONWAY: SIR WILLIAM MARTIN, M.P., F.S.A., Hon.Litt.D., Allington Castle, near Maidstone. Proposed by the Council.

HOWARD: SIR EBENEZER, O.B.E., J.P., 5 Guessens Road, Welwyn Garden City, Herts. Proposed by the Council.

KINLOCH-COOKE: SIR CLEMENT, Bart., K.B.E., M.P., 3 Mount Street, W.1. Proposed by the Council.

MARRIOTT: CHARLES, 11 Cheyne Gardens, Chelsea, S.W.3. Proposed by the Council.

### AS HON. CORRESPONDING MEMBER (1).

COOMANS: JULES, Architecte Ingénieur of the Town of Ypres, Ypres, Belgium. Proposed by the Council.

# Competitions

## PROPOSED TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of Wimbledon invite Architects of British nationality to submit designs in competition for the Town Hall and Municipal Buildings proposed to be erected on a site facing the Broadway, Wimbledon. Assessor, Mr. Henry V. Ashley [*F.*]. Premiums: £200, £150 and £75. Last day for receipt of designs, 30 November 1927. Conditions of the competition, together with a plan of the site, can be obtained from the Town Clerk, on payment of the sum of Two Guineas.

## SEATON URBAN DISTRICT COUNCIL LAY-OUT COMPETITION.

The Competitions Committee desire to call the attention of Members to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime, Members are advised to take no part in the Competition.

## CONCRETE HOUSES COMPETITION.

The Portland Cement Selling and Distributing Co., Ltd., announce a Competition for Architects with prize awards totalling £1,000. Assessors:—Messrs. Maxwell Ayrton [*F.*], W. E. Riley [*F.*], Douglas G. Tanner, and Messrs. Baker and Mallett, Quantity Surveyors. There will be two sections of the Competition, "A" and "B," the prize awards in each being £250, £150 and £100. In section "A," designs for a house in concrete costing £1,750 are called for, and in Section "B" for a house in concrete costing £750. All designs to be sent in on or before 15 December, 1927. Apply for conditions to the Secretary, Concrete Houses Competition, Ship House, 20, Buckingham Gate, S.W.1.

## CITY OF LEEDS.
## COLONY FOR MENTAL DEFECTIVES.

The Leeds Corporation invite architects in private practice willing to submit designs in a limited competition for a proposed Colony for Mental Defectives at Meanwood Park, Leeds, to forward their names, addresses and particulars of their executed works of a similar character to the Chairman of the Mental Deficiency Acts Committee, 38, Park Square, Leeds, not later than the 10 December, 1927. A small panel of competitors will be selected from the applications received.

Mr. John Kirkland, F.R.I.B.A., has been appointed to act as Assessor.

Premiums of £200, £150, and £100 will be paid to the author of the designs placed by the Assessor in the 1st, 2nd and 3rd places respectively.

The authors of *bona fide* designs unplaced will be paid the sum of £50 if they have complied with the conditions and instructions laid down.—Thos. Thornton, Town Clerk, 26, Great George Street, Leeds.

# Members' Column

CHANGE OF ADDRESS.

MR. S. B. CAULFIELD, F.R.I.B.A., has changed his address to 15 & 17 Baker Street, London, W.1. Telephone: Langham 3697.

PARTNERSHIP.

F.R.I.B.A. is desirous of obtaining a partnership in well-established firm in London or neighbourhood. Wide experience, public school and A.A. training. Capital available.—Apply Box 9117, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

L.R.I.B.A. and A.M.I.STRUCT.E., with medium practice and office in Birmingham, wishes to amalgamate with another architect to work up larger practice to mutual benefit.—Apply Box 1310, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FORMATION OF PARTNERSHIP.

MR. GORDON GRIFFITHS and E. BRIAN TYLER, A.R.I.B.A., have entered into partnership and commenced practice at Midland Bank Chambers, East Street, Chichester, Sussex, and would be glad to receive all trade catalogues.

DISSOLUTION OF PARTNERSHIP.

MR. PERCY C. BODDY and MR. JOHN A. DEMPSTER having dissolved partnership as from 19 October, 1927, Mr. Boddy will continue to practise from 19 Palace Street, Westminster, S.W.1, and Mr. Dempster will practice in future at Wallington, Surrey.

WORKING ARRANGEMENT.

QUANTITY SURVEYOR (F.S.I., A.R.I.B.A.), desires working arrangement with an architect.—Box 1410, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. would be willing to provide accommodation in his London office for young architect just starting practice. Rental would be £20 per annum in return for some small services. One who has been to a recognised school of architecture and who would be willing to undertake certain work on occasions by arrangement would be preferred.—Apply Box 2010, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SITUATION VACANT.

LONDON ARCHITECT [*F.*] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE TO LET.

F.R.I.B.A. wishes to let large light room on 1st floor in Gray's Inn. Rent £85 per annum, including lighting and cleaning. Clerk available to answer callers and telephone. Share of clerk's time for typing and tracing can be arranged if desired.—Apply Box 2427, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FOR SALE.

MEMBER has for sale R.I.B.A. JOURNALS, years 1908 to 1927 inclusive, unbound.—Reply Box 7291, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes I

SESSION 1927–28.

At an Extra General Meeting held on Monday, 31 October 1927, at 8 p.m., Major Harry Barnes [*F.*] in the chair.

The attendance book was signed by 16 Fellows (including 3 Members of the Council), 11 Associates, 2 Licentiates (including 1 Member of the Council), and a large number of visitors.

Mr. Harvey W. Corbett [*F.*] having read a paper on "The Latest American Building Methods" and illustrated it by lantern slides, a discussion ensued, and on the motion of Dr. Raymond Unwin [*F.*], seconded by Mr. Ernest J. Brown, Director of the London Master Builders' Association, a vote of thanks was passed to Mr. Corbett by acclamation, and was briefly responded to.

The meeting ended at 10 p.m.

# Minutes II

SESSION 1927–28.

At the opening General Meeting (Ordinary) of the Session 1927–28, held on Monday, 7 November 1927, at 8.30 p.m., Mr. Walter Tapper, A.R.A., President, in the chair. The attendance book was signed by 58 Fellows (including 22 Members of the Council), 22 Associates (including 3 Members of the Council), 10 Licentiates (including 2 Members of the Council), 3 Hon. Fellows, 5 Hon. Associates, and a very large number of visitors.

The Minutes of the meeting held on 20th June 1927 having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The following members attending for the first time since their election or transfer were formally admitted by the President:—

Mr. M. H. Baillie Scott [*F.*]
Mr. Joseph P. Pearce [*F.*]
Miss A. Farewell Jones [*A.*]
Mr. Arthur Frank Lodge [*A.*]

The Secretary read the names of candidates nominated for election on 5 December 1927.

The President delivered the Inaugural Address of the Session.

On the motion of the Very Rev. the Dean of Westminster, seconded by the Rt. Hon. Viscount Lee of Fareham, a vote of thanks to the President for his Address was passed by acclamation.

The President briefly expressed his acknowledgments.

The President presented the R.I.B.A. London Architecture Medal and Diploma 1926 to Mr. Hubert Lidbetter [*A.*] for his building, the headquarters of the Society of Friends in the Euston Road.

Mr. Lidbetter briefly expressed his thanks.

Mr. Edward S. Reynolds, Chairman of the Committee of the Society of Friends, and Mr. A. N. Grace, representing the firm of Messrs. Grace and Marsh, Ltd., builders, having spoken, the proceedings closed at 10.5 p.m.

ARCHITECTS' BENEVOLENT SOCIETY.
INSURANCE DEPARTMENT.

The Society is able, through a leading assurance society, to assist architects (or their clients) in securing the capital required for the purchase of a house on terms which are specially attractive. In the case of an architect who is building his own house according to an approved plan, one half of the loan is advanced when the walls of the house are erected and the roof on.

The amount of the loan is repaid by means of an endowment assurance on the borrower's life. The advantage of this feature is immediately appreciated when it is realised that in the event of the premature death of the assured the loan is paid off by the life assurance and the house is left unencumbered to the assured's dependents.

Please write for particulars to the Secretary, A.B.S., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1927: 26 November; 10, 24 December. 1928: 14, 28 January; 11, 25 February; 10, 24 March; 14, 28 April; 12, 26 May; 9, 23 June; 14 July; 11 August; 22 September; 13 October.

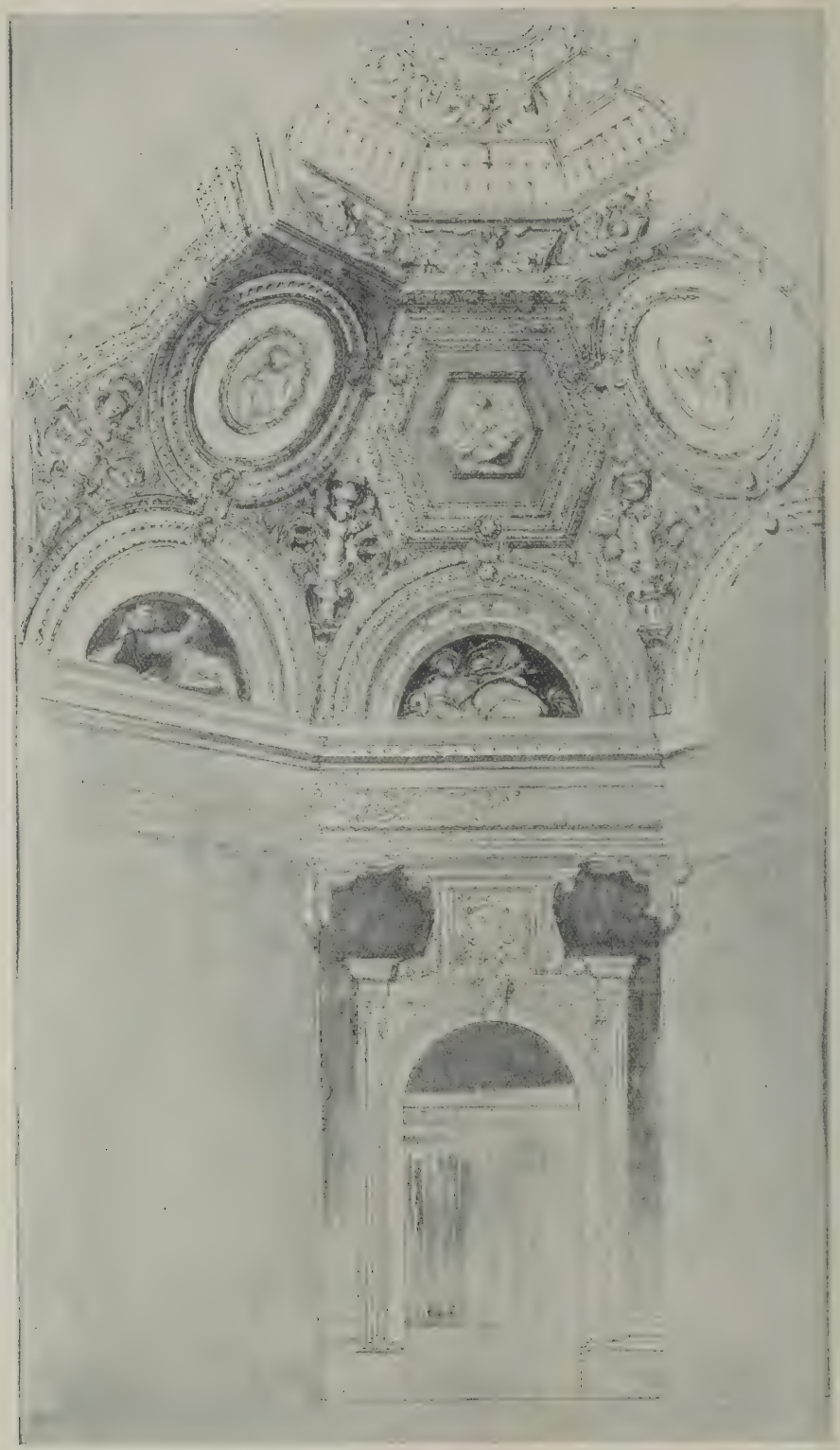
# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 2 — 26 NOVEMBER 1927


## Contents for 26 November 1927


| | Page |
|---|---|
| Water Colour Drawing by Alfred Stevens .. .. .. .. .. .. .. .. .. *Frontispiece* | |
| Humphrey Repton. By H. C. Hughes .. .. .. .. .. .. .. .. .. .. .. .. .. | 35 |
| Burlington Architectus. By Sir Reginald Blomfield .. .. .. .. .. .. .. .. .. .. | 45 |
| Philo of Byzantium. By Sidney Toy .. .. .. .. .. .. .. .. .. .. .. .. .. | 46 |
| Review : | |
| Anderson and Spiers' "Architecture of Greece and Rome." By Theodore Fyfe .. .. .. .. | 48 |
| The Alfred Stevens Drawings. By A. S. G. Butler .. .. .. .. .. .. .. .. .. .. | 51 |
| Dinner to Mr. C. F. Annesley Voysey .. .. .. .. .. .. .. .. .. .. .. .. | 52 |
| Luncheon to Captain C. Stanley Peach .. .. .. .. .. .. .. .. .. .. .. .. | 53 |
| Correspondence : | |
| Stone Carvers and Sculptors .. .. .. .. .. .. .. .. .. .. .. .. .. | 54 |
| R.I.B.A. and Minimum Salaries .. .. .. .. .. .. .. .. .. .. .. .. .. | 54 |
| Factories. By Sir E. Owen Williams .. .. .. .. .. .. .. .. .. .. .. .. .. | 54 |
| Presentation of Drawings .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 55 |
| The Preservation of St. Paul's Cathedral .. .. .. .. .. .. .. .. .. .. .. .. | 56 |
| Legal : | |
| Architect's Liability for Negligence .. .. .. .. .. .. .. .. .. .. .. .. | 56 |
| Architectural Copyright .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 56 |
| Lindsell *v.* Young .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 56 |
| Notes from the Minutes of the Council .. .. .. .. .. .. .. .. .. .. .. .. | 57 |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 57 |
| Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 58 |
| Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 59 |
| Minutes .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 59 |
| A.B.S. House Purchase Scheme .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 60 |



ORIGINAL WATER-COLOUR DRAWING BY ALFRED STEVENS

Design for a Royal reception or waiting room at the Great Western Railway station at Paddington by Sir Digby Wyatt, but never executed. The figures in panels by Alfred Stevens

R.I.B.A. Collection

(*See page* 51)



VIEW OF THE ANCIENT CEDAR PARLOUR



MODERN LIVING ROOM

*A MODERN LIVING ROOM*

*No more the Cedar Parlour's formal gloom*
*With dulness chills, 'tis now the Living-Room ;*
*Where guests, to whim, or taste, or fancy true,*
*Scatter'd in groups, their different plans pursue.*
*Here politicians eagerly relate*
*The last day's news, or the last night's debate ;*
*And there a lover's conquer'd by check-mate.*
*Here books of poetry, and books of prints,*
*Furnish aspiring artists with new hints ;*
*Flow'rs, landscapes, figures, cram'd in one portfolio,*
*There blend discordant tints, to form an olio,*
*While discords twanging from the half tun'd harp,*
*Make dulness cheerful, changing flat to sharp.*
*Here 'midst exotic plants, the curious maid*
*Of Greek and Latin seems no more afraid ;*
*There lounging beaux and belles enjoy their folly ;*
*Nor less enjoying learned melancholy,*
*Silent 'midst crowds, the doctor here looks big,*
*Wrapp'd in his own importance, and his wig.*

# Humphrey Repton—1752-1818

BY H. C. HUGHES, M.A. CANTAB. [*A.*].

"TO improve the scenery of a country and to display its native beauties with advantage," wrote Humphrey Repton at the beginning of his first book, " is an ART which originated in England, and has therefore been called '*English Gardening*.'" So common did it become in England that you will scarcely find twenty miles of road without it : in its baldest form a mere dense band of trees bounding a farm : more pleasantly a wide open park of broad cattle fed lawn with big trees scattered singly or in groups, against a background of woodland, or sloping down to a wide rush bordered lake where the ducks delight to come.

The coming of the landscape garden was a revolution as complete as was the political revolution in England, and as sudden. We, with knowledge after the event, see that something of the sort was bound to come. The ideas of the later formal gardeners were becoming pedantic or impossible. On the one hand the small garden was trained and cut into absurd shapes of yew and box : on the other the ideas of the French gardeners demanded that the whole landscape should be reduced to the garden scheme. Great densely planted avenues might stretch for miles through forest or even farm, and plunge over *ha ha's* into the distance, but there was undisciplined country behind, and the planter's fast emptying purse made him the readier to listen to the mockery of Addison and Pope. Perhaps it was that only such enormous palaces as Stowe and Blenheim could dominate the vastness of these avenues and gardens. Certainly the old flower lovers of Charles I's time could never be allowed to show their gay and comely flowers in the ribbon parterres of the French. The tidy Dutch had long abandoned flowers in their canal-side gardens and put the more permanent colours of brick or chalk or yellow sand, green glass or broken china ; clipped hedges and trees and painted statues and vases of lead.

Stowe marks the change. The house stands triumphantly along the crest of a gentle slope ; at the foot of the slope is a long piece of water ; on the opposite side is a triumphal arch on the main axis of the house. Such

is the formal basis. Apart from this, formal treatment south of the house there is none. It is one great landscape, made up of a number of dramatic groups, to be separately visited, temples and groves, bridges and stretches of water. The trees have grown old and the groves bosky ; the whole is a superb paysage, united, not by formal bonds, but by a general similarity of treatment. The motifs are not architectural but pictorial ; they are the work of the great painter-architect, Kent. Addison, discoursing of groves and nymphs, or Pope, in his very formal grotto, mocking at the absurdities of clipped yew and ponderous classic palace, may have paved the way ; but it was the genius and ambition of Kent that started the great landowners surrounding themselves with landscape of their own making and their own owning.

" Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate," says Horace Walpole of him, and Sir Reginald Blomfield, contemptuously hinting that it was not genius but greed that made him abandon his architectural formality, says " he proceeded to form landscape compositions on the most heroic scale that surely has ever entered the head of any painter, for the solid earth was to be his canvas, and the trees, water, and rocks his paints."

Soon Kent's cry had its echoes. Batty Langley, that incurable systematizer, reduced the new art of landscape gardening to rules that anyone could learn, crying out at the tediousness of avenues, and proclaiming that nature abhors a straight line. The formal elements of the garden were abolished, and the park pushed right up to the walls of the house, thus producing absurd situations from the proximity of cows and sheep which in many of the eighteenth century engravings are shown reclining at the bottom of porticoes, or mildly looking in at ground floor windows. English, and still more Scotch, gardeners everywhere took up the new idea. Switzer, as early as 1718, was warning his clients against " these Northern lads which whether they have served any time in our art or not . . . invade these Southern provinces," and it was these capable, if rather unimaginative, men who spread the *jardin anglais* throughout the continent. Only an acute attack of *mal de mer* turned John Abercrombie back when he was setting sail to take charge of the gardens of the Empress of Russia.

It is a little difficult to understand how the architect consented to this change, which to our eyes reduces the house to an atom on a wide expanse of lawn, and deprives it of all dignity by giving it an impossible scale with which to compete. However, architects seem to have made no protest, and contented themselves with making the outside scale as big and simple as possible, with great wall surfaces of stone or stucco, articulated only by huge porticoes. Perhaps the culture of the day with its insistence on correctness—on obedience to any accepted code—was responsible. Houses were judged by their Palladian correctness ; gardens by their likeness to the standard artificial countryside of Kent and Brown.

Well before the middle of the century the manner was firmly established ; destruction was raging against every accompaniment of the formal garden, and there were very few defenders. Kent's school fell into disrepute, not because it destroyed avenues and walled enclosures ruthlessly, but because it did not put enough in their place. Their art became formula to their school, their meagre planting was a poor substitute for the beauties they had destroyed.

" To improve, adorn and polish they profess,
But shave the goddess whom they came to dress."

From this time, when gardening or landscape designing was raised to the reputation of a major art, there were two classes of practitioners—the small owner, cultured, retired, poetic and romantical, who spent his fortune on the adornment of his own little place, and sought to make up by refinement and fancy for lack of vastness ; and the professional landscape improver, usually a working gardener, with wide practical experience, a code which did not require much imagination, and the ambition of the wealthy nobleman to give him unlimited scope. The former may be exemplified by Shenstone, who spent all his small fortune on turning his property at Leasowes into an immensely admired " ornamental farm " (till he was pursued by bailiffs and creditors ; " his groves were haunted," says Dr. Johnson, " by beings very different from fauns and fairies "). The great exemplar of the latter is Launcelot Brown. That " self-taught genius " has met more extravagant praise and bitter blame than almost any other man of his century. Starting as a kitchen gardener at Stowe, he attracted the notice of a noble patron and leapt into fame in one week by flooding the valley of Blenheim with a piece of water worthy of its huge bridge. Work poured in upon him, but he seems never to have hesitated. " It has great capabilities," Brown would say, and the terraces and walls would vanish to leave rolling hillside and curved lakes. Even Sir Uvedale Price, fresh from the picturesque walks of his Herefordshire valley, was aghast when he learnt of Capability Brown's powers of destruction. Walls, gardens, terraces, noble avenues, disappeared ; and it is this unlicensed destructiveness that it is impossible to forgive and that blinds us to the many very real beauties of his works. Now that the bare edges of his lakes are fringed with reed, and that his belts have grown to woods, some of the great tracts of country he " improved " are among the most dramatically lovely of our beauty spots. The traveller pauses delighted on a summer's day to look across the wide expanse of lawn at Audley End, or at Madingley reflected in a



FIG. 3.—SOUTH VIEW OF HARLESTON PARK, NORTHAMPTONSHIRE



FIG. 4.—SOUTH VIEW OF HARLESTON PARK, NORTHAMPTONSHIRE. SHOWING PROPOSED IMPROVEMENT

This drawing shows clearly the stock-in-trade of the landscape gardener. The entrance, carriage drive, and shabby old buildings are all removed: the front becomes a garden front, with a big bay giving on to a level terrace. The little pond on the hillside is filled as it is too high to give satisfactory reflections. The larger pond takes the semblance of a tranquil stream flowing under a bridge: the drive is taken round through plantations, with occasional openings for the view

duck-haunted lake that was only a trickling ditch before Brown came.

Capability Brown was accused of having but one formula, and applying it everywhere : water and belt and clump. Repton, who had a great admiration for his genius, denies this, and says that the faults are those of the host of foremen and imitators of no intelligence that Brown employed, or who followed him. " Brown *copied Nature*, his illiterate followers *copied him*." . . . " because the immortal Brown was originally a kitchen gardener, it is too common to find every man who can handle a rake or spade pretending to give his opinion on the most difficult points of improvement."

Brown actually spent days studying the arrangement of trees in Needwood forest, as Repton did in Hainault, and from these studies both " acquired not only picturesque ideas, but this useful lesson : that the landscape ought to be adapted to the beings which are to inhabit it—to men, and not to beasts." This was the more important, as the romantic writers mostly argued that gardens ought to be landscape paintings translated from paint and canvas into trees and earth : and the most admired painters were so occupied with dramatic glimpses, autumn tints and what a cold modern writer calls " unusual emotive fragments " that they formed an impossible model for a gentleman's " Place." " A scene of a cavern, with banditti sitting by it, is the favourite subject of Salvator Rosa ; but are we therefore to live in caves, or encourage the neighbourhood of banditti ? " Claude and Poussin, indeed, building up the composition of the landscapes in their pictures, worked on lines parallel to the landscape gardener and their pictures must have been again and again a source of inspiration ; it was unfair to use them as a standard of criticism.

Brown knew nothing of drawing and employed others to paint his conceptions on large canvases, sometimes signed " L.B.," and there is nothing of the *picturesque* in his compositions. Repton, who did not take to landscape gardening till late in life, was a Norfolk man and contemporary with the Norwich School of Chrome and Cotman. When he returned to Norwich after his business training at Rotterdam he spent his time not in attending to his " Calimancoes, Mecklenburgs and worsted satins," but in music, drawing and painting.

His business affairs not going well he retired to Sustead near Aylsham ; improving his garden and fields, studying botany and making drawings of all the houses within his reach. Perhaps it is not fanciful to see among the formative influences of Repton's career that grand, simple and quiet composition that is characteristic of the Norwich School and to which the young painters of to-day are turning. May not they in turn influence a new school of landscape design whose opportunity may come with Regional Planning ?

Repton stands, again, midway between the gardener, Brown, and the amateur, Shenstone. He started by improving his own place : financial difficulties led him to turn his hobby into a profession. Befriended by Wyndham, to whom for a short time he was secretary at Dublin Castle, he quickly found clients. He became, not a contractor, but a professor in the art. " Not deterred by the sneer of ignorance, the contradiction of obstinacy, the nonsense of vanity or the prevalence of false taste," he writes, " I made the attempt ; and with the counsels and advice of men of science, and the countenance of some of the first characters in the Kingdom, a very large portion of its scenery has been committed to my care for improvement."

Brown's training was in the low rolling but rather bare country of Buckinghamshire. The advocates of the Picturesque School had their romantic homes in the Welsh mountains and the valley of the Wye ; so their joys were " the quarry long neglected " and the " antiquated cot." Repton came from the tranquil sunny country of Norfolk, quiet, little in scale, and very English. " The rugged paths of Alpine regions," he writes with quiet disdain, " will not be daily trodden by the foot of affluence, nor will the thundering cataracts of Niagara seduce the votaries of pleasure frequently to visit their wonders."

Perhaps none have surpassed him in his understanding of flat scenery. One of his earliest works is Milton Park near Cambridge, of which he writes with sympathy. " Uneven ground may be more striking as a picture, and more interesting to the stranger's eye, it may be more bold, or magnificent, or romantic, but the *character of cheerfulness* is peculiar to the plain," and of Livermere Park in Suffolk (the house has unhappily been recently pulled down) " in such a country, if the gentle swell of the ground occasionally presents the eye with hanging woods, dipping their foliage in an expanse of silvery lake or softly gliding river, we no longer ask for the abrupt precipice or foaming cataract."

Repton does not incur the unmitigated wrath that the modern English architect gardener pours out on Brown. He did little destruction, and in many cases actually toned down and filled in the bare spaces left by his master. From the beginning he boldly defended the straight line of the terrace of " the broad and stately Mall " as an appendage to an ancient house, in spite of the scorn of " improvers in modern serpentine gardening." Their " oft repeated waving line of beauty " he declared to be absurd and monotonous. He restored the formal flower garden and kitchen garden to the immediate neighbourhood of the house, though a sense of fitness made him draw the line sharply and not allow that muddled overlapping of natural and artificial which is the fault of the Victorian garden.

The landscapists had abolished flowers from the



Fig. 5.—View from the Fort, near Bristol



Fig. 6.—View from the Fort. Proposed Improvement

neighbourhood of the house when they abolished the sheltered walks; but flower raising and hybridising went on with all the more intensity between the four walls (often artificially heated) of the kitchen garden. A thousand of the most vivid and arresting forms clamoured by the end of the century for admission; in Repton's later suggestions the house merges into the flower garden (as opposed to the pleasure ground) through a series of orangeries and glass-houses ending in a formal enclosure with the maximum of shelter for the rare plants. The whole palette of colours was changed: mauve and crimson, jade and gold were the glories which were studied by the young lady gardener of Mrs. Loudon's day, or drawn with exquisite skill in vignette (that first sacrifice of art to optics !) on a silken fan.

No wonder the gardeners took charge after Repton's day. " Gardenesque " is the name by which Loudon characterises that overflowing of the artificial garden into the natural—that planting of rare exotic trees in the wilderness, that bodily shifting of crescents and stars of bedded out magnificence to the cedar-shadowed lawns, till not a villa was complete without its monkey puzzler and the calceolaries rioted among the beeches.

In 1840 the variegated laurel was a triumph of breeding, the bed of geraniums a bar of clear colour, simple after the sumptuous plush hangings of the interior.

The pendulum swings again. The exuberant Victorian range of colours went out as the pre-Raphaelites came in. The Himalayas and the Alps were the chief hunting grounds of the later nineteenth century, and now for the most part gardens are the result of an amiable armed neutrality between the formal beds of the architect's desire and the amplified nature of the flower lover. The old flowers of the cottage garden have filled the flower beds because they were so lovely in the village street. The gleaming blue of a southern sea is framed in rhododendrons and pines; or the eye crosses a wave of daffodils to the sparkling water of a lake. At the top of a slope by the house there are stone sided ponds bursting with water lilies; a great flower border leads down the hill to a lake backed with pines and emptying impetuously over a cascade of artificial rocks, and the sides of it are festooned with hanging bursts of flower. Even the crowded suburb becomes in a few years a mist of almond blossom.

Regional planning exists to co-ordinate all efforts in the right direction. The ugliness of many a villa is not obliterated by its almond trees. Miles of lovely woods have been hacked down and no compensation given to those who chiefly lose—miles of sea coast are but one long breaker line of bungalows. I think of a strip of sea coast once of almost magic beauty, of pine woods and heaths and gravelly tumbling cliff. Wise rule had kept the houses back behind a screen of wind-blown ilex. The roads wandered through the still standing woods—Stevenson walked in paths cut through banks of rhododendrons, thinking on the Master of Ballantrae. The long crescent of the sand ran between the estuaries; the horn tips of the moon were white chalk cliffs. In the warm valley, with camelias nestling in their shelter, were white Riviera villas, with towers for prospect.

The curse of uncontrolled expansion fell upon the place; the pine woods were torn down for miles and only miserable fragments left, with curly paths and curly iron railings to point the finger of scorn at the jostling houses.

I think of another place—a tranquil fen, scarce touched since Hereward's time, across which gleam in the sun pinnacles and towers. It has been girt about with a railing; crossed by a " sweep " that debouches through an iron quadrant.

" The perfection of landscape gardening," writes Repton, " depends on a concealment of those operations of art by which Nature is embellished; but where buildings are introduced, art declares herself openly, and should, therefore, be very careful, lest she have cause to blush at her interference." There are few private parks in England to-day, but everywhere the face of the country is being changed—almost always for the worst. The English countryside is so little in scale, so exquisite in colour, that the glare of the bungalow puts it wholly out of countenance, " puts the whole valley in a fever," as Brown said of the red brick houses of 1750. One of Repton's plates shows how well he dealt with the view from the fort of Bristol raided by the worst back-to-back housing. He is full of practical advice on the slope of ground, the precise placing of trees, reflections in water. He knows that size is a thing of scale merely (as when he advised that only Alderney cows should be kept in a certain small field, so that the field should imperceptibly look bigger from the smallness of the cows), " for," says he, and quotes Burke in his support, " it is the business of taste to avail itself of strategems by which the imagination may be deceived." May not the careful study of these principles by people saturated in English scenery, be the means of reconstructing lost lovelinesses ? It is not a matter in imitating Nature or even pictures. That is no better than imitating Georgian or Queen Anne, or what Repton felicitously calls " Queen Elizabeth's Gothic "*; it is not enough being like him saturated in the beauty of the English country—for it needs sturdy and prolonged observation and experiment. Repton's books are well

* " Even that peculiar kind called Queen Elizabeth's Gothic, in which turrets prevailed though battlements were discarded, and Grecian columns occasionally introduced."

worth sympathetic consideration and study, discounting the platitudes and pompousness of his age, and the unwonted luxury of the early nineteenth century ornament that is especially prominent in the last book.



FIG. 7.—GENERAL VIEW FROM THE SOUTH AND EAST FRONTS OF THE COTTAGE AT ENDSLEIGH, DEVONSHIRE, FOR THE DUCHESS OF BEDFORD



FIG. 8.—GENERAL VIEW FROM THE SOUTH AND EAST FRONTS OF THE COTTAGE AT ENDSLEIGH, DEVONSHIRE, FOR THE DUCHESS OF BEDFORD. PROPOSED IMPROVEMENT

This drawing shows the old and invalid Repton surveying from his carrying chair: the improvement shows the retention of the terrace and the re-introduction of the formal garden, with glass-houses and Repton's peculiar pleasure, flowers on a bank so that they could be plucked by the invalid from the level of his Bath chair

Some of his "improvements" have survived, but not many. When he gave his report he never knew if his recommendations would be carried out. The Duke of Bedford, at Woburn, instructed him "Freely give your opinion as to alterations . . . leaving the execution of them to my discretion or leisure." Sometimes his suggestions were reversed; and in any case trees and shrubs soon grow old and ragged. So he was determined that his art should last in his books. In every place he reported on he made a Red Book, the report in manuscript with illustrations in water colour, all bound in red leather with his bookplate and sometimes a dedicatory drawing at the end. The R.I.B.A. Library has the Red Book of Langley, in Kent. To show clearly the difference between what existed and what was proposed, he made slips which folded over the sketch. On the slip was the scene

before alteration ; fold it back and the alteration is complete. These red books as well as the longer works have now acquired a considerable value among collectors here and in America.* Repton's books are for the most part compilations from these Red Books written in the coach on his long journeys. They are thus rather fragmentary ; but they are always practical. " Sketches and Hints on Landscape Gardening," published in 1795, is the most disjointed, but the liveliest, and incorporates the letter to Uvedale Price in defence of Brown's work and of his own profession, which was his earliest contribution to the literature of landscape gardening. It has a charming panorama of Wembley Park and ends with an excellent analysis of the sources of pleasure in landscape gardening. This book the R.I.B.A. Library possesses.

" Observations on the Theory and Practice of Landscape Gardening," published in 1803, is a larger and more ambitious work, and contains much valuable practical advice. The latter part is devoted to the relations of architecture and gardening. There is a dissertation, not wholly negligible, on the history of house planning and on restoring old houses in the Gothic style ; where he sets himself to planning a new small house both his advice and the changing conditions he builds for are curiously up to date.

" Modern habits," he writes, " have altered the uses of a drawing-room ; formerly the best room in the house was opened only a few days in each year, when the guests sat in a formal circle ; but now the largest and best room in a gentleman's house is that most frequented and inhabited ; it is filled with books, musical instruments, tables of every description, and whatever can contribute to the comfort and amusement of the guests, who form themselves into groups at different parts of the room ; and in winter by the help of two fire-places, the restraint and formality of the circle are done away."

These two books have been reprinted with a certain number of the plates, and published under the name " The Art of Landscape Gardening," as the first of a series of classics in landscape architecture at the suggestions of the American Society of Landscape Architects (in England, by Constable & Co., 1907).

Repton published, in 1806, an " Inquiry into the Changes of Taste in Landscape Gardening " ; in 1808 designs for the Pavilion at Brighton (in the Indian Saracenic style, not carried out), in which he had the assistance of his architect sons, who had both been in John Nash's office, and now carried out the architectural work which came to him in connection with his landscape designs, and which he had formerly handed on to friends like James Wyatt and Wilkins. Finally, after the accident which resulted in his becoming an invalid, he published " Fragments on the Theory and Practice of Landscape Gardening," 1816, assisted by his son, J. A. Repton. This has much more on buildings, lodges, and formal flower gardens, and describes some of his later works.* For by this time he could not travel about to his works ; but his active mind found new interests, and it is from the comparative comfort of the early bath chair that he visits the kitchen gardens and the greenhouses. So that travelling on the rough gravel should not be too painful to his infirmity, he made broad grass edges to all the gravel walks. (Is this the origin of that foot of turf the gardeners love to surround the shrubbery with to-day ?) The work ends with an account of the little cottage to which he retired at Harestreet, in Essex, when he lost his fortune, and to which he clung throughout his prosperous years, whence he could look out over his palings and his roses at " the cheerful village, the high road, and that constant moving scene which I would not exchange for any of the lovely parks that I have improved for others."

His had been a full life. Born at Bury, sent to Holland as a boy to learn to make a fortune in trade, he lived with a notable merchant at Amsterdam. He came back at sixteen with many friends, but not much love for business. He cut a smart figure in " a white coat lined with blue satin, and trimmed with silver fringe " ; he married very happily. His business failing through losses at sea and speculations, he retired to the country to Sustead, near Aylsham, in Norfolk, where he was immensely happy improving his garden and fields and studying botany and natural history and drawing the seats of noblemen for the " History of Norfolk." One meteoric change sent him off as a secretary to his friend and neighbour, Wyndham, who had been appointed Lord-Lieutenant of Ireland ; but Wyndham retired very soon and Repton came home. But lack of money caused him to move to a small house, and he lost the remainder of his fortune in assisting Dr. Palmer to work a scheme for distributing the mails by coaches. Then it came upon him to turn his hobby to advantage, and so he started on his brilliant career.

The biographical note in Loudon's collected edition of his works gives many vivid details. His life and

* Landscape design has continued to enjoy greater scope and opportunity in America than elsewhere. They have invented the verb " to landscape " and the profession of landscape architect, to meet Repton's wish for a clear distinction between designer and mere executant.* As many of the houses for which Repton compiled Red Books have been pulled down or sold and their libraries dispersed, it would be very greatly appreciated if the old Red Books could be given or lent to the R.I.B.A. Library, where they would be accessible and safe.

* Among others, an excellent disquisition on the advantages of Sheringham, as a place of residence, and an account of a model poor house designed for his son's village.



FIG. 9.—VIEW FROM REPTON'S COTTAGE AT HARESTREET, ESSEX



FIG. 10.—VIEW FROM REPTON'S COTTAGE, AFTER IMPROVEMENT

clients were much like those of to-day, though they did make use "of the following vulgar mode of expression: 'I do not profess to understand these matters, but I know what pleases me,'" where ours would say: "I don't know anything about art, but I know what I like." He had his perfect client, the Duke of Portland, who gave him confidence at the beginning of his career, and afterwards "there was none who wrote with more marked attention to the value of my time . . . and it is always flattering to a professional man to suppose his time fully occupied."

He had his bad client, who persuaded him to show his carefully elaborated plan to a gentleman, who afterwards turned out to be a clerk of works and carried the whole plan out without a word of acknowledgment to its author. His fourth son (he had sixteen children) practised as an architect and eloped with Lord Eldon's daughter. With his wife Repton is buried in the churchyard at Aylsham, by the south transept, in a little railed in and still carefully tended garden of roses. A simple Gothic monument records his name and age followed by some lines written by himself.

"The tomb of Humphrey Repton, who died March 24th, 1818.

> 'Not like the Egyptian tyrants—consecrate
> Unmixt with others shall my dust remain;
> But mouldering, blended, melting into earth,
> Mine shall give form and colour to the rose;
> And while its vivid blossoms cheer mankind,
> Its perfum'd odour shall ascend to heaven.'"

The quotation with which he ends his last book describes what was for him, and still is for some of us to-day, the key to contentment and happiness in life.

"*Allons, mes amis, il faut cultiver nos jardins.*"



LIVERMERE PARK, SUFFOLK, AS REPLANNED BY HUMPHREY REPTON IN 1793

The best landscape gardening is not an imitation of Nature: but with natural elements, trees, water, hillsides, a formal composition is built up, which, after a century of growth now come to maturity, seems the natural scenery of large parts of England. It requires a definite effort of the imagination to visualise, say, the Thames Valley before the time of the landscape gardeners

# Burlington Architectus

BY SIR REGINALD BLOMFIELD, R.A., PAST PRESIDENT R.I.B.A.

I HAVE read with much interest Mr. Kimball's study on the buildings attributed to Lord Burlington, and hope he may yet find those authentic architectural drawings by Lord Burlington, which, I ventured to suggest many years ago, would be the only convincing evidence that Lord Burlington was in fact an architect in the full sense of the word, and something more than the noble patron with an intelligent interest in architecture.

Mr. Kimball, who seems to consider that Burlington was an architect on the same level as Inigo Jones, and who dismisses Wren as " baroque," has industriously collected three or four rudimentary designs with notes on them, supposed to be in Burlington's writing, but not signed by him, and a number of well-known engravings from eighteenth-century publications, such as the earlier volumes of the *Vitruvius Britannicus*, Kent's designs by Inigo Jones and the like, in which appears the description " Burlington Architectus."

In regard to the writing on the drawings, I would point out that the " S " in " School," in what Mr. Kimball calls " original sketch by Burlington " for the School and Almshouse at Sevenoaks, is different from the " S " on the signed autograph letter by Burlington dated from Chiswick, 1738. As to the evidence from the printed descriptions on the engravings, this stands exactly where it was when I examined these engravings over thirty odd years ago. The late W. J. Loftie had stated that " the greatest of all the architects who followed Wren in the first half of the eighteenth century was, strange to say, an amateur. This was Richard, third Earl of Burlington." I traversed this statement, and took the design of the Westminster Dormitory, then attributed to Burlington, as a test case, and, on the further information given me by Dr. Rutherford and Mr. St. Clair Bedford, dismissed the claim on what I persist in thinking absolutely conclusive evidence. Mr. Kimball will find that evidence given in full in Vol. II, pp. 223–228, of my larger history of Renaissance architecture in England. Mr. Kimball is reduced to defending the rudimentary drawings, which he assigns to Burlington, by saying that they are " quite as definite as the sketches many architects hand to their draughtsmen." The existence of " ghosts " is well known, and accounts for the futile designs which disfigure our towns, with occasional flashes of brilliancy when the ghost happens to be an able man, but Mr. Kimball knows as well as I do that a great deal more knowledge, skill and experience is required in an architect, if he really is an architect, than the ability to make thumb-nail copies of Palladio's engravings and elementary exercises in academic designs based on those engravings. These eighteenth-century attributions must be tested by internal evidence, and the internal evidence points to one conclusion only. That Burlington took a genuine interest in architecture, that on his return to England after the grand tour he made it his hobby, that he was a man of intelligence and taste, that he studied Palladio—I possess his signed copy—all this one readily admits, but it is also well known that he employed a succession of architects, Campbell, Flitcroft, Kent, to carry out his ideas, and the noble patron and his hangers-on, ready to assure him that he was a heaven-born genius, are familiar figures in the literature and art of the eighteenth century. If one considers Burlington's position and the circumstances of the case, I am still convinced that the evidence only shows that Burlington was an amateur of architecture with a tame architect in the background. When Mr. Kimball produces a working architectural drawing which can be proved to have been made by Burlington himself, it will be time to discuss the validity of " Burlington Architectus." Till then I remain wholly sceptical, and abide by my conviction that it is a case of " Angelica fecit." Burlington was the relatively harmless counterpart of that most pernicious of amateurs, Anne Claude Philippe de Thubières de Grimoard de Pestel de Léir, Comte de Caylus.

One more word. I really must protest against the depreciation of Wren, of whom Mr. Kimball says that he had " replaced the Palladianism of Jones by the Italian baroque of Borromini, tempered by reminiscences of the French academism of Perrault." Wren was never in Italy ; he knew nothing of Borromini ; during Bernini's disastrous visit to France, Wren, as he says himself, could get little or nothing out of the sly old fox. As for Perrault, when Wren was in Paris Levau was in charge of the Louvre, and Charles Perrault had not yet succeeded in getting him replaced by his brother Claude. One is familiar with the indiscriminate use of the term baroque by young writers with greater eloquence than knowledge, but one does not expect it from serious students of architecture. Baroque architecture rightly understood is a matter of plan, and not so much of detail as of its application or misapplication. Roman detail was the common property of all architects in the second half of the seventeenth century, but whereas the normal architect—Wren, let us say—would use a pediment as a pediment, a baroque architect was prepared to plan it as a double ogee or to cut it in half and put the halves back to back. It does much less than justice to Wren's unique genius to lump him into a group of

such men as Borromini, Rainaldi, Fischer von Erlach, Hildebrand, Churiguerra, and so on, in Italy, Germany and Spain.

Mr. Kimball's enthusiasm leads him to attribute to Burlington all that he believes to be good in architecture after the middle of the eighteenth century. His " ultimate achievement," he says, was that " unity and purity of form " which was " to sweep Europe," and he concludes his article by saying that from " Jones and Webb, through Campbell, Burlington and Kent, to Robert Adam, stretches an unbroken line," and that " Marlborough's victories were crowned by the style of Burlington," to which I must rudely reply that Marlborough's victories and the style of Burlington had no sort of connection whatever, in regard to the fact that Lord Burlington was born in 1695, that Marlborough's victories date from 1704 (Blenheim), 1706 (Ramillies), 1709 (Malplaquet), and that they were " crowned " by the style of Wren at Marlborough House and the style of Vanbrugh at Blenheim. As to the " unbroken line," Webb, though he was the pupil and kinsman of Jones, caught little of his manner, as anybody can see from Thorpe House. Robert Adam, instead of carrying on the Palladian tradition, broke right away from it, and stands in the same relation to Chambers, for example, that Percier and Fontaine did to the younger Gabriel, and in this "unbroken line" there is one very large hiatus. What has become of beautiful houses such as Belton, of architects such as Wren, Hawksmoor, Vanbrugh, Talman, Archer and Gibbs—are they to be simply deleted from the history and tradition of English architecture? That, of course, was the idea of the Burlington clique, and by means of " a conspiracy of silence," as I have called it elsewhere, they more or less succeeded in their mischievous purpose, but no Englishman who knows the architecture of his country and is proud of it will accept this misreading of history. Much as we admire the work of the eighteenth century, Wren is still and will always be one of the landmarks of English architecture.

# Philo of Byzantium

BY SIDNEY TOY [*F.*]

AMONG the classic writers on mechanics and architecture, Philo of Byzantium stands out with Ctesibius, Vitruvius, Frontinus, and Apolodorus as one of the earliest of the group and as one of the most important. Of his life little is definitely known, save that he dwelt for certain periods both at Alexandria and at Rhodes; this much we learn from his works; but that he lived some time during the second century B.C. may also be inferred from his statements and from other sources. That he devoted considerable time to the study, and probably to the practice, of civil engineering and that he was a mathematician of outstanding merit is abundantly evident from his writings.

Of his writings the principal is a treatise on mechanics and military architecture. This appears to have been an elaborate work in five volumes, of which only the fourth and an epitome of the fifth are extant. Manuscript copies of these last are in many European libraries, but the three earliest and the most valuable are preserved in the Escurial, at the Vatican, and at Paris, the first being of the tenth and the others of the eleventh century. Another remaining fragment of this author might well be a portion of the same work, though no definite position in the work can be assigned to it. This fragment treats of the subject of Pneumatics, and was translated from an Arabic version into Latin during the Middle Ages.

From a careful examination and collation of these remaining fragments it is possible, with a fair degree of accuracy, to reconstruct the general scope of the whole work as follows:

Vol. 1. A general introduction to the subject; the application of mathematics to mechanics; and the use of the scale model.

Vol. 2. The principle of the lever and machines founded on this principle.

Vol. 3. The construction of Ports.

Vol. 4. Siege Engines.

Vol. 5. Fortifications.

The first three volumes have been lost entirely. Volume four remains practically intact. Volume five, dealing with the subject of fortifications, their siege and defence, is clearly incomplete, though most of the scope of the section appears to be covered. This volume has many lacunæ, it is elliptical in style, and at the commencement plunges directly into the middle of the subject without either introduction or order. These characteristics become more conspicuous when the volume is compared with volume four or the treatise on Pneumatics. In volume four the progress through the various phases of the subject is smooth and gradual and digressions are frequent, while both volume four and *Pneumatics* open with a salutation from Philo to his friend Ariston, followed by an ample history of, and general introduction to, the subject matter of the section. It has been suggested that volume five is in reality not one volume, but an epitome of volumes five to eight. Since, however, the volume discusses no

natter but what may reasonably be included in a reatise on the subject of fortifications, this is very loubtful.

Residence at Rhodes enabled Philo to study his ubject in one of the first schools of the age. Rhodes ad proved its strength and the military skill of its efenders in the memorable siege of the city by Demetrius Poliorcetes in 305 B.C. Demetrius had rought against the city the most powerful siege ngines of his time, including heavy stone-throwing nachines and battering rams which were 150 ft. ong and required 1,000 men to operate. He had ttacked the fortification from the harbour by means f floating batteries, and from the land by the aid f his renowned "Helepolis," or movable wooden ower. Yet, despite his skill and the resources at his isposal, the Macedonian King was compelled to aise the siege after it had been carried on relentlessly or a whole year. From this time until the days of mperial Rome Rhodes was renowned as being one f the best fortified and most ably defended cities n the world, and became the seat of a celebrated chool of civil and mechanical engineering. Reference s made to its fortifications by Philo in the course of his ork.

As would be expected, therefore, Philo represents ne advanced school of engineering thought of his ay. In the course of his own works he advises that upplies which have to be abandoned to the enemy ould be poisoned, and mentions that he has himself ritten a treatise on the preparation and use of oison in war. He also speaks of having seen a achine, invented by Ctesibius, which threw stones y means of compressed air. It is evident that the istory of the art of war has lost much by the incomplete ate in which his works have come down to us. olumes four and five are in Greek, and although there re no published translations in English, volume five, n the subject of fortifications, has been twice rendered to French. A copy of a French translation of this olume, together with the original text, an introduction nd copious notes, published in 1879, has been secured ecently by the Institute Library.* The text has een taken from the three earliest copies referred to bove.

Notwithstanding the mutilated character of this ction of his work, it is evident that Philo dealt with e subject of fortifications in a thorough manner. e describes various plans of fortresses, and the suit-ility of each to a particular site ; the form and dimen-ons of curtain walls and towers, of advanced walls d moats. Also all matters relative to construction, undations, bond, ties, and facing.

The plan adopted for any fortress must be decided upon only after a careful inspection of the site it is to occupy, as the salients, inclination, and curves of the curtain walls are determined by the nature of the ground on which they are to stand, and several plans as the "ancient," the "saw-shaped," the plan with concaved walls, and the plan with double walls are described. Curtain walls should be at least 15 ft. thick, built in gypsum and well bonded ; to prevent escalade they should be at least 30 ft. high. Some walls, as at Rhodes, are built with deep internal buttresses 15 ft. wide, and spaced 15 ft. apart. The thickness of the wall between the buttresses is only 4 ft. 6 in., but where the buttresses occur it is 15 ft. The spaces between the buttresses are vaulted to carry the rampart walk, and each of the recesses thus formed provides accommodation for seven guards. This is a strong as well as an economic method of construction, for the thicker portions of the wall offer ample resistance, while if the other parts are damaged they can be repaired with ease.

Again, sometimes the wall on the side of a fortress most exposed to attack is doubled. In this case the walls are spaced from 12 ft. to 18 ft. apart, and the outer wall, though of the same height, is to be thinner than the inner. They are connected at the top by a vault or timber roof and guard rooms are formed in the space between them. Some curtain walls are crenellated, but have no rampart walks. In time of siege temporary platforms may be constructed with mtiber, and removed when considered necessary. If the enemy is able to scale these walls, he will discover that while he is himself exposed to attack he has no means of proceeding further into the town, and will have to choose between retreat or death from the missiles of the defence forces.

Towers must be of a form suitable to the position in the wall they occupy. If of rectagonal, pentagonal, or hexagonal shape, they should be so set as to present a projecting angle in the centre, so that blows delivered in attack may be received on a salient angle. When the towers are to be semicircular, the face stones should be cut from wood templates, made from the external circumference, and given to the stone-cutters, so that the work may proceed without interruption. Those towers particularly exposed to attack from siege engines should be high and solidly built, but others will be no higher than is necessary to prevent their being escaladed. The strength of a tower depends much more upon the thickness of its walls than upon its height. Towers should not be bonded to curtain walls ; or, owing to the inequality of weight, fissures will develop and endanger their stability. Both walls and towers should stand upon solid foundations and their upper courses should be set in gypsum and strengthened by iron cramps run with lead.

* Philon de Byzance (Fortifications). Notice preliminaire. ext avec traduction et notes. Par A. de Rochas-Aiglun et harles Graux. Revue de Philologie. Paris, 1879.

In positions most exposed to attack from siege engines the walls should be faced with hard stones or stones with salient bosses and well tailed into the body of the work. Timber ties of oak should be buried in the walls of both curtains and towers, the timbers being placed end to end and forming horizontal chains at vertical intervals of 6 ft. The presence of these ties greatly facilitates the repair of any part of the wall which may become damaged.

Great attention should be paid to the outworks. There should be an advanced wall, 100 ft. from the curtain, and at least three lines of ditches, the ditches being dry, unless made in a damp soil, and each ditch should be as deep as possible and at least 105 ft. wide. The spaces between the ditches should have palisades and be planted with thorns. In front of the advanced walls empty earthenware jars should be buried. These are placed in an upright position with their mouths upward, stopped with seaweed or imperishable grass and covered with earth. Troops may then pass over the jars with impunity, but the engines and timber towers brought up by the enemy will sink into them.

Tombs erected to the memory of heroes should be constructed in the form of towers, so that a town, while contributing to the honour of its distinguished compatriots, may add strength to its defences at the same time.

In the above sketch it has been possible only to outline some of the material in this most instructiv and interesting work. The French version referre to should be read by all those to whom the origin text would present difficulties. In some cases slip occur where the meaning of the text is clear. A for example, in the last line on page 134: Τὸ δε πρ τοὺς πολεμίους καθῆκον τοιχόκρανον δεῖ μείουρον διπλοῖ κατασκευάζειν ἵνα υπο τῶν λιθοβόλον τυπτομενον μηδ πασχη. is wrongly rendered as "Il faut faire parte supérieure du mur se rétrécissant par la hau double, *assez résistante* pour n'avoir rien à craindr des coups des lithoboles." The statement is, rer dered freely, "On the side exposed to the enem a double wall is built, the outer of the sam height, but thinner than the other. Thus a prote tion against the blows of the lithobolon (stone-throwin engine) is secured?" It is not that the upper pa of the wall is doubled, but that that side of the fort fication most exposed to the enemy, and attacks b siege engines, has a double wall. This French versic is none the less a valuable work, and the translato have laid us under a deep debt of gratitude. Owi to the *mauvais état* of the original text, to which th call attention, and which is noticed above, their dif culties were great, and they themselves, in regrettir the imperfection of their work, express the hope th others may be induced to improve upon it. A rende ing into English of both the fourth and fifth boo is much to be desired.

# The New Edition of Anderson and Spiers' "Architecture of Greece and Rome"

BY THEODORE FYFE [*F.*].

When one comes to consider it, the publication of a new edition of Anderson and Spiers' *Architecture of Greece and Rome** is rather an event. It is one thing for an author himself to revise his work from time to time and reproduce it in any number of editions; but it is quite another thing for two separate individuals to collaborate with a publisher to produce, jointly, a fresh edition of a book 20 years after the last edition of it appeared. The difficulties are obvious and are not lessened when the original book was also a joint publication—was, in fact, the edition of part of one man's work by another man who added a considerable slice of his own. We have now, therefore, collected together the opinions of the late W. J. Anderson and the late R. Phené Spiers, side by side with the combined wisdom of Prof. Dinsmoor of Athens a Columbia University, New York, and of Dr. Ashb late Director of the British School at Rome. It sa a great deal for Anderson and Spiers that the venti has been thought worth while, and, even more them that the books now under review still contain, a remarkable extent, the unmistakable character their work.

Wisely, it was decided to make two volumes out the original one, the first dealing with Greece and t second with Rome. Professor Dinsmoor, perhaps, h the more difficult task. Though Rome was bound with Etruria much as Greece was with the Æge there has been a great deal more discovery, relative in the earlier field since 1902, as yet, partly unresolve also, Anderson did not enter into the original bo on its Rome side at all. The new prefaces to the t volumes make interesting reading. One feels th Dr. Ashby has "arrived," that he is putting all knows into his book. Professor Dinsmoor, on the c

* *The Architecture of Ancient Greece*, by W. J. Anderson and R. Phené Spiers, revised and re-written by William Bell Dinsmoor, with 203 illustrations. Batsford, 21s. net.

*The Architecture of Ancient Rome*, by W. J. Anderson and R. Phené Spiers, revised and re-written by Thomas Ashby, D.Litt., F.S.A., with 202 illustrations. Batsford, 21s. net.

trary, makes us feel that he has something in reserve ; in fact, he does tell us, in confidence that he is preparing another book on Greek architecture. On his own showing, however, he is reconciled to an evolutionary rather than an analytical treatment of the material, as being more consistent with the original intention of the work, but also (we gather) as his own preference. Dr. Ashby makes us forget this distinction in the white heat of his argument for a *science* of history. He makes a cheerful apology for his archæological outlook and then puts the whole weight of the labour of half a lifetime with its great accomplishment into words that carry us on a resistless tide. Yes, one feels, quite securely, that Dr. Ashby must have enjoyed writing his book ; shall we add, a little, just a little more than Professor Dinsmoor enjoyed writing his ?

A comparison of the illustrations of the two volumes is also interesting : in both cases they are excellent in their number and quality. The Greek book has 65 plates (many of which are collotypes) and 83 line blocks. The Roman book has 91 plates (with no collotypes) and 34 line blocks ; but Dr. Ashby crowds sail in his plates and the total of his illustrative material equals that of his colleague. Surely, enough has been said to indicate that these are books to possess (not merely to read) at the really remarkable price of 21s. a volume.

Turning now exclusively to the first volume, we find the division of it is admirable. There are seven chapters, as originally, but the partition of " Hellenistic and Græco-Roman phases " from the earlier work of the fourth century B.C.—an excellent thing—has necessitated the " culmination in Attica and the Peloponnesus " as one chapter instead of the original two. The material which, obviously, had to be entirely re-cast, is " the Ægean Age," chapter 1, following on the " Introduction," largely W. J. Anderson. By freely introducing both Anderson and Spiers together with himself, to make an even narrative, Professor Dinsmoor has not wholly escaped repetition, witness the remarks on " treasuries " (pp. 94 and 96) ; but, to be fair, similar instances are not apparent. More serious, are the real defects in the accounts of Minoan construction and the total omission of all reference to the coloured decoration of Greek Temples. As to the former, quite wrong impressions are conveyed by the statements that the storerooms and magazines at Knossos are constructed of " solid masonry " —p. 21—and that " the existing portions of the walls consist of gypsum or limestone blocks, forming merely a dado "—p. 66. This lack of appreciation of the essential qualities of Minoan palace work (with its walls of very rough rubble amply reinforced by timber and coated with the splendid lime plaster, often of great thickness, which made its amazing fresco decorations possible) hardly inspires confidence in the author's knowledge of his sites. Dadoes, where they were of gypsum, were of quite thin slabs, often of very large size. The whole matter is curiously wrapped up with the question of Greek colour, as the Cretan method was almost exclusively one of veneer, resulting in decoration which was indestructible, whereas the perfected Greek method was one of solid smooth marble building, from which all traces of elaborate decoration have practically disappeared.

Though Sir Arthur Evans's second volume of *The Palace of Minos* (now imminent) is, of necessity, holding up a lot of valuable material, one cannot help thinking that, with a little care, Professor Dinsmoor might have obtained a better plan of the Knossos palace than the one shown on p. 20, and have given a better interpretation of the vitally important region which includes and leads north from the south propylæum. The " court of the altar " has been discredited for at least two years, and it will hardly be convincing to the senior student that the results of the explorer's " minute examination " of the evidences for his restoration of the upper halls on the west side (evidently known to Professor Dinsmoor) are regarded as inadequate in the compass of a few phrases, without any plan. There is also a real inconsistency of treatment (which will cause difficulty to the novice) between the remarks on the influence of the Mycenaean *megaron* on Greek temple plans—p. 36—and the summing up of this same point—p. 69. As matters of less importance the column bases at Knossos should not be called " flat disks " (p. 26), as they were invariably deep blocks ; and the evidences of reeded column shafts are found in the Little Palace, not the Royal Villa.

It can hardly be called a deficiency that the author has not yet apprehended the full significance of the south propylæum at Knossos (really the great prototype of the Tiryns and Greek ones) but it should not be described as having a double avenue of columns, for which there is no foundation. Students should note that the dating of the Lion Gate and " Treasury of Atreus " at Mycenae as late as 1300 B.C. should be accepted with reserve, but Sir Arthur Evans has not yet made his final pronouncement on these monuments.

These deficiencies have been stressed because they could easily be amended in a re-issue of the volume and because they mar what is, on the whole, a very sound presentation of the whole content of the work of the Ægean Age, in the small compass of 48 pages. The chapter on " The Origins of Greek Architecture," which follows, is a useful one, and Professor Dinsmoor is sound in his criticism of the Beni-Hassan theory for the origin of the Greek Doric column. It is perhaps a little doubtful if the Lycian tombs (always a difficult subject) should be included here, when all

or nearly all of them are not earlier than the sixth century B.C. and the fine one from the British Museum which is illustrated, is ascribed to 375–362 B.C. Other chapters are very good, particularly that on the last (Græco-Roman) phase, where it will be really useful to the student to find his monuments placed correctly in date. One might only remark that there is a slight confusion in dealing with the sculptured drums and pedestals of the later Ephesus Temple (pp. 140–142, with footnotes and Plate L) and there is no mention of Professor Lethaby's penetrating researches into the plan and structure of the Mausoleum.

Of Dr. Ashby's book we need say little except to emphasise its amazing vitality and richness of informative fact, combined with a penetrating and inquiring criticism which shows scholarship almost at its very best. The preface, in fact, as already indicated, makes clear the intention of the book—" Some students of architecture may be inclined to regard the archæologist as a tiresome sceptic; but it is not only in architecture, but in history, in philosophy, and in most other branches of knowledge as well, that the statements, which have hitherto been confidently made by one writer after another, are being found to require accurate testing by a re-examination of the actual material with which they have to deal . . . so that upon it we may build up a structure which no longer rests upon the sand, but has a more sure and permanent foundation "; and, in talking of Rivoira, " We need far more first-hand work like his—he had at least seen the greater part of the monuments he mentions, and this is the more important, for the old publications are no longer adequate for modern requirements." The whole content of the book worthily upholds these ideals, assembled with far greater system than is found in any book by Rivoira.

The accurate dating that is found throughout, as well as the clear pronouncements on Etruscan work and the Tuscan order, will be most helpful to the student. The Colosseum is described with great thoroughness and is summed up as " one of the most sublime efforts of Roman Architecture." It is refreshing to have it emphasised that students usually regard the orders of the Theatre of Marcellus quite wrongly (p. 44). The differentiation between the pedestalled orders of the Renaissance scholiasts and the plinths of the Roman orders is constructive in the best sense, as also are the remarks on the Ionic origins of the Composite order (pp. 48–50); but indeed, the whole treatment of the Orders is illuminating.

The arrangement of the book is practically identical with that of Phené Spiers, but the original chapter, " Early Work in Rome," is replaced by two, dealing with Etruscan and early work in Italy to 300 B.C. and with Rome from the beginning of the third century B.C.* These chapters are, largely, Dr. Ashby's own. The remaining chapters, except the last, contain a great deal of Spiers' work and one feels that the thoroughness with which Spiers did his work must have commended itself to a man of Dr. Ashby's mentality. There are also many of Spiers' original illustrations, such as the elevation of the propylæa of Damascus and the interior of the central hall of the Baths of Caracalla. If one might venture on one or two criticisms where all is so excellent, they would begin with a slight regret that the Pantheon and the Basilica of Constantine were not even more fully described and illustrated. Beltrami's work on the Pantheon, so fully used by Rivoira, does not appear to be cited. Spiers, indeed, included a plan of the Basilica, and it is just as regrettable that this is not repeated (though there is the isometric view from Huelsen) as that the first volume contains no adequate plan of the Parthenon. In describing the construction of vaults, Dr. Ashby does not make it quite clear how the planks, which rested on the brick ribs and carried the shell-vaults of flat tiles, were themselves supported; and some diagram of the actual centreing would have been valuable. He might also have increased his indebtedness to Choisy by including a detail of the brick rib construction from the famous series of diagrams.

The chapter on the Thermae is remarkably interesting and thorough. From it we are enabled to see the great value of the work of Blouet and Paulin by a detailed explanation which does not neglect any feature of importance and finishes with the complete scheme of decoration. The chapter on the Arches of Triumph, Aqueducts, etc., is also rendered much more complete by the addition of many valuable plates, particularly a fine photograph of the Alcantara bridge. But it is impossible to single out any one section of this really vivid and fine book. It makes the whole output of the Roman achievement in structure alive as it has never before been made alive in English. There are very few architectural terms that are not correctly given, but one might perhaps suggest that the " impost " of a dome would be better described as its " springing." Students should note that they must no longer refer to the central hall of one of the thermae as the " tepidarium "; but indeed the scope and purpose of these vast structures have never been more clearly explained, and this is based, in the main, on Spiers' admirable work. The book concludes with an entirely new chapter—" Private Life among the Romans "—which brings the fitments and finishing of the houses and palaces into line with the habits of Roman life. As in the first volume, there are maps, a glossary, bibliography and index.

To sum up, these two volumes should be on the

* Printed rather curiously on the page titles as " In Rome from the beginning of 300 B.C."

bookshelf of every architect and be part of the equipment of every student who is seriously inclined to the history of architecture. Certainly, no architect in practice who wishes to think out afresh the bases of his constructive design, can afford to neglect the study of the Roman volume. It is the story of one of the most adventurous achievements that it has been the lot of any section of mankind to work out.

# The Alfred Stevens Drawings

BY A. S. G. BUTLER [*F.*].

The Institute Library has recently added to its collection a very large number of original drawings by Alfred Stevens. They are the gift to us of Mr. Sigismund Goetze, the well-known painter. He acquired them, we understand, from the sons of an Alderman Curtis, who was a life-long friend of Stevens in Dorsetshire and collected and treasured as many of that artist's sketches and studies as he was able to. It will be remembered that Stevens was born at Blandford in 1818 and died in 1875.

Practically all these drawings are rough sketches of architecture, sculpture, ornament, metalwork and decoration. They are on odd pieces of paper and nearly always on both sides of them. Many of them are so covered with sketches and scribbled thoughts they have become very obscure and it is difficult to trace what they were intended for. To begin with, there are about 60 ink and pencil sketches and studies of classical buildings in Italy, of ideas for the Government offices competition in Whitehall, of detail both classical and Gothic. There is a charming sketch for a four-bedroom house in the Palladian manner, another for a villa residence to stand on a square of 50 feet, and a design for a sculptor's studio with estimates attached. There is as well a fairly complete plan for a pair of cottages.

Stevens at one time carried out an altar for a church in Moorfields, and this led him to contemplate the design of church spires rather in the Wren manner. So that we have here eight or ten sheets of very powerful sketches of classical spires, many in ink and nearly all in perspective. These are very worthy of study. Then there are about 50 drawings of ceilings (possibly for Deysbrook), interiors and classical façades; and, like some other architects, he seems to have been intrigued by the possibilities of staircases. We have as well sketches for a Palladian screen in white majolica and brick intended, I think, for South Kensington, and—what will interest town-planners—a layout scheme for Trafalgar Square and its neighbouring streets and bridges.

These are the strictly architectural drawings, but we have received as well a great number of others which might be catalogued as sculpture and ornament. We have about 30 sheets of studies for Stevens's work at Dorchester House, some of which are large and most valuable. One of them is entirely covered with small pale pencil sketches of the well-known crouching figures on the chimney-piece. It is possible, in fact, to trace the birth of that design almost to its final shape. There is one sketch, apparently done with absolute ease, of the base of an Ionic column seen from above. Probably only Tiepolo could have done this so fluidly.

Similarly we can follow Stevens's thoughts through 26 sheets of sketches of the Wellington monument, in which architectural forms are inextricably mingled with sculpture and illustrate his mastery of both. There are amongst these one or two original full-size details. And with them there are a few studies and one very fine detail of the bronze doors for the Geological Museum, five very delightful sketches for a fountain, five more of studies for the monument to the Exhibition of 1851, and over 70 sheets and scraps of paper with sketches of details, enriched mouldings, cornices and railings on them.

As we know, Stevens projected an elaborate decoration of the dome of St. Paul's and of the dome of the British Museum reading room. There are about 20 sketches and studies of these. But perhaps his sketches for the décoration of the east end of Christchurch, Stafford Street, illustrate best his ability to use the human form to glorify a difficult blank space on a wall. The 16 or so studies, including large figures, for a music room ceiling in Kensington Palace Gardens do this as well.

The half-dozen sketches for the Royal waiting room at Paddington Station are among the most valuable in the collection. One of them is in ink and coloured and has been presented to us framed (see frontispiece).

Next there are over 60 sheets of sketches and some careful drawings of metal jugs, door knockers, majolica plates, urns, cups and pots, and even full-size drawings of fish-slicers. Also there are two very finely drawn and shaded designs for street lamp standards and a number of details of firedogs, fenders and railings and staircase handrails. These should be examined by anyone who is struggling with the design of such objects. Furniture, too, engaged Stevens's attention, for we have here about 30 sheets of sketches for bookcases, chairs, a mirror, tables and a sideboard. It appears he drew the leg of one table twenty-five times on one piece of paper. There are even seven drawings of a boat—a definite design for one, with a sculptured prow and stern.

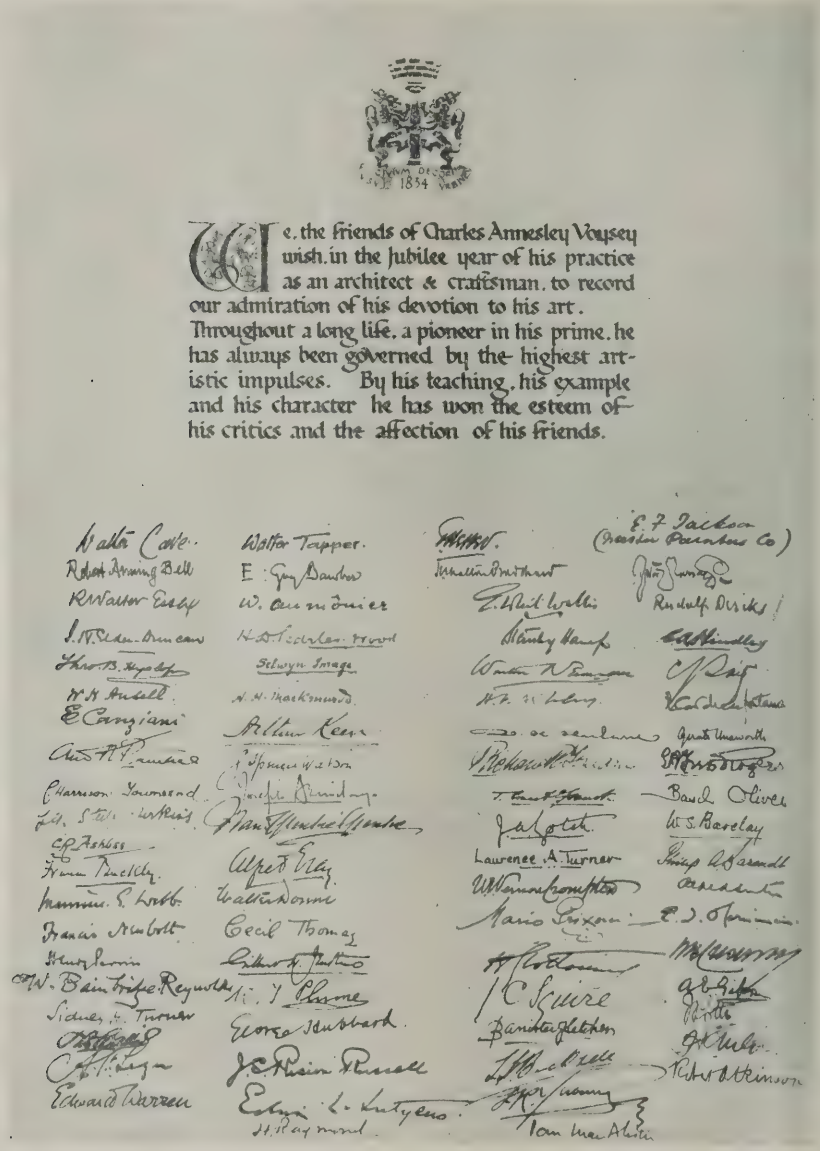
Finally, there are in this collection of such surprising scope about 270 miscellaneous drawings on paper or tracing paper, in pencil, ink and watercolour. They might be classified as (1) illustrations—headings to chapters, tailpieces, letters and patterns; (2) sketches for a design for a certificate, ornamented with figures; (3) studies for his portraits; (4) a great number of valuable sketches of human figures in all attitudes and in different positions; (5) studies of drapery; (6) watercolour sketches, including one of the Doge's Palace; (7) copies of old masters and sketches from the antique; (8) studies of mediæval costume, and (9) a number of detailed sketches of hands, feet and heads.

The above will perhaps give members of the Institute some idea of the value of Mr. Goetze's gift to the Library. There is, too, a certain attraction in these drawings from their rough sketchiness mixed with occasional exquisite delicacy. They are to us human documents as well: we can see the man tormenting himself with a fragment of design, aiming at a degree of perfection perhaps never thought of by any other Englishman.

# Dinner to C. F. Annesley Voysey

The dinner given by the President and Council to Mr. Voysey duly took place on 17 November in the Hall of the Painters' and Paper-Stainers' Company, and was attended by eighty members of the Institute and

The evening was a very great success, and it is to be hoped that the chief guest—the evening's victim, as he might characteristically describe himself—was as happy as were the large circle of friends and well-wishers




others, among whom were many members of the Art Workers' Guild, of which Mr. Voysey is one of the original founders and a Past Master, in consideration of which facts, no doubt, the present Master of the Guild, Sir Francis Newbolt, was seated on the left of our President.

who greeted him. The occasion; the setting in the hall of a City Company rich in traditions and in emblems of the past; and, the simple, well-cooked and beautifully served English meal, all helped to foster the happy atmosphere of a meeting of friends and to banish

the chill of formal compliment which so often invades occasions of the kind. The speeches were few, were excellent as speeches, and were also deeply interesting and entertaining to a company few of whom had not close acquaintance with the person signalised. Mr. Walter Tapper was brief, and confined himself to sounding aptly the note of familiar regard and affectionate banter which characterised the two speakers to the toast of C. F. A. Voysey whom he introduced. These were most happily represented in Mr. E. J. Horniman and Sir Walter Essex, both of whom are not merely lifelong friends of the man they spoke of, but had been closely related to him in his work—the former as an early client of the architect, the latter as the founder and proprietor of the firm of wall-paper printers for and with whom the designer for many years worked. Both speakers had an accomplished gift of what used to be known as oratory, the stores of their memories supplied matter of great interest, and their observation of their subject's characteristics as a man and an artist, and their wit in presenting them, were the source of great delight to hearers who could recognise the traits touched on and fill in the picture of events studied. The victim of these friendly revelations seemed to be as freshly informed and as much amused by them as anyone in the room, and he probably did not miss the undercurrent of esteem and almost brotherly regard which others noticed.

H. B. C. [*F.*]

In replying to the toast Mr. Voysey said:—

To hate the sin and yet love the sinner must assuredly denote a noble mind, especially when that heterodox sinner has persistently rejected the honours and privileges of membership of your Institute, for no other reason than that he has held strong views on architectural training at variance with the prevailing custom (though greatly improved of late) and believes with Ruskin, who said "That knowledge is got by travel—but wisdom by staying at home." Therefore let us never forget "It is love, it is love that makes the world go round," just as much as through everybody minding his own business. All feebleness, faults and wrong feeling fade together beneath the warm rays of human affection.

The freedom to work out one's own salvation, coupled with the sympathy and friendship of brother craftsmen, is a very great blessing. But it makes one reflect how difficult it is to say what is one's own creation, while it is easy to say what is *not*.

I invite you to recall the conditions of our profession prevailing in 1874 (when I was articled). The man whose influence was then most potent and widespread was John Ruskin. Styleism was still the dominating principle. When a client came to order a house, the main question was what style, what period? Not where is the site, and what the aspect and prospect or the materials of which it was to be built? We never dreamed of making a drain plan—that was always left to the contractor. But fixing the style led to the choice of books to be consulted. A door from one, a window from another, and so on. But, thanks mainly to Ruskin, pioneers arose to set us free; men such as E. W. Godwin, A. H. Macmurdo, J. D. Sedding, Norman Shaw, Bentley, Bodley, Burges and others, all of whom gave devoted attention to detail. And nearly all designed stained glass, wall-papers, fabrics and furniture of every kind.

Many there were who kindled the revolt against over-elaboration and the debauch of decoration, which perhaps led some of us to excessive puritanical simplicity. The increasing use of machinery straightened the 'curvey' lines of furniture, and the public were quickly beguiled into the delusion that simple things must be cheaper than elaborate ones. Do they yet realise that the exact opposite is the truth?

It is impossible to measure the influence of personal contact with brother craftsmen, many of whom I should like to name, were it not invidious to do so.

I am not here, however, to lecture on the history of my time, but I refer to these matters merely to make clear that I am deeply conscious of my good fortune in finding myself here to enjoy the kind things that have been said, the hospitality given, and the honour you have bestowed. And also that I remember the circumstances of my time, the example of others, and above all the generous friendship and encouragement of brother architects, have been the real cause of my presence here, and for these things I shall give most grateful thanks to my dying day.

Ruskin said, "The giving of praise was the greatest of charity." For such I now thank you with all my heart.

One moment more of your kind patience. It was a real delight to me when I heard you were to honour me under the roof of the ancient order of Painter Stainers. For it affords me an opportunity, not only of thanking sincerely—which I do—the Worshipful Master and Brethren, but of recording my life-long gratitude to the Painter Stainers. They have many times rescued me from starvation. When architectural commissions were scarce, with characteristic courage Essex, now Sir Walter Essex, dared to deal with my work. All his friends told him he was a fool to do so, but he persisted in spite of the fact that the public was opposed to birds and, in fact, everything that I did. My work was never popular; therefore you must all see how my position here to-night is due to my many kind friends more than to myself. So 'tis love, 'tis love that makes the world go round.

# Luncheon to Captain C. Stanley Peach

At the last meeting before the recess the Council, with great reluctance, accepted the resignation by Captain Stanley Peach of his position as representative of the R.I.B.A. on the St. Paul's Cathedral Preservation Committee.

The Council, desiring to recognise his remarkable services in this capacity, invited him to lunch as their guest on a date to be fixed in the Autumn, and Captain Peach accepted the invitation.

Since then Captain Peach has been persuaded to continue his appointment for a little longer. The luncheon was, therefore, not only a recognition of his past services but an expression of thanks to him for consenting to continue these services in spite of ill-health.

The luncheon to Captain C. Stanley Peach, on 15 November, in recognition of his services as representative of the R.I.B.A. on the St. Paul's Cathedral Preservation Committee was attended by the following:—Mr. Walter Tapper, A.R.A., President R.I.B.A., Professor S. D. Adshead, M.A., Canon S. A. Alexander, M.A., Mr. W. G. Allen, Mr. E. Guy Dawber, A.R.A., F.S.A.,

Mr. G. Leonard Elkington, Sir Banister Fletcher, F.S.A., Mr. H. M. Fletcher, M.A., Mr. J. Alfred Gotch, F.S.A., Mr. E. Stanley Hall, M.A., Hon. Secretary R.I.B.A., Mr. Arthur Keen, Mr. Sydney D. Kitson, M.A., F.S.A., Mr. H. V. Lanchester, Vice-President R.I.B.A., Mr. Ian MacAlister, M.A., Secretary R.I.B.A., Mr. Mervyn Macartney, F.S.A., Mr. E. C. P. Monson, Mr. Basil Mott, C.B., Mr. Harold S. Rogers, M.A., F.S.A., Colonel C. P. Sankey, D.S.O., Mr. H. D. Searles-Wood, Mr. Percy Thomas, O.B.E., Vice-President R.I.B.A., Mr. Maurice E. Webb, D.S.O., M.C., M.A., Vice-President R.I.B.A. The President, in a brief appreciation of Captain Peach's work, invited him to explain the present procedure for securing the safety of the dome. In his reply Captain Peach reviewed various alternative suggestions and emphatically defended the course that had been adopted by the Committee. He also conveyed to his audience that the decisions had been practically unanimous, and that the members of the Committee had worked with the greatest harmony throughout. After a few words by Canon Alexander and Mr. Basil Mott, the party proceeded to St. Paul's and inspected the models illustrating the structure of the dome and the work in hand, afterwards ascending to the level of the ring of buttresses above the main arches. This inspection made it clear that the intended transfer of the centre of pressure to a circle of increased diameter will materially relieve the inner face of the piers and arches, where the greater measure of failure had occurred, and this, together with the grouting of the core of the piers, will in the Committee's view secure complete safety, without the very elaborate and complicated structure that would be required to transfer a larger proportion of the load to the outer bastions. An interesting point noticed by several members of the party was the effect of the internal scaffolding in conveying the impression of the scale of the design not capable of being appreciated without this material for comparison. H. V. LANCHESTER [*F.*].

# Correspondence

*To the Secretary*, R.I.B.A.—

## STONE CARVERS AND SCULPTORS.

DEAR SIR,—I am instructed to ask if you could possibly interest your members in a matter affecting the well-being of British craftsmanship.

For generations past, the bulk of the marble carving for architectural decoration has been executed by British craftsmen; the work has always been of the highest quality and of a character which essentially expresses English architectural effect.

Of late years there has been a growing tendency in marble firms to have models prepared and approved by architects in England, and afterwards to have them sent to the Continent to be carved. Many architects are unaware of this practice, and are under the impression that the work is done in England.

The continental work in wood or stone carving is seldom up to the standard of craftsmanship expected by architects, and usual in this country.

The outcome of this growing custom has been to diminish seriously the amount of marble carving available for British workers, and there is this further disadvantage, that it is almost impossible for new entrants into the craft to acquire a knowledge of marble carving.

Architects who sympathise with us in this matter can terminate this undesirable state of affairs by specifying that marble carving shall be executed in Britain by British workmen, and by insisting that contractors shall comply with their specifications.

At the moment, special efforts are being made to popularise Empire goods. Architects can assist by demanding British marble carving.

On behalf of the London Stone Carvers' and Sculptors' Association, I am, Sir, yours faithfully,

W. MERCHANT,
*Secretary.*

## R.I.B.A. AND MINIMUM SALARIES.

*" Sanares," Milnthyse Road,*
*Chiswick, W.4.*

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—We have been greatly surprised to read in the professional Press that the proposal for the establishment of Minimum Salaries initiated by the A.A.S.T.A. has been rejected by the R.I.B.A. Council.

Our surprise has been the greater since no information upon this subject has appeared in the columns of the R.I.B.A. JOURNAL, nor have we received any official statement.

It is now clear that this subject, which is of great importance to large numbers of R.I.B.A. Members, has been under discussion for three years, yet the only information we have has been obtained from other and outside sources.

We would be glad to have an explanation of this silence. Is it that Members of the R.I.B.A. are being kept in the dark deliberately by the Council?

To many members who are employed at fixed salaries this high-handed action of the Council in rejecting completely a fair, reasonable and necessary proposal is incomprehensible.

We pay our subscription for some measure of protection in our professional duties and employment, to which protection we believe we are fully entitled.—Yours faithfully,

JAMES E. RHIND [*A.*].
HENRY HYAMS [*F.*].
EDMUND CAVANAGH [*A.*].
C. S. CARTER [*A.*].
G. BERTRAM CARTER [*A.*].
THOMAS STOTT [*A.*].
ROBERT F. CURLING [*L.*].

---

## FACTORIES

A FEW OBSERVATIONS THEREON MADE BY SIR E. OWEN WILLIAMS, K.B.E., B.Sc., M.INST.C.E., AT A DISCUSSION AT THE ART WORKERS' GUILD ON 21 OCTOBER 1927.

(*Abbreviated.*)

I regret the absence through illness of Mr. Thomas Wallis, a distinguished architect of factories, who was to have opened this discussion. I anticipated being sand-

viched between two eminent factory architects, and as a ontrast and as an engineer I looked forward to some cence, if not complete liberty, in dealing with or leaving he subject.

Much could be said on such detail matters as floor ieights, column spacing, materials of construction, but ;ot very usefully in such a short space of time, and I do iot find them the most interesting aspects. Except I vould say " Do not be afraid to have ample floor heights nd wide column spacing." I prefer—perhaps it can be ess criticised—to address myself to broader and more undamental considerations.

First, " What is a Factory ? " I take it we are only onsidering the " buildings " of factories. I would define t as a place protected from wind and weather where hings, mostly unnecessary, are made most efficiently. t is always dangerous to be curious as to the " why " nd " wherefore " of the article to be manufactured. The esult of any such investigation may be somewhat de- ıressing to enthusiasm. It is enough that the manu- acture must be most efficient.

The object of the factory builder should therefore be itness for purpose at minimum cost in combination with omplete flexibility for replanning and alteration.

" Fitness for purpose " I would like to regard very adically. For example, I would challenge the necessity .or floors in the vast majority of factory buildings. I do iot mean, of course, the ground floor, but the sub- livision of the enclosed volume into definite horizontal ayers. This I consider a survival of the domestic in- luence—because people usually walk on floors it is hought factories must have floors. Actually the factory uilding is the shell surrounding a process, and I venture o say that many processes are hampered by the imposition f floors. Once eliminate that conception of a factory nd the process would take on a new efficiency. The actory can be likened to, for example, a colossal type- vriter, but weatherproof and containing stages for its vorkers. The worker should control volume and not loor area, and requires a niche and not a surface. The uman body is another and the most perfect example of uch a conception, and, indeed, in its economy and planning ould give many lessons to the factory builder. Chemical actories, steel works, and fuel factories are built much n these lines—but with lingering echoes of floors ; it is ruitful to consider whether other industries could not evelop likewise.

I can picture the factory of the future as a great single- pan shell housing a vast machine with its workers dotted bout in no way that can be related to definite horizontal lanes or floors.

Then there is the matter of cost intimately related to fitness for purpose." The old established industry ight well require a standard of expenditure not to be ıought of for a new and experimental process. How ften has it been seen that a new, untried, experimental rocess is housed in a distinctly permanent structure and ften suffocated by the cost of it ! With unproved or outhful industries, corrugated iron is not incongruous. ut it is a habit for design to dissolve when inexpensive aterials are employed. With Portland stone, design is ctive, even to torture, but is idler in dealing with the humbler material. No material is unworthy, but it may be unworthily treated. I do not suggest that corrugated iron should be consciously distorted, but that it should be treated in design with the elements of good work- manship.

Traditionally and habitually the engineer approaches with some temerity the question of beauty. I think it could be established that the ugliest factories, not to say other buildings, are to be found amongst those where beauty has been consciously courted. I count as priggish- ness the conscious attempt to achieve beauty—much as though a man set out to be a beautiful character, instead of an honest man.

A fruitful source of unseemliness is the " drawing- board designer." I think that cheapness of drawing material has been accompanied by cheapening of design. The drawn line has taken the place of imagination, to convey which to the workman is the useful function of drawing, and not to demonstrate. The " drawing-board" factory with its mechanical hard lines and its obviously pre-figured, laboured dimensions is the ugliest of all structures. After all, we cannot make materials do any- thing for us. They tell us what we are to do. Steel will do this ; concrete will do that, and we must obey. So my creed is to serve materials and things. Beauty will be the reward of perfect service, and not a path to it.

In short, to build factories and other buildings, we must be the humble, if articulate, servants of materials and things, and if we must be masters, then be masters of ourselves.

## PRESENTATION OF DRAWINGS TO THE R.I.B.A. COLLECTION.

Some interesting drawings have been presented to the Library by Mr. Maurice B. Adams [*F.*]. They include tracings made by him from drawings representing the unexecuted design for a sumptuous Palace of Whitehall, in a florid Palladian manner. They bear the words " Inigo Jones, Ar$^{t}$," probably added by a later hand, as the researches of Mr. J. A. Gotch [Past President] have shown these to be probably the work of John Webb, Inigo Jones's successor. The palace would have occupied the ground now covered by the Horse Guards, Whitehall Court and other buildings, and would have incorporated the Banqueting House already designed by Inigo Jones. One sheet shows the river (east) front, another the park (west) façade, and the third is a plan. Realising the value of these tracings the Library has had these tracings mounted on linen for their better preservation. It is interesting to note that in 1884 Mr. Maurice Adams presented reproductions of these drawings to the Library, and that they appeared with a descriptive article in the *Building News* of that year.

His presentations include two tracings showing Mr. J. L. Pearson's unexecuted design for restoring West- minster Hall in the Gothic style to harmonise with Barry's Houses of Parliament, with twin towers at the north end ; a photograph of the north transept of Westminster Abbey, as restored by Mr. Pearson ; and a sketch by E. W. Godwin of a timber gable at Lisieux— all useful additions to the collections.

## THE PRESERVATION OF ST. PAUL'S CATHEDRAL.

FIFTH REPORT BY THE WORKS SUB-COMMITTEE OF THE REPRESENTATIVE COMMITTEE.

The work of preservation at St. Paul's Cathedral has continued to proceed satisfactorily during the period that has elapsed since the last Report, dated 10 January 1927. In the first paragraph of that Report it was stated that various measures had been taken to increase the rate of progress ; these measures have proved successful and a material advancement has been obtained.

The consolidation with cement and the reinforcement with rustless steel rods of all the eight main piers in the crypt have been completed. The timber strutting has been cleared away, the memorials and tablets have been replaced, and considerable progress has been made in the elimination of all evidence of the work carried out and in the restoration of the face of the masonry to its original appearance. It is now practically impossible to discern where the holes have been drilled. The crypt has been fully open to the public again for several months past.

Temporary steel framework structures, or towers, have been erected on the church floor between the piers, reaching to the level of the springing of the four main coffered arches, and smaller towers between the piers under the four corner galleries. These towers, in conjunction with the four bastions, support a complete system of heavy timber strutting throughout the entire circuit of the dome structure as a safeguard to the piers during the work of consolidation.

The drilling, cementation, and reinforcement of all the eight main piers from the level of the church floor upwards has made steady progress and, on the average, has reached half-way up to the main cornice.

The replacement of the iron ties, mostly fractured, inserted between the piers and bastions at the gallery level during the original construction, by a much stronger system of rustless steel ties is nearing completion, two of the four groups being finished, the third nearly so, and the fourth started.

In drilling the holes for the new ties valuable information has been obtained as to the state of the interior of the piers both before and after the cement injections. Cores have been recovered from holes drilled after injection, and the injected cement is found to be filling all cavities in the core and to be adhering closely to the stone and mortar. It has occasionally been possible to obtain specimens of injected cement from these cores large enough for testing, and they have shown a resistance to crushing greater than that of Portland stone.

A scheme of bracing between the drums from the level of the Whispering Gallery upwards has been approved in principle ; detailed designs are now being prepared for final consideration.

In carrying out the work it has not been found necessary to make any material deviation from the recommendations contained in the report of the Commission of Architects and Engineers, dated 14 February 1925.

The series of levelling, plumbing and theodolite observations, and of linear measurements, have been continued at regular intervals, and also the readings of the crack measurement plugs, with the result that no evidence of settlement in the foundations, nor of injurious movement in other portions of the dome structure, is to be detected.

The observation and plotting of the theodolite survey of the dome area, including the piers, bastions, and arches, have been completed, and it is proposed to extend this survey to other portions of the structure, and to complete the architectural survey.

The expenditure on the preservation work generally by the Works Sub-Committee since the date of the last Report is about £44,000, making with what has been previously expended a total to date of £91,550.

For and on behalf of the Works Sub-Committee,

(Signed) BASIL MOTT,
*Chairman.*

# Legal

## ARCHITECT'S LIABILITY FOR NEGLIGENCE.

The judgment of Mr. Justice Sankey *in re* Wisbech Rural Council *v.* Frank Ward (an architect) was noted in the 17 September issue of the JOURNAL.

An appeal came before the Court on 16 November and was allowed, with costs.

The Master of the Rolls in giving judgment said the architect in certifying was clearly bound to certify for the full amounts both of labour and material (certain sums had been paid direct to the Disposals Board by the employers). W. E. W.

## ARCHITECTURAL COPYRIGHT.

On 16 November Mr. Justice Romer heard a motion by Mr. G. A. Fortescue for an injunction to restrain Messrs. H. C. Jones & Co., builders, from infringing a copyright in plans of a house. The design of the house in question was published in the *Architects' Journal* in 1922, and during 1927 the defendants published a perspective of it in daily newspapers. They contended that no house had been built by them from the design, but did not deny the infringement. Counsel agreed by consent to treat the motion as the trial of the action with a perpetual injunction (within the statute) against defendants in the terms of the notice of motion ; delivery up on oath of all infringing designs and plans, and payment of plaintiffs' costs. W. E. W.

## LINDSELL *v.* YOUNG.

The attention of the Council has been drawn to the report of the above case in *The Architects' Journal* of 20 July 1927.

The Council are informed that this report gives an incorrect impression of the evidence of Mr. J. Douglas Scott, which was directed to proving that the R.I.B.A. Scale had been wrongly applied to the particular circumstances of the case.

The Council are also informed that the use by Mr. Scott in his evidence of the fact that he was then Chairman of the R.I.B.A. Practice Standing Committee was in no way intended to indicate that his evidence was approved or authorised by the Practice Standing Committee.

## NOTES FROM THE MINUTES OF THE COUNCIL.

24 *October* 1927.

### Smoke Abatement.

Mr. F. E. Pearce Edwards (Sheffield) suggested that in view of the powers recently conferred on Local Authorities by Parliament for dealing with the smoke nuisance, the time was opportune for the Institute to make further investigations into the question.

It was agreed to ask the Art and Science Standing Committees to consider and report upon the matter, and also the question of acid-laden fumes.

### Standard Sizes of Bricks.

On the recommendation of the Science Standing Committee, it was agreed to invite the Institutions who were parties to the original agreements on the standard sizes of bricks, as printed in the R.I.B.A. Kalendar, to a further conference to consider the advisability of preparing additional standards for smaller bricks.

The Science Committee have been requested to arrange this conference and to confer with the Art Standing Committee upon the matter.

### Schedule of Uses of Native Timber.

The Council agreed to contribute the sum of £10 10s. towards the cost of printing a "Schedule of Uses of Native Timber," drawn up by a Joint Committee on which the R.I.B.A. is represented by Mr. H. D. Searles-Wood [*F.*].

### Limited Liability Companies and Use of Designation "Chartered."

The Council agreed to support the Surveyors' Institution in endeavouring to secure an amendment to the Companies' Bill to prevent the use of the term "Chartered" by limited liability companies.

### The Association of Special Libraries and Information Bureaux.

The Council approved the recommendation of the Literature Standing Committee that the R.I.B.A. should become members of the Association of Special Libraries and Information Bureaux.

### Conference on Garden Planning.

Mr. Gilbert H. Jenkins [*F.*] was appointed to represent the R.I.B.A. on a Committee of the Conference on Garden Planning, which the Royal Horticultural Society propose to hold in November 1928.

### The Royal Sanitary Institute Congress at Hastings.

A report was received from Mr. H. D. Searles-Wood [*F.*] and Lieut.-Col. P. A. Hopkins [*L.*], the R.I.B.A. delegates to the recent Congress of the Royal Sanitary Institute at Hastings. The hearty thanks of the Council were conveyed to Mr. Searles-Wood and Lieut.-Col. Hopkins.

### Reinstatements.

The following ex-members were re-instated :—

As Associates : John Frederick Fogerty,
Philip Norman Logan,
John Desborough Watt.

### Retired Fellowship.

The following members were transferred to the Retired Fellowship :—

Walter J. N. Millard, elected Associate 1885, Fellow 1921.

Charles Harrison Townsend, elected Fellow 1888.

### Application for Election as Subscriber.

One application was approved.

### The Late Mr. George Northover.

The President referred to the sad news of the death of Mr. George Northover and spoke of the valuable services which Mr. Northover had rendered to the Institute for so many years as Editor of the Journal. On the proposition of the President it was unanimously resolved that an expression of the deep sympathy of the Council be conveyed to the relatives of the late Mr. Northover.

# Notices

## THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1927–28 will be held on Monday, 5 December 1927, at 8 p.m., for the following purposes :

To read the Minutes of the General Meeting (Ordinary) held on 21 November 1927 ; formally to admit Members attending for the first time since their election or transfer.

To proceed with the election of candidates for membership whose names were published in the Journal for 12 November 1927 (pp. 28–31).

To consider the Council's proposals for the amendment of Bye-laws 66 and 85 and, if approved, to pass the following resolutions :

(1) That Bye-law 66 be amended as follows :
Omit the words "the first" between the words "on" and "Monday" and insert "a," and insert the words "to be fixed by the Council at the commencement of each Session" after the word "May."

(2) That Bye-law 85 be amended as follows :
Omit the words "in respect of and for his subscription thereto" between the words "Society" and "provided."

To consider the Council's proposal for the composition of subscriptions for Life Membership and, if approved, to pass the following resolution :

That Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :—

For a Fellow by a payment of £73 10s. 0d. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. 0d. (42 guineas), with a further payment of £29 8s. 0d. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. 0d. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. 0d. per annum for every completed year of membership of the Royal Institute.

At the conclusion of the Business Meeting an informal meeting of Members will be held, when there will be submitted, for consideration and comment, proposals which have been suggested by the Practice Standing Committee to the Council with a view to utilising advantageously the opportunities afforded by the Royal Institute's Business Meetings, for useful discussion amongst Members of matters of current professional interest or concern, in a free and informal manner.

### ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

### ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 19 March 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 17 December 1927.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone : Museum 0942.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who ha charge of the arrangements.

### R.I.B.A. LONDON ARCHITECTURE MEDAL.

The attention of Members is drawn to the Form Nomination and the conditions, subject to which th award will be made, for a building completed within radius of four miles of Charing Cross during the thre years ending 31 December 1927, which were issued wit the last number and are also issued separately with th current number of the JOURNAL. Any Member of the Roy Institute is at liberty to nominate any building (not exclud ing his own work) for consideration by the Jury. Th Nomination Forms should be returned to the Secretar R.I.B.A. not later than 29 February 1928.

### EXHIBITION IN THE R.I.B.A. GALLERIES.

The designs submitted by British competitors for th League of Nations new building at Geneva are now o exhibition in the R.I.B.A. Galleries daily between th hours of 10 a.m. and 8 p.m. The Exhibition will close o Saturday, 3 December, at 5 p.m.

### CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR CHILDREN.

The Council of the Royal Institute of Britis Architects are arranging a series of lantern shows o Architecture for children, during the Christmas holiday Detailed particulars of the scheme will be published an early date.

# Competitions

### NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Pete borough invite architects to submit schemes and desig in competition for the erection of municipal offices, shop private offices, and other buildings proposed to be bui on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor : Sir Reginald Blomfield, R.A. [*F.*].

Premiums : 500 guineas, 250 guineas and 150 guinea

Last day for sending in designs, 31 January 1928.

Conditions of the above competition may be obtaine from the Town Clerk, Town Hall, Peterborough, b depositing £1 1s.

### MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invi architects to submit designs in competition for an exte sion of the College of Technology proposed to be erecte on a site adjoining the present College of Technolo building in Sackville Street and Whitworth Street, Ma chester.

Last day for questions, Saturday, 10 December 1927

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Hen M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Frida 30 March 1928.

For conditions apply to the Town Clerk, Town Ha Manchester, and deposit £1 1s.

### SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### PROPOSED TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of Wimbledon invite Architects of British nationality to submit designs in competition for the Town Hall and Municipal Buildings proposed to be erected on a site facing the Broadway, Wimbledon. Assessor, Mr. Henry V. Ashley [*F.*]. Premiums: £200, £150 and £75. Last day for receipt of designs, 30 November 1927. Conditions of the competition, together with a plan of the site, can be obtained from the Town Clerk, on payment of the sum of Two Guineas.

### CONCRETE HOUSES COMPETITION.

The Portland Cement Selling and Distributing Co., Ltd., announce a Competition for Architects with prize awards totalling £1,000. Assessors:—Messrs. Maxwell Ayrton [*F.*], W. E. Riley [*F.*], Douglas G. Tanner, and Messrs. Baker and Mallett, Quantity Surveyors. There will be two sections of the Competition, "A" and "B," the prize awards in each being £250, £150 and £100. In section "A," designs for a house in concrete costing £1,750 are called for, and in section "B" for a house in concrete costing £750. All designs to be sent in on or before 15 December, 1927. Apply for conditions to the Secretary, Concrete Houses Competition, Ship House, 20, Buckingham Gate, S.W.1.

### CITY OF LEEDS.
### COLONY FOR MENTAL DEFECTIVES.

The Leeds Corporation invite architects in private practice willing to submit designs in a limited competition for a proposed Colony for Mental Defectives at Meanwood Park, Leeds, to forward their names, addresses and particulars of their executed works of a similar character to the Chairman of the Mental Deficiency Acts Committee, 38, Park Square, Leeds, not later than the 5 December, 1927. A small panel of competitors will be selected from the applications received.

Mr. John Kirkland, F.R.I.B.A., has been appointed to act as Assessor.

Premiums of £200, £150, and £100 will be paid to the author of the designs placed by the Assessor in the 1st, 2nd and 3rd places respectively.

The authors of *bona fide* designs unplaced will be paid the sum of £50 if they have complied with the conditions and instructions laid down.—Thos. Thornton, Town Clerk, 26, Great George Street, Leeds.

# Members' Column

### MR. GILBERT H. COTTON [*A.*].

Mr. Gilbert H. Cotton, A.R.I.B.A., M.I.Struct.E., 78 Dean Street, W.1, has opened a branch office at 27 Market Place, Reading (Telephone 1200). He will be pleased to receive trade catalogues at the latter address.

### PARTNERSHIP WANTED.

F.R.I.B.A., 14 years principal important practice abroad, wishes to settle in England. Desires Partnership in Architectural firm or commercial position where technical experience would be of value. Capital available.—Write Box 1211, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### SITUATIONS VACANT.

London Architect [*F.*] is open to take Pupil or Advanced Student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### NOTICE OF REMOVAL.

Mr. Horace Gilbert, F.R.I.B.A., of 43 Finsbury Square, E.C.2, is removing his offices from this address to Eaton Chambers, 60 Buckingham Palace Road, S.W.1, on 9 December 1927.

### SHARING OFFICE ACCOMMODATION.

Fellow of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

### OFFICE TO LET.

F.R.I.B.A. wishes to let large light room on 1st floor in Gray's Inn. Rent £85 per annum, including lighting and cleaning. Clerk available to answer callers and telephone. Share of clerk's time for typing and tracing can be arranged if desired.—Apply Box 2427, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### FOR SALE.

Associate has some early church leaded lights (probably 14th century) of which he is willing to dispose.—Reply Box 1167, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

# Minutes III

Session 1927–28.

At the Second General Meeting (Ordinary) of the Session 1927–28, held on Monday, 21 November 1927, at 8 p.m., Mr. Walter Tapper, A.R.A., President, in the chair. The attendance book was signed by 30 Fellows (including 7 members of the Council), 27 Associates (including 2 members of the Council), 4 Licentiates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the meeting held on 7 November 1927, having been published in the Journal, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:

*Fellows.*

Carter: John Coates, elected Fellow 1900.

Deacon: Charles Ernest, elected Fellow 1891.

Evans: Robert, elected Fellow 1905, a Past President of the Nottingham and Derby Architectural Society, and represented that body on the R.I.B.A. Council in 1910–11.

Glencross: Leslie Harold, elected Associate 1919, Fellow 1925.

Harbottle: Edward Hall, elected Associate 1876, Fellow 1886.

Hill: William Longfield, transferred to Fellowship in 1925.

MARWICK : THOMAS PURVES, elected Associate 1883, Fellow 1922. Ashpitel Prizeman 1882, Institute Medallist (Essay) 1884. A Past President of the Incorporation of Architects in Scotland and of the Edinburgh Architectural Association.

PRIDMORE : ALBERT EDWARD, transferred to Fellowship 1925, was President of the Society of Architects in 1905–06.

SIMPSON : GEORGE, elected Fellow 1925.

THOMSON : JAMES, elected Fellow 1916.

WARE : ALFRED GEORGE, transferred to Fellowship 1925.

WILKINSON : ARTHUR GROSVENOR, elected Fellow 1925.

WOODWARD : WILLIAM, elected Associate 1879, Fellow 1905. Mr. Woodward was a Member of the Council from 1911 to 1914, and served on the Finance and House Committee during that period, being elected Chairman of the Committee in 1913–14. For fourteen years Mr. Woodward was Treasurer of the Council Dinner Club, and only retired from that position last year. He was also a member of the Practice Standing Committee from 1909 to 1913 and Vice-Chairman of the Committee from 1911 to 1913.

SCAMELL : GEORGE, F.G.S., elected Associate 1869, Fellow 1873, and placed on list of Retired Fellows 1900.

*Associates.*

BROWN : EDWIN DACE, elected Associate 1902, resigned 1927.

GREEN : FREDERICK GEORGE, elected Associate 1881, retired 1922.

HULBERT : MAURICE CHARLES, elected Associate 1881.

LOVEGROVE : HENRY, elected Associate 1875. Mr. Lovegrove was for many years a member of the Council of the Architects' Benevolent Society.

LYNES : FRED HUNTER, elected Associate 1893.

PAYNE : EDWIN OSMAN, elected Associate 1902.

PERRY : HENRY ROBERT, elected Associate 1876.

PINN : ALLAN JOHN, elected Associate 1895.

OLIVER : ANDREW, elected Associate 1881.

WARD : HENRY, elected Associate 1882.

*Licentiates.*

CATTERMOLE : FREDERICK WILLIAM, elected Licentiate 1911.

HOFMAN : PAULUS JOHANNES CORNELIUS, elected Licentiate 1912.

HOLLIDAY : STEPHEN JAMES, transferred to Licentiateship 1925.

NEEDHAM : SAMUEL, elected Licentiate 1911.

ROWLEY : CHARLES AUBREY, elected Licentiate 1911.

STEPHENS : J. H., elected Licentiate 1910.

SUGDEN : ARTHUR, elected Licentiate 1910.

*Honorary Associates.*

CORNFORD : LESLIE COPE, elected Hon. Associate 1922.

HOGARTH : DAVID GEORGE, C.M.G., elected Hon. Associate 1927. Keeper of the Ashmolean Museum.

SOLOMON : SOLOMON JOSEPH, R.A., elected Hon. Associate 1903.

WEST : REV. GEORGE HERBERT, D.D., elected Hon. Associate 1918.

*Honorary Corresponding Members.*

KEMAL-AD-DIN : PROFESSOR A., Chief Architect to the Turkish Wakf Ministry, elected Hon. Corresponding Member 1925.

MUTHESIUS : DR. HERMANN, of Berlin, elected Hon. Corresponding Member 1905.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute :

Associates : Bernard Dangerfield, George Lewis Sheppard.

Sir Herbert Baker, A.R.A., F.R.I.B.A., having read a Pape on "The Government Offices of Pretoria and the New Delhi, and illustrated it by lantern slides, a discussion ensued, an on the motion of Mr. H. V. Lanchester, Vice-Presiden R.I.B.A., seconded by Sir Hugh Keeling, K.C.I.E., a vote o thanks was passed to Sir Herbert Baker, A.R.A., by acclama tion, and was briefly responded to.

The proceedings closed at 10.5 p.m.

# The Architects' Benevolent Society

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house fo themselves, and the Architects' Benevolent Society's Scheme of House Purchase makes it possible to obtain the necessary capital on equitable terms without using up existing securities or business capital, purchase being made out of income. The arrangement is carried out by means of a loan of not more than 75 per cent. of the certified value secured upon the house with an endowment policy to provide for its repayment. Its chief advantages are as follows :—

(1) Provision for dependents. In the event of your death, the loan is automatically discharged and the house released to your dependents free of debt.

(2) Special concession. In the case of houses in course of erection 50 per cent. of the loan will be advanced when the roof is on and the house covered in, subject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodical repayments on account of the loan, when the annual cost will be adjusted.

(4) Saving. The cost will be found less burdensome than the payment of rent and is only payable for 20 years at the most.

N.B.—(1) This scheme is now extended to those outside the architectural profession, provided that the house has been designed and the applicant introduced by a member of the Institute.

(2) Loans are not granted in respect of property which does not warrant a loan of at least £500 ; nor for property other than for the proposed borrower's occupation. Property of which the value exceeds £4,500 and property of the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S. 9 Conduit Street, London, W.1.

---

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

---

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to the method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

---

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1927 : 10, 24 December. 1928 14, 28 January ; 11, 25 February ; 10, 24 March : 14, 28 April 12, 26 May ; 9, 23 June : 14 July ; 11 August ; 22 September 13 October.

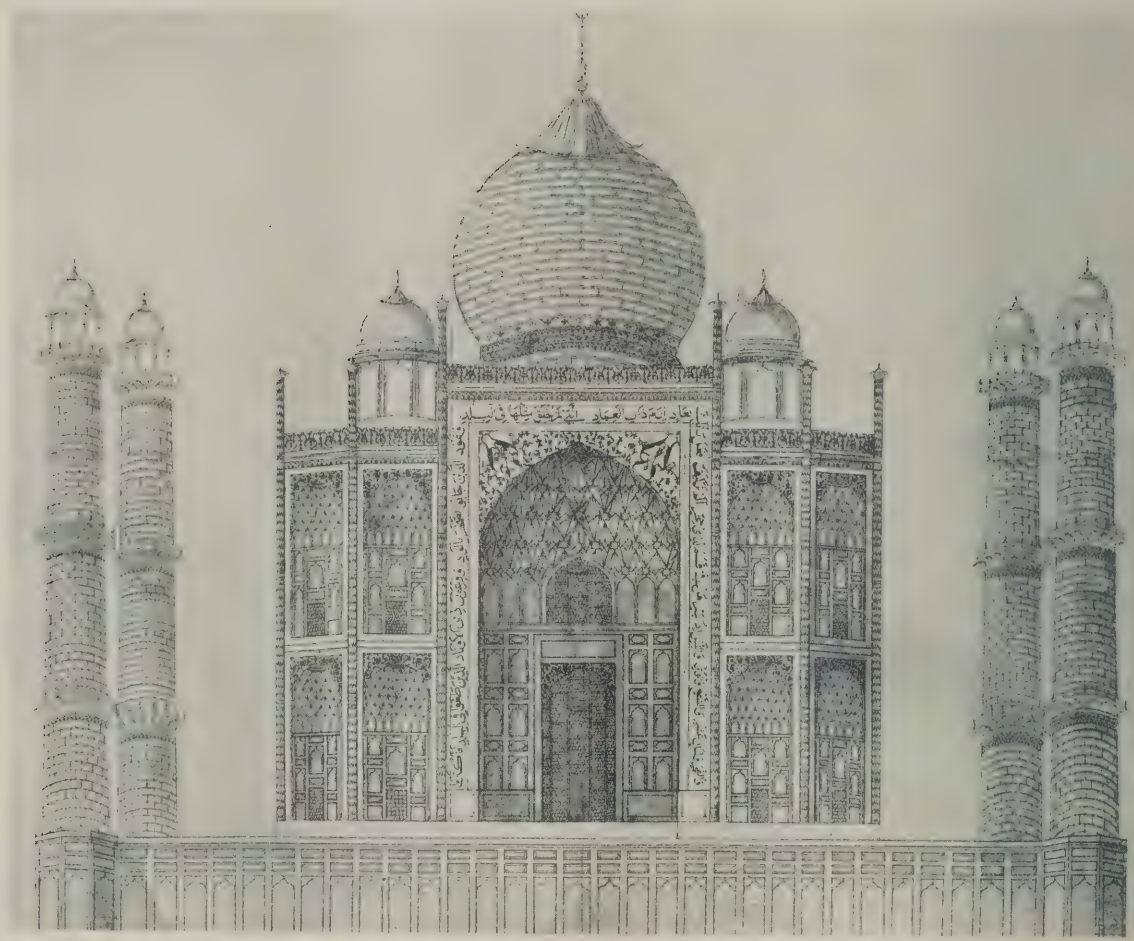
# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 3 — 10 DECEMBER 1927


## Contents for 10 December 1927


| | Page |
|---|---|
| The Taj Mahal. From an Original 18th Century Indian Drawing | *Frontispiece* |
| The Government Offices of Pretoria and the New Delhi. By Sir Herbert Baker, A.R.A. | 63 |
| Discussion | 74 |
| Architecture Simplified. By Martin S. Briggs | 77 |
| Correspondence : | |
| Humphrey Repton. By J. D. Mould | 78 |
| Death Watch Beetle. By G. E. Charlewood | 78 |
| Fungus Growth on Linoleum | 78 |
| Toronto University's Centenary Celebrations | 79 |
| Westminster Abbey. By the Dean of Westminster | 79 |
| The Beauty of the Lake District. By E. Guy Dawber, A.R.A. | 79 |
| Allied Societies : | |
| Leeds and West Yorkshire Architectural Society | 80 |
| Obituary : | |
| William Woodward. By Maurice B. Adams | 81 |
| F. G. Detmold | 82 |
| H. R. Perry | 82 |
| Herbert Ambler | 82 |
| Town Planning | 82 |
| Loughborough College | 82 |
| Examinations | 82 |
| Students | 82 |
| Notices | 83 |
| Election of Members | 84, 86 |
| Competitions | 85 |
| Members' Column | 86 |
| Minutes | 86 |
| A.B.S. Scheme of Insurance | 88 |



THE TAJ MAHAL

From an original Eighteenth Century Indian drawing

R.I.B.A. Collection

VOL. XXXV. No. 3 10 DECEMBER 1927



UNION BUILDINGS, PRETORIA: FROM ROAD BELOW

# The Government Offices of Pretoria and the New Delhi

BY SIR HERBERT BAKER, A.R.A.

[*Read before the Royal Institute of British Architects, on Monday, 21 November* 1927.]

## Part I—Union Buildings, Pretoria

THE subject of this paper deals with the two buildings designed to house the national administration in two new capitals: the one at Pretoria, chosen by a National Conference of the Four Colonies in 1909 as the Administrative Capital of the Union of South Africa—the Parliamentary capital being at Cape Town, 1,000 miles away; the other at Delhi decreed by Royal Proclamation in 1911 as the new capital of British India.

It will be interesting to compare some of their respective constitutional, physical and climatic conditions, and to see to what extent these conditions have determined their architectural character.

The city of Pretoria lies in a valley at an actual height of about 4,500 feet above the sea, but relatively low to its surrounding rocky hills or kopjes and the plateau of the high veld. In a latitude of 27 degrees, so near the tropics, the question of temperature came to the aid of those who advocated the rejection of a site in the centre of the town first chosen for the purpose—and the selection of a more ambitious position on the surrounding hills. A tempting site to the south, with a northern or sunlit aspect for the building, was rejected in favour of a kopje on the other side of the valley, facing south and nearer the centre of the city, on the other end of which, a mile or so away, Government House had been already built. This measure of proximity between the seat of the Prime Minister and the Ministers of a Responsible Government, and the house of the constitutional Governor-General was considered an important factor. On this hill, called Meintjes Kop, which rises from the verge of the town as it then existed, there was at a height of about 150 feet above the valley a natural rock platform, and in the middle of it a rough natural amphitheatre, such as the Greeks might have chosen and did choose at Segesta and Taormina, as a site for a theatre. The suggestion that Nature's hint should be accepted and the new building designed round an amphitheatre, as the centre of expression, appealed

to the scholarship and imagination of General Smuts, and to the wisdom and will of the Prime Minister, General Botha. The engineering work and the foundations were, fortunately, well advanced before the first Union Parliament had assembled at Cape Town and the public quite knew what had happened. A scheme which, when it was known, was considered so extravagant and fanciful for Government offices, to be built, moreover, in the Transvaal of which the other poorer Provinces were a little jealous, might otherwise have had some difficulty, even under such a strong Government, of withstanding an attack of parliamentary and journalistic criticism.



AMPHITHEATRE: UNION BUILDINGS, PRETORIA (Union of S.A. Administrative Offices)

There are four main planes of levels round the buildings. The lowest is the tram road; the next above it is the driving road; then the great terrace, just below the ground floor, and at the lower level of the amphitheatre; this last rises to the top of the amphitheatre at the level of the first floor and of an upper road against the back of the building under the kopje which rises another 100 feet above.

From the tram road there are covered passages to the building with lifts and staircases to the upper floors. The amphitheatre is formed for the main part on the natural levels inherent in the site and the design. Between the level of the ground floor terrace and that of the upper or back road, rising steps and platforms fit naturally into amphitheatre form round the outer portion of the semi-circle under the colonnade. The inside portion of the semi-circle facing the central rostrum has been deliberately sunk as a little amphitheatre.

As many as 8,000 people have gathered in the amphitheatre and colonnade, and it has become the traditional place for national ceremonial receptions. I have said that the acceptance of the amphitheatre plan was due to Generals Smuts and Botha. It is interesting that it was first used

when General Botha returned from the conquest of S.W. Africa, and next when General Smuts returned from his victories in East Africa.

In the debate in the House of Commons on the Registration Bill, a member held up the Institute examination to scorn, because the examiner had set the question "to describe a Roman amphitheatre." Now it seems to me that that examiner set a very wise question. All over the empire, where the climate can generally be depended upon, such out-of-door meeting places do and will, I believe, still more in the future, become of public and national importance. I have seen many such open-air durbars, as they are called in India, and two indabas recently in Rhodesia. The place is sometimes temporarily built, if built at all, and therefore lacks the dignity which an ordered architectural form can give. Surely, too, with the advent of loud speakers, large stadia or amphitheatres may become in the future essential architectural necessities in all countries. So the obvious comment of architects upon the attack of that ignorant critic may well be that it would be no bad thing if there were an examination and registration for Members of Parliament.

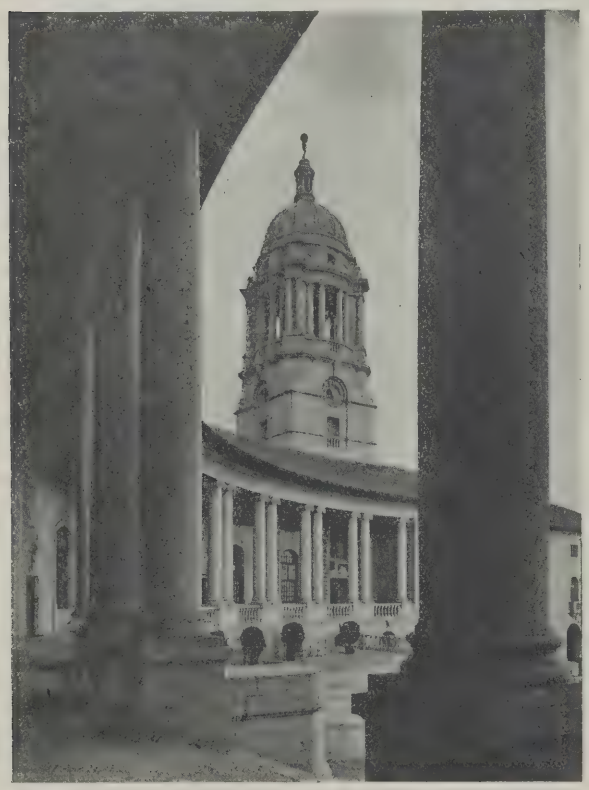
The plans of the Pretoria buildings will explain themselves. There are fireproof record rooms for current records centrally placed over each other and on three floors. The Governor-General and Ministers' Rooms have the distinction of access to a great columned portico commanding a view over the ever-extending garden suburbs in the valley, and over the surrounding kopjes and the distant hills rich with the romance of Transvaal history. There is a conference room with a vaulted tea-room under it,



Inner Court: Union Buildings, Pretoria

and opposite to it across the colonnade a large circular library.

The southern, or sunless in that hemisphere, aspect of the front façades, which are of great length as demanded by the steep contours, when seen from below and at a distance, does indeed tell against its beauty, especially at mid-day, when the side elevations are nearly sunless also. On the other hand at the building itself the long shadows that never forsake the front terraces and the

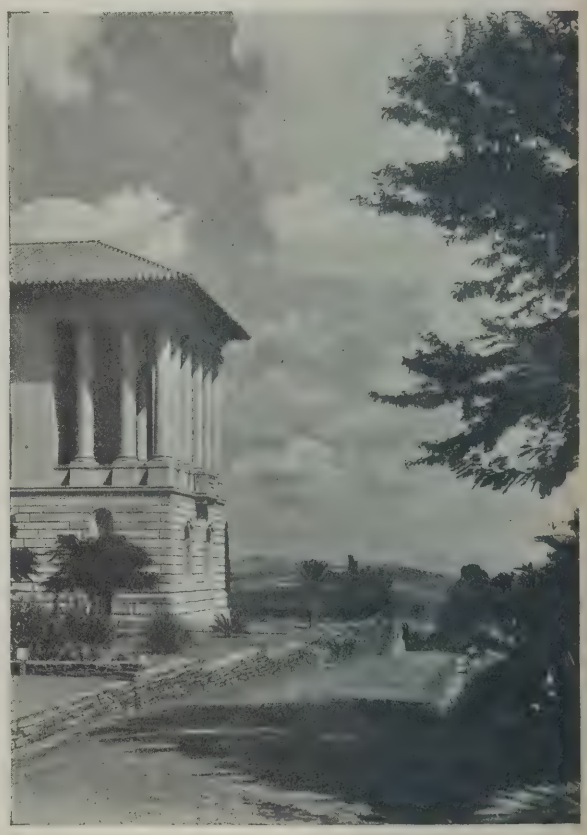


COLONNADE AT BACK OF AMPHITHEATRE

amphitheatre, afford coolness and absence of glare, so invaluable in a hot bright climate, and the beauty of contrast of light and shade. These are more than compensation for the loss of effect from the distant view.

The design of the building without continuous verandas, with only moderately thick walls, and rooms not very high, as rooms are wont to be in the tropics, its shutters and deep eaves, seems to suit the climate of Pretoria, where altitude counterbalances latitude. It is much the same distance from the equator as Delhi, where, as I shall tell you, greater precautions were taken and greater risks incurred in combating the greater heat.

The basement and ground floor of the buildings above the granite plinth are faced with a local light-coloured sandstone, which, when the work was some way advanced, was found to contain nodules of iron pyrites. Fearing discoloration



COLUMNED PORTICO TO MINISTER'S OFFICE
Back elevation, looking down Pretoria Valley

and possible decay from this cause, the stone was changed above the ground floor. But after the test of 18 years our fears have fortunately not been justified, as the iron has caused no decay and has dyed the stones with an infinite variety of light tints of yellow and red amid the natural cream white of the stone, with only an occasional strong patch of brown green iron stain. This colour effect on the rounded punched surfaces of the masonry is surprisingly beautiful. In some of the retaining walls only, not sufficiently protected

from damp behind, there is some flaking of the stone due presumably to the crystalisation of the earth salts and some excessive discolouration from the iron pyrites.

Inside, the main corridors, courts, and staircases, are faced with a hard red sandstone. It is the best building stone perhaps in the Transvaal, but its red colour was not thought to be pleasant in a land where red is the prevailing colour of the earth and its dust.

The roofs are covered with convex concave tiles made in the Transvaal. The rain water gutter is hidden by being sunk into the tiles, the under tile being omitted while the overtile conceals the metal gutter from most points of view. The joinery is generally of Indian teak but some of the panelling and all the furniture is of South African woods.

The slope of the hill below the tram road down to the level of the valley has been terraced with walls, steps, and paving built of the rough stone of the neighbouring kopjes, a coarse, iron-stained slate, blue-grey and warm brown in colour. On the terraces are beautiful gardens well cared for by the botanists, foresters, and horticulturists of the Department of Agriculture and the Public Works. The rich dark colour of the masonry of the terraces forms the background for the yellows, oranges, and scarlets, the prevailing colours of the alloes, cotyledons, mesembrianthemums, and many other African sun-loving plants which thrive on the hot terrace walls.

The twin high-domed towers seem to demand, and, indeed, were designed for a setting, as seen from below and at a distance, to a central building on the top of the kopje. The South African Dominion is yet young, and who knows what may yet come there? A capital expressing some great national, Greater-African, or Imperial ideal, or a Parliament House, when the centre of gravity moves northwards with the Union or Federation with the younger British Colonies which are growing up—realising the dream of Cecil Rhodes—on the highlands of Central Africa from Rhodesia to Kenya and the source of the Nile.

## Part II—The New Delhi



The New Delhi: General view from South-East

The Secretariats, as the administrative buildings of the Government of India are called, have a different relation to the Viceroy to that of the Union Buildings at Pretoria to the Governor-General. The Viceroy, as Governor in Council, is the head of the Government of India, in a position comparable to that of the Prime Minister of a self-governing Dominion like South Africa. To meet, therefore, the practical needs as well as to give expression to the political idea of the Government of India as a whole, the Secretariats and Government House had to be composed as an architectural unity.

In South Africa the Governor-General presides

over the meetings of the Executive Council and not over the Cabinet; at Delhi, Ministers and Secretaries go daily to the Viceroy at Government House as the supreme head of the Government. Thus the two buildings at Delhi could not be far apart.

The site of the British-built Delhi on and around the Ridge—famous in history—on the north side of the old walled India town built by the Moghul Emperor, Shah Jehan, was rejected by the Commission appointed by the Government to select the site of the new capital. The site chosen by the Commission on the south of the old town presents no high ground rising from alluvial plains of the river Jumna, except a small outcrop of rock, a spur of the Ridge where it spreads and flattens on this side of the old city. On this it was decided to place Government House and the Secretariats. When the top 20 feet of the quartzite rock had been blasted away and tipped into the hollows, a platform was formed against which was built a wall about 32 feet high at its lower end. On this the Secretariats were placed. They are divided into two blocks, the front outer wings of which are 150 yards apart, 106 yards separating the inner porticos. They stretch from front to back 390 yards. About a quarter of a mile back in the centre stands Government House, its "piano nobile" being 20 feet above that of the platform and the ground floor of the Secretariats.

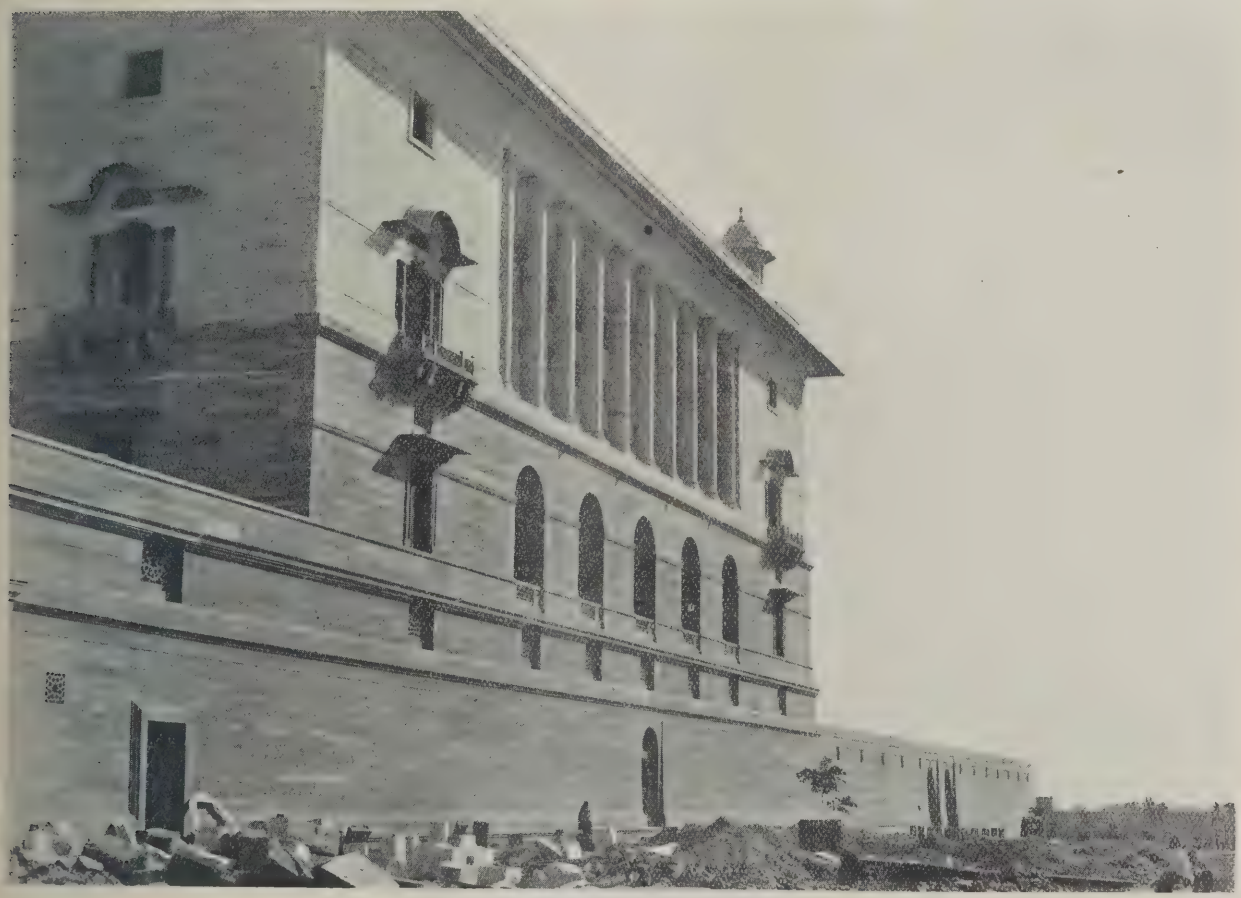


The New Delhi: Government Court, North Block

The Processional Way, lined with three deep big-treed avenues and long fountain pools, commences at Sir Edwin Lutyen's great arch, the Indian War Memorial, one and a half miles down the plain, rises at the rock platform and continues through Government Court, which lies between the two blocks of the Secretariats, into the Viceroy's Court, the railed-off privileged forecourt to Government House.

The Processional Way is intended for ceremonial use. The main driving entrances to the Secretariats will be through covered porches at the outer sides of each Block at the lower level, as well as by many smaller doorways. The two blocks are generally similar in plan to each other with the exception that the north block contains an octagonal public hall, high domed and lit through the

On the first floor, the rooms for the Ministers—or Honourable Members as they are called in India—and committee rooms are given, as at Pretoria, the distinction of great porticos, deep enough for shade and air at all times, and commanding a view over the New City, and the walls, domes, and minarets of the older cities of Delhi. Amongst them the distinctive feature of the land-



South Block: Typical Treatment of Side Road Elevation

pierced stone screens, which are a distinguished feature of Northern Indian architecture. Round the dome are staircases, open and spiral, and lifts, post and inquiry offices, and committee rooms. The south block central entrance consists of a broad vaulted stairway opening through to courts and fountains on either side, up to the ground floor, from which double staircases led up to a large domed conference room surrounded by loggias, libraries, and reception rooms for the official hospitality of the Government of India.

scape is the Kutb Minar or Tower of Victory, built by the Mohammedan conqueror about A.D. 1200. It is about 240 feet high, a height to which the towers and domes of the new city cannot aspire. The highest point of the Secretariats is 214 feet.

As to the practical planning, there are no distinct Record Rooms as at Pretoria, but the floors of most of the general offices are calculated to take the weight of current records. The large basements, built wherever there was no rock, take the over-

flowing records until in fulness of time the more precious files reach their final resting place in the Record Office which is being built elsewhere, in Delhi.

The only fixed and defined allocation is that of the Foreign and Political Department, which occupies the western wing of the south block, and is quite shut off from the rest of the building. Definite allocation of departments at the beginning was impossible; in fact there have been, I think, two Civil tunnels, so that all pipes and wires are easily accessible, and none appear on any visible wall surface.

A novel feature of the design, unusual in the tropics and plains of India, is the absence of continuous verandahs. It was held that verandahs, especially on the east and west—the low sun sides—were only effective if made so low as to darken the rooms on cloudy days and towards twilight, and that heat radiates slowly from and clings to



The New Delhi: Government Court (Seen from South Block)

Service Commissions sitting during the fourteen years of the building operations. The allocation is vertical through the three storeys, which the abundance of stairs and lifts make possible. There are vacant courts unbuilt on, providing a 25 per cent. increase of accommodation, which can be cheaply built.

The roof being flat and the parapets high the planning of drainage shafts was simplified, and so there are throughout man shafts and ducts or verandahs. On the other hand, it was held that the walls if thick and hollow would keep out the heat, and if uncovered would quicken the radiation of the heat; and that outside louvred shutters would keep the sun off the glass and would facilitate the regulation of the light in the rooms. Verandahs, where they are used, are mostly deep and of short length, in the form of loggias or projecting porticos. The high colonnades of old eighteenth-century buildings in Delhi and elsewhere have

generally been filled in with lattice work. A common feature of Indian buildings, the high dome recesses or exedras, have been used in place of columned porticos. These conclusions as to the heat protection of walls have, I believe, been borne out by experience as far as the period of the Delhi season is concerned. Complaints are being made during the hot season for which the buildings were not designed. In that intolerable heat before the monsoon rising to 120, a building of quite a different design is required ; large rooms open at least on two sides with the utmost window space on which to hang the wet mats, which may cool by evaporation the prevailing furnace winds. But such rooms would not suit the weather conditions for which the capital was originally intended.

The style of the Secretariats might speak for itself to you experts. In them an attempt has been made to design in accordance with the more elemental principles of all architecture, a class of building—offices of an administration Western in its origin and usage—for which there is no tradition in old Indian architecture. Into these elements have been woven such Indian features as are suitable to the conditions and climate and which can blend harmoniously with the design as a whole.

The chief of these features is the chajja, the overhanging cornice, consisting of stone slabs projecting up to eight feet from the face of the wall, supported on a stone cove or bracket keyed and dovetailed back into the wall. These are distinctive features of the old buildings of India. In the pre-Moghul buildings they are found cut in hard quartzite with ridges and grooves—evidently in imitation of burnt tiles—at great cost of labour as they must have been unseen and useless. The Moghuls used the chajja

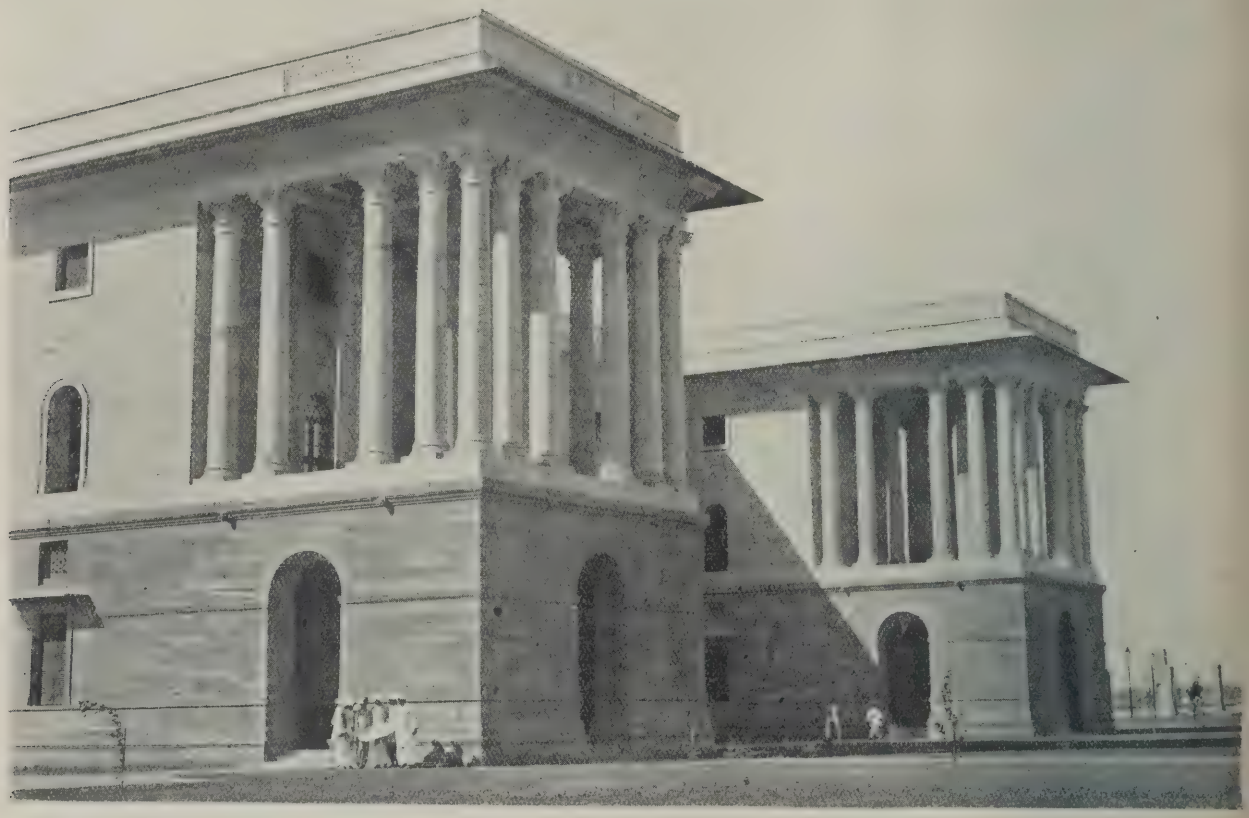


THE NEW DELHI: TOWER WINGS, NORTH BLOCK (Council House Behind)

up to a nine foot projection in the Palace of the Delhi Fort. These slabs were easily quarried in the sandstone from the great quarries near Agra, out of which the Old as well as the New Delhi is built. The laminated easily-split nature of this stone dictated, I believe, the carpenter-like style of much of the Hindu-Saracenic architecture.

Pierced stone screens, called jalis, are freely used. They let in the air and keep out the sun. Their only objection is that they are not proof against dust storms nor against the incoming of the innumerable birds which soil the Indian buildings.

The labour employed has been entirely Indian, with Indian master craftsmen or mistri and contractors under the distinguished direction of Sir Hugh Keeling, the chief engineer, and the supervision of the engineers and inspectors of the Indian Engineering Department, and a few British foremen, who were the salt of the workmanship. A link between the work at Pretoria and Delhi was the work of Mr. Cairns, who acted as a chief foreman mason at Pretoria and as executive engineer in control of the immense masonry workshops at Delhi. The Indian mason and joiner and other craftsmen as the work proceeded added a greater precision to their inherited skill and industry. Attempts were made without much assistance from the Government, owing no doubt to financial exigencies, to encourage the arts and crafts of India. Much more might have been done to embody in the building some expression of the history, symbolism, and ideals of India through the medium of those handicrafts in which the Indians once had such skill. The skill exists but has languished for want of such cultured patronage and continuous market as might have been supplied by the building of New Delhi.



THE NEW DELHI: PAVILIONS

The flat space lying between the two blocks of the Secretariats is laid out as a garden court with fountains, pools, and low trees, with as much of grass lawn—level and a little sunk for irrigation—as is possible to cool the air and refresh the eye against the radiation of heat and light from the walls. The colour of the stone, red on the lower storey, helps to reduce the glare, the worst of enemies to the human eye and brain.

It may be perhaps unnecessary to discuss with my brother architects the higher political and national justification for what has been attempted of great architecture in these Government buildings ; the distinction of the site, higher than the material necessity demanded, 150 feet in the case of Pretoria, the 30 feet of great platform at Delhi, and the little more instead of the little less of capital expenditure on the measure which may have been achieved of dignity and permanence of architectural expression. " They dreamt not of a perishable home who thus could build."

There must be few in South Africa who would not now acknowledge this justification and, indeed, the great gain to the pleasure and efficiency of the workers in the pure air and amid the beautiful surroundings and inspiring views of the Union Buildings.

Hostile critics of New Delhi will still be active until the whole administration is comfortably settled in, and the gardens and trees have grown and the fountains running. But I have already heard it said that the occupants of the new buildings are unconsciously rising to the dignity which architecture has given to their habitation. The benefits of site and altitude are not so great as in Pretoria. Delhi is as essentially a city of the Plains as Pretoria is a city of the hills. The great platform is a tradition of the East, as in the Forts of Delhi, Agra, and Lahore, and in Persepolis, Babylon, and the ruined mound sites of Mesopotamia. As of old, the raised site was the embodiment of the exclusiveness and power of the autocratic ruler, so in Delhi it may give a sense of dignity and privilege to the instrument of administration of a more liberal Government.

Perrot and Chipiez in their History of Art in Persia say that the object of Darius in erecting his stupendous platform was the same as that of the constructors of the great mounds in the plains of Chaldea and Assyria. " It was to lift up a privileged royal enclosure in enjoyment of view and air above the city below."

I cannot let this opportunity go without saying a word of thanks to my large staff of devoted young architects who have borne the burden of many of the fourteen years of continuous and arduous labour on my work for Delhi. First and foremost of these is Mr. Scott, who has been my mainstay here throughout the work ; then Mr. Walgate, now in South Africa ; Mr. Hoogterp who is now in Kenya ; and also my three devoted representatives at Delhi, Mr. George, Mr. Medd and Mr. Wilson.

## Part III—Government Buildings in Rhodesia and Kenya

Following on these descriptions, the Government buildings contemplated by two other Colonies in Africa may be of interest to you.

In Rhodesia there is a proposal to build the Government Offices on a flat site in the central Place of Salisbury, there being no hill site available. It is intended to build the Law Courts and the Legislative Assembly within internal courts of the Government Offices, so that they can be built more cheaply in the early days of the Colony when its growth cannot be foreseen.

The site of Nairobi, the capital of Kenya, was chosen in the early days for railway considerations on flat ground just below the cooler and healthier ridge which is the beginning of the plateau of the Highlands. So at Nairobi it is proposed to follow the example of Pretoria and to build some day the new Government Offices on a high point of the ridge, in conformity with and about half a mile away from Government House, which has been built on the higher ground. It is probable that some day there will be a separate building for the Legislative Chamber on the plateau. It was found to be inconvenient to move the Law Courts from the old town.

---

*Discussion overleaf.*

# Discussion

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR,

Mr. H. V. LANCHESTER [*F.*], in proposing the vote of thanks, said: I have never been in South Africa, so I cannot say much about the building in Pretoria. But it strikes me as a building which has seized, in a very remarkable way, the site available, and has developed that site in an inspired manner. I should like to have seen it, and I think the feeling of many of us to-night is that we envy Sir Herbert Baker the particularly fine opportunities he has had for placing his buildings. Still, that envy should be tempered by a feeling that few of us could have approached him in the way in which he has mastered his problems. I do feel that both these works are of striking dramatic interest, and that the architecture of the world is very much enriched by the way he has taken hold of his great opportunities.

I saw the Delhi site before the buildings were started—before, in fact, they were planned—and it was not easy, then, to see the possibilities which the site offered. I did not visualise what might be done with that great plateau, as it was not yet a plateau but simply spurs running out from a broken rocky ridge, a very rocky looking ridge, and one hill rising by itself, with a tiny temple looking, in comparison, not much bigger than a taxicab, standing on the top of it. When Sir Herbert Baker and Sir Edwin Lutyens came to work on that site they seized the idea of cutting 70 feet off this hill, spreading it out, and connecting it with the spurs which came near it from the ridge at the back, making it all into one plateau, on which the buildings stand. You saw the plan, including Government House—it used to be called the Viceregal Lodge—and behind that is a sort of flat rather vague amphitheatre, not as clearly defined as at Pretoria. The amphitheatre is being occupied by subsidiary buildings, and the more private gardens of the Government House.

The difference in the two sites, of course, has brought about a difference in the arrangement of the buildings; but I think you will admit that the arrangement, in each case, is one which makes an appeal by force of contrast to the surroundings and by its suitability to the ultimate formation of the site.

I am particularly interested in the way Sir Herbert has worked out the structural treatment of the buildings at Delhi, because it has never occurred to me to adopt that type of design, though I am not really speaking of design, as we all design in our own way with regard to the æsthetic qualities. But I have always been a traditionalist and have kept to the verandah guarding the walls. I have lived in India during a seasons, and I found that where the heat was comin in was where the wall was not shaded from the sun. agree that when you have thick walls it takes the sun long time to penetrate them, and when you have onc cooled down a very thick wall it may take quite long time before it gets hot; you may be kept eithe very hot or very cold. I noticed a change in Si Herbert's voice when he spoke of this, as if he wer taking the matter on trust. Where he has abandoned th verandah, I wonder whether it has answered the anti cipations associated with that particular type of desig

I have not had much opportunity in India of design ing in stone. Where I have been working, any ston used had to come several hundreds of miles, and i very few of the cases I have been connected with hav we had the money to spend on stone, and so we hav had to work in brick. We have had to have bric treatment, external plaster treatment and sometime a little stone. It has been very interesting to se how skilful the work in brick can be; we have buil of it vaults and barrel vaults, and domes, sometime of brick alone, sometimes brick reinforced with smal rods. I was interested to see that Sir Herbert ha used a great deal of dome work in the Delhi buildings because the dome is the natural method by which th Indian covers a void, and anyone who builds in Indi should use the dome to the maximum possible extent and so order his designs that opportunities are give for the dome, rather than adopt the ordinary traditiona way of covering with flat ceilings or, as they are called jack arches.

In the paper there were one or two references t inscriptions. I had a very amusing experience of in scriptions. In the United Provinces the Governmen is a mixed one, and I prepared, to go round the Counci Chamber, some very pretty Sanscrit mottoes, an Sanscrit is very decorative. Just as I was having these put in hand, I heard that the Governor, who i a scholar, would like to see them. He looked them over and said they were very good, but they would not do because they were all Hindoo, and a large proportion o the people were Moslem. So I have had to alternat these; they are in four languages and two scripts, an having them put up in this way they do not look so wel as in the way I had intended. But, for political reasons they could not have them all in Sanscrit, and I had t give way.

Sir HUGH KEELING, C.S.I. (late Chief Engineer for New Delhi): It gives me great pleasure to take this opportunity of saying what a very pleasant memory my 13 years' association with Sir Herbert Baker has been to me over this great work of building the New Delhi. You will have gathered from what Sir Herbert said that we had a little difficulty about money. I occupied there a rather peculiar position; not only was I responsible for carrying out the works, the building of them and the engineering side as well, but I was also the clients' mouthpiece to a great extent, and on many occasions I had to say to Sir Herbert Baker, "I am afraid there is no money," when I would have given all I possessed to have allowed him to carry out what he wanted to do.

I do not propose to inflict upon you my own personal views on architecture and on the buildings at Pretoria and New Delhi, but I should like to give you a popular illustration of the immense size of the work at Delhi. You may recall the first picture which Sir Herbert threw on the screen, which showed the back of Government House, and a large dark patch, which was its garden, and the two blocks of Secretariat, with the Viceroy's Court intervening. East of the Secretariat was a Great Place, and the picture terminated with two buildings, shown on the right and left sides. One of these was the Record Room, and the other, not yet started, the Ethnological Museum. That brings you half-way down the central vista. And further from those central buildings, moving eastward, you come to the War Memorial Arch, designed by Sir Edwin Lutyens. If you place the east line of Government House on the front face of Buckingham Palace in London, and imagine the Strand, through Admiralty Arch straightened out, you would reach the War Memorial Arch shortly after you passed Chancery Lane. That will convey to you some idea of the scale of the central buildings on which Sir Herbert Baker and Sir Edwin Lutyens have been engaged.

As regards the scale of the whole project, the actual lay-out of the first portion of the picture which you have seen is 9½ times the size of Hyde Park. And there are many buildings, residential, etc., in addition. The total number of residential quarters, designed by architects on my own staff, is upwards of 4,000, and there were also a number of other public offices and public buildings. We had at one time, to carry out this work, an army of labourers totalling 29,000, and when I left the work, two years ago, there were still 15,000, which was considered as a much reduced force, to finish the work. The total length of railway on site, conveying bricks—made two miles away—to the buildings, was 70 miles of 30 inch gauge, with a carrying capacity of 2,000 to 3,000 tons a day. For 13 years that line was running, and I do not recollect a day when the rolling stock was quite idle. That gives you an idea of the immense mass of material of all kinds that had to be shifted from one place to another in order to accomplish the work, a portion of which you have seen depicted on the screen to-night.

The stone which was used in building the Secretariats and Government House came from the hills at Agra. There is no doubt that it will last.

Sir LIONEL JACOB, K.C.S.I.: I recently received a letter from India in which the new capital was referred to as "a verandahless Delhi," and that was not meant to be praise. It is a little sad that there should be any adverse comment of that kind, for never before in the whole history of British occupation in India had there been a building scheme of the magnitude and cost of new Delhi. It was the latest thing; the architecture was in the hands of architects, and not, as in the past, an engineering affair; and at the new Delhi, if anywhere, it would have been thought that the buildings would have been something almost beyond criticism. The British architect, unless he happens to have had a fairly lengthy experience of the plains of India, is apt to overlook the climatic and other conditions of the country. In England he has not been accustomed to think in terms of verandahs, but in India people have the verandah habit. It is not merely a matter of protection from heat; the verandah is the living-room of the house, where a very large share of the life of the occupants is conducted. It is there that the *darzi* (native tailor) sits all day long, and the *mem-sahib* has her watchful eye eternally on him. The verandah is always occupied, there are the domestic servants, official servants, visitors of all kinds awaiting their turn to be interviewed; if there are children the children will be playing there; there the itinerant pedlars display their wares, and there the household dogs watch from a coign of vantage for trespassers and squirrels. In front is the tennis lawn, and in the verandah there will be tea for the players, and refreshments more potent than tea, and there will be gatherings of friends and guests for social intercourse. At the first burst of the monsoon, the verandah comes into special prominence. The previous weather for some little time has been intolerable, the closed house has been as an oven, it has not been too hot to drink, but too hot to eat; not too hot to lie down but too hot to sleep; and then in the distance is heard the roar of heaven's artillery, the wind brings clouds of grit, big drops of rain smack into the dust like rifle bullets, and then the deluge. It becomes a delight to throw open the doors to admit the cooler air; to sit or stand in the verandah to greet the downpour, drinking in great gulps of vitality, and watching the grass grow to the tunes of the glad songs of the frogs. It is a moment of which none of us in India would like to be deprived. The verandah,

whether to Indians or the British in India, is always part and parcel of our daily lives. The title of Colonel Bowlong's charming book, *Told in the Verandah*, shows where all the best tales are told—where, indeed, would they be told if not there ? And the ladies in the audience may also be interested to know that, besides tall stories, there are other things told in verandahs. Nearly all the proposals of marriage are made there ; there are more proposals made in verandahs, in the gloaming, in the dark, in the sitting-out time between dances, than in all the other circumstances of life put together ; in fact it might be true to say, " no verandahs, no wedding bells."

These remarks apply more to residences than to offices, but even in the case of offices, verandahs have uses which no form of verandahless construction can replace. As far as the question of heat is concerned, it is to be admitted that hollow walls with sealed cavities can be designed to exclude heat as effectively as verandahs, but louvred windows will not afford so cool a room as windows screened from a greater distance, and experience has shown that shutters exclude light but not heat. Regarding the point of radiation, if verandahs are provided with top ventilation they induce circulation of air, and the protected walls thus give off the heat they have absorbed almost as readily as walls unprotected by verandahs. Of course, if new Delhi is to be occupied by the Government of India for only about three-and-a-half months of the cold weather, the question of heat is of no material consequence ; but a time may be coming when the stay at Delhi will be prolonged, and then the present complaints of a verandahless Delhi will be greatly intensified. The toilers in the plains have always had unpleasant things to say of the officials who migrate to the hills. As long ago as 1851 Lord Dalhousie was sore at the attacks of the Indian press on his enjoyment of " cool leisure " in the mountains. Lord Dalhousie was one of the most unsparing of hard workers, and never enjoyed any leisure at all, whether in hills or plains, but he did not escape censure. And when a Lieut.-Governor, during his stay at his summer resort, fell over the *khud* and injured himself, the Indian papers broke out into a pæan of rejoicing. It served him right, if he had remained at his post in the plains he would not have fallen over a precipice. It is quite conceivable that in the future the Government may remain at the winter headquarters for a much longer time than has obtained in the past.

But whether that ever comes to pass or not, I trust that the distinguished architects of this great Institute, whenever they may be designing buildings for India, will remember what I have said about the verandah and all that it means to the dwellers in the plains of a tropical country. I hope that I shall not be thought irreverent if I paraphrase a sentence of Scripture ; you will remember that in a sentence of one of the most beautiful chapters of our Bible, St. Paul, in his Epistle to the Corinthians, laid stress on three things : faith, hope, and charity, and said that the greatest of these was charity. So, architecturally speaking, there are three things for architects in India to remember : beauty, utility, and the verandah, and the greatest of these is the verandah.

Mr. J. D. HOSSACK [*A.*] : I had the pleasure of working in the small office on the site of these buildings at Meintjes Kop, for a few months, whilst with the Public Works Department about the year 1911. I went to the P.W.D. at this time in order to learn, during the time the Union Government were engaged on extensive building works. Sir Herbert will probably recall the office. Sir Herbert has omitted to tell you one important thing—namely, the rugged nature of the site as it previously was. I remember it well : it was practically all rocks and long grass, and I wondered at the time—I was about 18 at the time—how anybody could have the vision to erect a big building there. I recall certain senior architects in our office once said to me, " It is a good thing we have a great man on this job—otherwise it might have been bungled and the buildings placed right in the middle of the Town." Pretoria comprises a large number of quite big buildings, but I do not think that if these new buildings had been placed in the town, which is in a hollow, they would have been so fine as they are on their present site.

Sir JAMES ROSE INNES : I know nothing of Delhi, but I know a good deal of Pretoria, and I know this building, and it has been one of my privileges to occupy officially one of the offices in it. Nothing in the photographs which have been shown gives you a true impression of how beautiful that building now looks, with its dignity of line, its great extent, and the site on which it is placed, as well as the way in which the surroundings, the terraces and the gardens have been brought to a state of perfection. It is beautiful, and we in South Africa owe a great debt to Sir Herbert, not only for what he has done in regard to those buildings, but for what he has done for architecture throughout South Africa. He has left the stamp of his genius on a continent. I remember the time when architecture was in a very bad way in South Africa. There were some beautiful old forecourt Dutch buildings, but simple ; it was a day of small things. The country was not rich, and it did not attract great architects, and there was growing up a style of architecture which, if it had not been stopped, would have been a disgrace to South Africa—cast-iron rigid structures. Sir Herbert Baker not only built some beautiful buildings, but he raised the level of architecture in the whole country, and the architecture we now have in South Africa is following on the lines which he laid down.

The PRESIDENT then put the vote of thanks, which was carried by acclamation.

Sir HERBERT BAKER (in reply): I am stimulated to say a word about the "verandah habit." I was careful to say that the absence of continuous verandahs was based on the theory that it was at first proposed that the buildings would be used only in the cool weather. It is very interesting to hear what attractive things take place on verandahs, but it happens that these buildings were meant for work, and the only people there who are allowed to have verandahs are those who can be trusted to work, and that is the Ministers. The vast majority of buildings in India are of one storey, and in them the people do not do much work, and during the cold weather they sit in the sun; they cannot do that in the three-storey buildings. If there is a verandah you see twenty people sitting on it, and in some cases that endangers its existence.

I was very interested to hear what Mr. Lanchester said about domes. We have used the dome construction wherever it was possible, and many of our domes have been built without centring. We did not build any very large domes without centres. I think the reason why the dome in Roman buildings prevailed in the Eastern Roman Empire and did not in the Western is that it was easier to build a dome without a centre in dry weather than it was in wet weather—a rather important fact.

# Architecture Simplified*

BY MARTIN S. BRIGGS [*F.*]

Learned architects are sometimes inclined to disparage attempts to cover the whole field of architectural history and theory in a single slender volume, forgetting how much they owe to the way in which their art is presented to the Great Unwashed. Some of them might be shocked to learn how strong a hold the precepts of the Gothic Revival still have over the general public; and in provincial bookshops and libraries one often finds that Parker's *Glossary* (admirable as that little book is within its limits), is still the only guide to lay opinion. In many country backwaters there is still an idea that the only architecture worth attention is that of the Middle Ages, and that modern buildings and movements are things that no decent person mentions in respectable company. Even more recent manuals have often contented themselves with some description of the ancient monuments of Egypt, Greece and Rome—paying special attention to the grid rules of the Orders; a fuller treatment of mediæval work; and a rather shamefaced gallop through the Renaissance; hurriedly ending the story with a confused and not very convincing reference to the motley revivals of the early nineteenth century. Can we wonder that the modern architect is often misunderstood and unappreciated? His women clients are only too ready to lecture him about the scullery sink and "dust-proof" dressers, but they are seldom disposed to encourage him in producing an otherwise modern house, for they still hanker after the sham half-timber and the ivy-clad absurdities of an altogether imaginary mediævalism.

It is, therefore, with real pleasure that one finds a modern practising architect entering into the enemy's country, and writing a book that presents architecture as architects themselves regard it to-day. Mr. Russell's frontispiece is significant, illustrating the famous concrete wireless station at Kootwyk in Holland. And though he treats the remoter periods of history adequately, he reaches the beginning of the Renaissance half-way through his book, spares seven pages to explain the unmentionable word "Baroque," and keeps sixty pages in hand for the work of the last century. That is a considerable achievement for a small volume.

Moreover, his style of writing, though it is calculated to shock the pedant here and there, is refreshing in its easy idiom. For example, he tells us (p. 3) that "a certain tendency to westward migration" has recently become noticeable among old English buildings, that the monotony of life in Egypt was disturbed only "when Moses and Aaron upset the natural order of things by producing various excitements which were not in the calendar" (p. 9); and compares the terrible complexity of Greek optical refinements to "the Mikado's nightmare billiards" (p. 31). On p. 114 he describes late Gothic foliage as "mere shapeless cabbagery," and on p. 210 states that the ancient styles of South America have "died without issue." For these gems of expression he will be forgiven sundry lapses into colloquialism, at any rate by all but purists.

In quite a number of passages he throws vivid light on hackneyed topics. Thus his descriptions of life and building in Egypt and Mesopotamia picture contemporary conditions in a telling way. There is an excellent passage comparing Greece and Rome (p. 39): "Greece was the clear mountain spring, but Rome served as the irrigation system distributing its waters far and wide; and if they lost something of their crystal purity in the process and acquired a slight taste of the pipes, yet the work of distribution was none the less valuable and essential." His summary of the Dark Ages is admirable and unusual, his remarks on Saxon architecture sound, and he brings out the miraculous fecundity of the Norman period. A description of cippollino marble as having "the colour of the sea before dawn" will satisfy many a jaded reader, and his defence of the genius of English Gothic, as against French, is both welcome and patriotic.

---

* *Architecture*. By A. L. N. Russell, A.R.I.B.A. (The Simple Guide Series. London: Chatto and Windus, 1927.) Pp. vi, 266. Illustrated. 7s. 6d. net.

In the later chapters he rightly refers to the importance of William Morris and Norman Shaw in diverting the extreme aspects of the Gothic Revival into more rational channels, pays a deserved tribute to Barry—a Gothicist only by circumstances, for the Houses of Parliament—and surprises us by stating, rather rashly, that the earliest building in North America was Gothic. In his concluding remarks he slashes at the miles of mechanical Greek and Roman ornament that are applied to modern buildings to collect soot, and, greatly daring, leads us along the exciting paths of modern Dutch architecture till we see at the end the startling Potsdam extravagances of Erik Mendelssohn, compared favourably, on the whole, with the half-hearted modernism of Selfridge's store. Adelaide House gets a good mark, and so does Bush House " which will probably never be completed " !

There are, however, several points in the book that will not be accepted by every informed reader. It is a question whether the gallant attempt to explain mediæval vaulting systems is altogether clear to the lay mind. The word " triforium " is used on p. 103 without any indication of its meaning. Mr. Russell's theory on pp. 109–111 that the pointed arch replaced the round arch because th Cistercian Order superseded the Benedictine is neithe clear nor convincing. It is a matter of taste rather tha of fact that Gothic architecture in England had " a sligh failing in inspiration after about 1300," and that Perpen dicular work is generally " dull and mechanical, ofte coarse and heavy, often weak and ineffective, an often definitely ugly." Who can be sure that Vitruviu was " a thoroughly bad architect " ? His famous treatise by the way, is not fairly described here as being " in te volumes " ; it would be more accurate to say that it ha ten sections. It is a risky statement that Wren's natural istic detail " seems vulgar as compared with what wen before it or what came after it."

Neither Fig. 22 nor the accompanying text give a fai idea of the charm of much Tudor, Elizabethan an Jacobean work in England. The influence of Baroqu upon Wren, particularly as regards his City churche with their fantastic spires, should have received mentio in Chapter XIV.

Well produced and cheap as it is, this book should d good service to the cause of architecture.

# Correspondence

## HUMPHREY REPTON.

*Walmersley Road, Bury.*
*2 December* 1927.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—I read with great interest and pleasure the article on Humphrey Repton by Mr. H. C. Hughes, M.A., in your November issue. But on page 42 I was startled to read " Born at Bury " (etc.). I am sure the interesting old town of Bury St. Edmunds is meant, and not the equally ancient and interesting County Borough from which I write. But surely the JOURNAL (which " penetrates " far beyond Suffolk and Cambridge) should say so. Give Bury St. Edmunds its due.—Yours faithfully,

J. D. MOULD [*F.*]

[The writer of the article very much regrets his error. As an East Anglian provincial he is accustomed to shorten his words and think of Bury St. Edmunds as Bury for short, but in future he will be most careful to give Bury and Bury St. Edmunds each its due.]

## DEATH WATCH BEETLE.

*4 Mosley Street, Newcastle-upon-Tyne.*
*23 November* 1927.

*To the Editor,* JOURNAL R.I.B.A.,—

DEAR SIR,—I was interested to read Mr. Flockton's letter with regard to the ravages of the death watch beetle at Sheffield Cathedral.

I have just recently had a similar experience at Tanfield Church in Durham County.

Tanfield Church has a panelled ceiling of pitch pine, the rough timbers above being of fir. The seating and panelling in the nave are also of pitch pine, but the pulpit is o oak.

The beetle has attacked the rough timbers in the nav roof, where an immense amount of damage has bee done, but the pitch pine ceiling which is attached to these timbers shows no trace of the beetle ; the panelling and seating in the nave are also quite free from the beetle's depredations, whereas the oak pulpit, of much more recent date, has in places been very badly eaten away.—Yours faithfully,

G. E. CHARLEWOOD [*A.*].

## FUNGUS GROWTH ON LINOLEUM.

The following letter has been received from a firm of linoleum manufacturers :—

*To the Editor,* JOURNAL R.I.B.A.

SIR,—With reference to Mr. A. E. Munby's letter which appears in your issue of 12 November 1927, I have, for some time, been investigating and studying the growth of Merulius and other fungi under linoleum and other impervious coverings, and in my work have had very able assistance from the Mycological Department of the Forest Products Research Laboratory.

While there is still a great deal of work to be done, one thing I can confidently say—there is nothing in the ingredients or manufacture of linoleum which will tend to develop or foster the growth of fungi. In other words, the fungus does not proceed from the linoleum but is the outcome of external conditions.

As suggested by Mr. Munby, I am communicating with the Honorary Secretary of the Science Committee.

## TORONTO UNIVERSITY.

### Centenary Celebrations, October 1927.

The following address was handed in by the R.I.B.A. representative (Mr. L. Sylvester Sullivan [*F.*]) at the opening ceremony in the University arena, when delegates from all over the world were welcomed by the Chancellor of the University and Senate. The celebrations were most successful and included the conferring of honorary degrees, the inauguration of a carillon in the Tower of Memory attached to the Faculty Union Buildings, a banquet, and other functions lasting for several days.

### The Address.

"In sending greetings to the University of Toronto on the occasion of the University Centenary, the Royal Institute expresses its lively interest in the work that is being done in the Dominions in Architecture and the other Arts, and is deeply impressed by the great advance that has been made in recent years.

"The ambition of the Royal Institute of British Architects is to draw closer the bonds which unite the Schools of Architecture throughout the Empire, and any suggestion for drawing still closer will always be welcomed.

"The policy of the Royal Institute and its Board of Architectural Education in regard to Architectural Education in the Dominions is one of decentralisation, and in so doing it feels that it can best foster the art of Architecture throughout the Empire.

"The Royal Institute concludes by congratulating the University on the attainment of its Centenary and offers its sincerest good wishes for the success of the University now and in the future."

## WESTMINSTER ABBEY.

The following letter from the Dean of Westminster referring to his speech at the R.I.B.A. on the occasion of the President's Inaugural Address (see p. 8) was published in *The Times* on 16 November.

*To the Editor of "The Times."*

Sir,—From many letters and Press cuttings that have reached me it appears that some words of mine, spoken at the annual meeting of the Royal Institute of British Architects, have attracted more notice than they deserved. I should not desire to draw further attention to them but for the fact that they have been wrested from their context, and have consequently given the impression that I have said something which I did not say; and, inasmuch as the subject on which I was speaking was the Abbey, I feel that it is important that what I said should not be thus misunderstood.

I was speaking of a concrete proposal that had been made—that there should be a competition; a public exhibition of plans for the extension of the Abbey; and a "referendum" to the public and votes taken. Such a proposal could hardly be taken seriously, and the words used were that I, for one, "should not be prepared to take the slightest notice of a verdict arrived at in that way." The problem is far too serious. But I have been misrepresented as having said that in the question of what was to be done at the Abbey public opinion need not be regarded and did not matter! and even that has been freely enlarged upon.

It is obvious that at every stage in such a problem public opinion must be consulted, and we made this quite clear by submitting the question to the Cathedrals Commission and by asking the assistance of such authorities as the Archbishop of Canterbury, the Prime Minister, Lord Balfour, Mr. Ramsay MacDonald, Mr. Amery, Lord Crawford, and others. No one who has read the Report of the Sub-Commission can entertain any doubt as to the weight that must, in our judgment, be given to public opinion. And no one realises more fully than the present authorities of the Abbey that we are merely the trustees for the time being of a national—nay, an Imperial—possession. But "public opinion" is one thing and the verdict of a popular referendum is quite another.—I am yours faithfully,

W. Foxley Norris,
Dean of Westminster.

## THE BEAUTY OF THE LAKE DISTRICT.

The following letter from Mr. E. Guy Dauber, A.R.A., was published in *The Times* of 11 November.

*To the Editor of "The Times."*

Sir,—May I again call attention to a matter that greatly affects the Lake District and urge that steps should be taken to prevent the destruction of its beauty by the use of unsuitable building materials, especially in the roofs of new houses?

The position would be absurd were it not so deplorable; for while Kent, Surrey, and Sussex, where the land is warm in colour, are suffering from an influx of blue and grey slate from the North, Westmorland and Cumberland have now to put up with the advent of glaring red tiles from the South—materials in both cases entirely at variance with the traditional character of the buildings of those counties. In the neighbourhood of Kendal, Windermere, and Keswick such roof coverings, hitherto unknown, are now becoming more and more common, with disastrous results upon the landscape. The green slate of Cumberland and Westmorland is one of the best roofing materials in existence, harmonising beautifully with the stone walls and the characteristic greyness of the country.

If only the people of these districts would realise the infinite harm that is being done to the beauty of their countryside by injudicious building they would surely try to prevent its continuance. A town-planning scheme is in process of being carried through, and, in amalgamation with the adjoining local authorities, the district will be covered by a regional plan. At present these authorities have no control over the design, however bad, or the materials, however unsuitable, of any new buildings, but under the Town Planning Acts they can adopt a model clause prepared by the Ministry of Health giving them this power, and can in effect make this operative from the time of taking up the scheme. If the local authorities in the Lake District coming under this regional plan will agree to adopt the clause preventing the erection of buildings out of harmony with their surroundings, the moral

effect would be great, and would do much to check what is nothing short of a disaster.

But all this means much time, because the process of getting the various councils and authorities to adopt the clause must of necessity be slow, and in the meantime the mischief goes on rapidly. After all the Lake District depends upon its natural attractions, and is rightly considered one of the most beautiful parts of England. Looking at it from a purely commercial point of view, it surely is not good policy to try to attract tourists and advertise its charms if at the same time its inhabitants sit still and allow them to be destroyed before their eyes.—I am, yours faithfully,

E. GUY DAWBER, A.R.A.,
Vice-President of the Council for the Preservation of Rural England.

# Allied Societies

## LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

PRESIDENT'S ADDRESS, DELIVERED 9 NOVEMBER 1927.

The President, Colonel Albert E. Kirk, O.B.E., in the course of his annual address, said :

I wish to thank all the officers and council of the Society for the work they have done during the past year. I wish more especially to thank our Honorary Secretary, Mr. Butler Wilson, whose enthusiasm is as great as ever, for the extraordinary amount of work he has got through. The work of an Honorary Secretary of an Allied Society grows, and the members have no idea of the amount of time he has to give to the work.

With regard to membership, we are in a flourishing condition ; the society never had more members, but, as I pointed out last year, it is the duty of architectural practitioners in our area who are members of the R.I.B.A. to join the Allied Society and take an active interest in the politics of their profession.

I have felt for a long time that with such large towns in our area as, for instance, Bradford, Huddersfield, Halifax, etc., the time has come to form in these towns a branch of the Society where they can meet and discuss local matters. This has been done in one or two Allied Societies, I am told, with good effect. If members of the Society residing in these towns feel interested in the idea, I am sure the council would be pleased to discuss it with them.

The School of Architecture is in a flourishing condition under the able guidance of Mr. Addison and his staff. During the year two students have been elected as Associates of the R.I.B.A. after completing the five years' course. Two students have obtained the Diploma in Architecture, and three have obtained the Certificate in Architecture which carries exemption from the Intermediate Examination R.I.B.A. Other three students have passed the external Examination for the Studentship R.I.B.A.

Mr. Chippindale, who, on completing his course and obtaining the Diploma of the School, went to America for further architectural experience, has returned after completing a year's tour, and has joined the staff of the Architectural School.

The most interesting architectural event of the year was the competition for the Leeds University. You will remember that no Leeds architects were asked to compete until your Society brought pressure to bear on the University, after which two firms were nominated. I wish to congratulate Mr. Procter and Mr. Addison on being placed second, an honourable position in one of the most important comp titions of the year. May I offer to Mr. Alban Jones and M J. E. Stocks my congratulations on the most admirable sche submitted by them? This fully justifies the request made to t University for architects practising in Leeds to be asked prepare designs. Messrs. Lanchester, Lucas and Lod who were placed first, submitted undoubtedly the finest layou their conception of a modern University when complet will be unrivalled in this country, and as a group of buildin will rank first class anywhere.

Mr. Guy Dawber last year in his presidential address rais the question of the violation of rural England that is taki place on all sides ; I may say that we architects are standi by watching this fearful devastation, unable to check it. T culmination of his efforts has been the formation of the Coun for the "Preservation of Rural England." A large numb of constituted bodies are on the executive. The success of t work which the C.P.R.E. has undertaken will be dependent a great extent on the co-operation which it receives from bod like the Allied Society of the R.I.B.A. Our Society h been asked to advise as to the details of the working of t scheme, and three members of the council, along with myse have been appointed.

Most of the Societies which have grown up in the last ye or two for the purpose of protecting the threatened ameniti of the countryside are endeavouring to check the erecti of ugly houses—these same houses whose erection the Gover ment is encouraging. Whereas seven years ago the Minist of Health, or, at any rate, its temporary staff, scrutinised layou plans, and elevations, suggesting and sometimes insisti upon amendments, to-day the Ministry of Health, or, at a rate, its permanent staff, is concerned merely with numbe There must be more houses ; there must be a million hous by the end of September before Parliament reassembl no matter that they be ever so ugly, a veritable outrage behold ; no matter that they spread here, there and ever where, singly or sprawling formlessly along England's shore no matter that they impudently spawn adjacent to Englan most venerable monuments or spring up promiscuously in t midst of her loveliest landscapes ; no matter that they a built of blocks and slabs of any material that can be compress into temporary adhesion—for the aim of those in authority to obtain quantity, not quality.

I do not think that it is generally known that in the Housi (Rural Works) Act, 1926, financial assistance is available bo for the converting into dwellings of buildings not previous used for that purpose, and for the improvement of existi dwelling accommodation. Amongst the applications which w be made for financial assistance, perhaps the largest proporti will be concerned in making habitable dilapidated hous which are situated in areas of no particular interest, as, f instance, in completely spoiled manufacturing areas, or amo groups of buildings that have no architectural charact whatever and which in themselves are of a most commonpla description. However, a large proportion of cases in connecti with which assistance will be sought may be old cottages a farm buildings of pronounced architectural character a traditional value which it is of the greatest importance retain. It is in the reconstruction of such buildings that t assistance of a well-qualified architect is of the utmost i portance. It may be that there will be cases where su architectural assistance will not be easily available, and whe the work may necessarily be carried out without professio assistance. In such cases timely advice and reference well-established principles will be of great value to tho responsible. In order to provide help and assistance, t C.P.R.E. has thought well to lay down general rules for guidan and I think the Press could greatly assist the working of t Act if they made known to the general public the advanta to property owners in this country.

# The late Mr. William Woodward [*F.*]

BY MAURICE B. ADAMS [*F.*]

No valedictory address nor funeral oration is needed here. William Woodward filled his place above all else as a congenial companion. My acquaintance with him dates from the long ago, soon after his election as Associate in 1879, and at the Editor's request I willingly respond by contributing this obituary notice about our veteran friend, whose death on 17 November leaves a gap in the ranks of the Institute. The majority will miss his personality for many a day. Very few remain qualified to take up the actuarial work which William Woodward so efficiently persisted in doing year after year at our annual meetings with analytic fairness and critical incisiveness, enjoying his scarifications of the Council's Report and statement of accounts. The thoroughness of these expositions entailed much time to prepare, but the task was enhanced by his jovial interludes, much appreciated by those who entered into the spirit of so useful a bit of business.

The generous actions of our now departed friend were prompted by his good fellowship, without ostentation or ulterior aims. Last winter I remember his telling me of the joy he felt when a tea at Christmas had been arranged for a number of old married couples at Hampstead Parochial Hall at his expense, parcels of tea and groceries being handed by him to each guest at parting. Many a fellow architect has good reason to think of him kindly for a helping hand.

Fortunate in having been almost at the outset of his career associated with my valued friend Arthur Cates (1828-1901), well known as the architect to the Office of H.M. Woods, Woodward was well assured of success by the enduring influence of his master, thus connected with Crown property in the West End. I have no list of Woodward's executed works, chief among them being the Piccadilly Hotel, part of Norman Shaw's magnificent scheme for the rebuilding of the Quadrant. The Criterion extension at the top of Waterloo Place, the elevation of which was designed by Sir Reginald Blomfield, was recently supervised by Messrs. W. Woodward and Sons, who, in conjunction with Messrs. Ernest Newton and Sons, erected the County Fire Office, now approaching completion, as the climax adjacent to Glasshouse Street of the Piccadilly Circus improvement scheme project architected by Sir Reginald Blomfield. Woodward remodelled, some years ago, the internal reception rooms of the Metropole Hotel at Brighton, originally designed by Alfred Waterhouse, R.A., and did similar hotel extensions at Folkestone, if I remember rightly. Messrs. Maple's premises in Osnaburgh Street; the rebuilding on the Egyptian Hall site, Piccadilly; the Gothic mannered conspicuous block overlooking Trafalgar Square for the International Sleeping Car Company and St. Saviour's Church, St. Albans. Rumpelmayer's place in St. James Street he built. I knew little, however, about his professional work, and never was associated with him in any business transactions; neither did I join him in any excursions. We agreed to differ on many things, and seldom if ever discussed art matters in which I was personally most interested, but we corresponded about books frequently.

Woodward enjoyed a great reputation from his technical acquaintance with building work, so was famous in adjusting disputes and arbitration work. He held a high place in the Surveyors' Institute, and on professional practice was considered an authority. He held office as Surveyor to the Honourable Artillery Company and also formerly was Architect to the Metropolitan Gardens Association. Latterly he made continued excursions about England to inspect personally renovation work in progress, and he held strong views about the proper preservation of ancient buildings. He objected to the use of iron in repairing mediæval roofs, and protested against the reinforcement of historic masonry as represented, for instance, by the Office of Works big scheme at Tintern Abbey, or in carpentry like that of the world-famed roof of Westminster Hall; also such as happened later to the Hall roof of the Middle Temple. Woodward, with no small assurance, maintained that much of the expense incurred at St. Paul's Cathedral was needless, thus backing his own judgment against that of the experts in charge of Wren's masterpiece.

He let no opportunity pass where he might further the preservation of open spaces in the Metropolis and elsewhere, but he was scarcely consistent perhaps when he put forward a design for a national Valhalla or chapel blocking up the view of Westminster Abbey by occupying the site in Old Palace Yard and dwarfing the Henry VII Chapel.

For many years William Woodward resided in an interesting old brick house, 10, Church Row, Hampstead, where he had a fine library and choice collection of varied interest representing old furniture and curios. Quite recently, however, he designed himself a new home nearer the church, No. 14 Church Row. Every drawing he made with his own hand, and he took great delight in supervising its completion, including the layout of the garden. Here he passed away at the age of 81. The Vicar of Hampstead, Rev. H. T. Carnegie, conducted the burial service at the Parish Church nearby on Saturday, 19 November, when the old building was the scene of a great representative gathering. The Westminster singers included a special anthem, which was befitting, seeing that the deceased sang in the parish choir for many years, also because he was a former Mayor of Hampstead. The Institute was represented by Sir Reginald Blomfield, R.A., Messrs. H. P. Burke-Downing, V.P., Arthur Keen, P.V.P., H. V. Ashley, Keith D. Young, D. B. Niven. and Mr. Ian MacAlister, the Secretary, also Mr. Alex. Goddard, Secretary of the Surveyors' Institution, and Mr. W. T. Plume, Editor of *The Builder*, as well as several well-known friends, including Sir John Moore and other "Knights of the Round Table."

# Obituary

F. G. DETMOLD [*A.*].

Mr. Frederick Guy Detmold, whose sudden decease at the early age of 36 cut off a useful and promising career, received his first architectural training at the Architectural Association's School of Architecture 1909–1911. At the commencement of the Great War, Mr. Detmold, having been a member of the Inns of Court O.T.C., joined the Army in August 1914, obtaining his Commission in October 1914. He served in the R.G.A. and afterwards in the R.F.C. until invalided in June 1918.

In January 1919 he proceeded to South Africa, where, in the following September, he joined the Public Works Department of Pretoria, leaving in September 1921 to return to England for four months in order to take his A.R.I.B.A. degree. He ultimately returned to the P.W.D., Pretoria, until April 1925, when he came home, and was at the time of his death in His Majesty's Office of Works.

H. R. PERRY [*A.*].

Mr. Henry Robert Perry was born at Bath and educated privately. He became a student of the R.I.B.A. in 1873 and was elected an Associate in 1876. He then became an assistant on the engineering staff of the Midland Railway at Derby. In 1889 he joined the staff of the architect under the London School Board, and held the appointment of architect in Schools Division, L.C.C., until his retirement in 1920, when he returned to his native city, where he died on 19 September.

HERBERT AMBLER [*L.*].

Mr. Ambler died on 19 September. He was the only son of the late Mr. Thomas Ambler and was eventually taken into partnership. Since the senior Mr. Ambler died in 1920, he had carried on the practice alone. He executed a good deal of work in Leeds and neighbourhood. During the war he served as a valuer under the War Office, as his health prevented his taking a more active part.

---

## TOWN PLANNING.

*Extracts from the Annual Report of the Ministry of Health.*

The section of the Annual Report of the Ministry of Health for 1926–1927 which deals with Town Planning has again been published separately at the price of 6d. in the same way as the corresponding section of last year's Report, and can be obtained from H.M. Stationery Office in London, Edinburgh, Manchester, Cardiff, Belfast, or through any bookseller.

---

## LOUGHBOROUGH COLLEGE, LEICESTERSHIRE, ENGLAND.

### OPEN SCHOLARSHIPS IN ENGINEERING.

THE College Governors invite APPLICATIONS for the AWARD OF FIVE OPEN SCHOLARSHIPS in the FACULTY OF ENGINEERING, each of the value of £75 per annum. The Scholarships are open to British Subjects situate in any part of the Empire, and are tenable at Loughborough College, Leicestershire, England, for the period of the full Diploma Course.

The ENTRANCE EXAMINATION for the Session 1928-9 will take place on Tuesday, Wednesday and Thursday, the 24th, 25th and 26th April 1928. All applicants must be not less than 16 years of age on the 1st of October 1928.

Candidates resident in the United Kingdom will be required to attend at Loughborough. Candidates resident in other parts of the Empire will be examined on the dates named at Local Centres where recognised facilities are available, and have been approved by the College Governors.

Further particulars and application forms may be obtained from the College Registrar, to whom all forms of application must be returned not later than the 1st of April 1928.

H. SCHOFIELD, Ph.D., B.Sc. Hons.(Lond.),
Principal of the College.

## R.I.B.A. STATUTORY EXAMINATION QUALIFYING FOR CANDIDATURE FOR THE OFFICE OF DISTRICT SURVEYOR IN LONDON AND BUILDING SURVEYOR UNDER LOCAL AUTHORITIES.

Special attention is called to the fact that in 19 there will be *two* R.I.B.A. Examinations for Distr Surveyors in London and for Building Surveyors und Local Authorities.

An examination has already been announced f 17, 18 and 19 October (closing date for applicatio 1 October), but there will be an additional examinati on 2, 3 and 4 May, and the closing date for receivi applications will be 11 April.

Forms of application for admission to these examin tions may be obtained on application to the Secreta R.I.B.A., 9 Conduit Street, London, W.1.

---

## UNIVERSITY OF WESTERN AUSTRALIA.

ARCHITECTURAL COMPETITION FOR WINTHROP HALL AND OTHER BUILDINGS, AUGUST 1927.

[See JOURNAL, 5 MARCH.]

No. 141. *First Premium.*—Rodney H. Alsop and Conrad Sayce, Henty House, Little Collins Street, Melbourn Victoria.

No. 103. *Second Premium.*—Donald H. McMorran, Butler Avenue, Harrow-on-the-Hill, England.

No. 123. *Third Premium.*—Gummer and Ford, Register Architects, Auckland, New Zealand.

No. 125. *Placed Fourth.*—E. Summerhayes and So Colonial Mutual Chambers, Perth, Western Australia.

No. 149. *Placed Fifth.*—Hugh A. McQueen, Westminst House, 122 Longmarket Street, Capetown, South Africa.

No. 148. *Placed Sixth* (one design).—S. Woods Hill, East 55 Street, New York City, U.S.A. S. G. Garrett, 2 Swanson Street, Melbourne, Victoria. J. Gould King, 1 Wellington Street, Kew, Victoria.

52 designs were submitted.

The assessors were Mr. Athel J. H. Saw, Professor Lesl Wilkinson [*F.*], Mr. A. R. L. Wright.

---

## STUDENTS ELECTED AT COUNCIL MEETIN ON MONDAY, 5 DECEMBER 1927.

BOWER: STEPHEN ERNEST DYKES, 6 Wilbraham Mansion 10 Wilbraham Place, S.W.1. (Architectural Association

BRADBURY: RONALD, Taxal Gate, Whaley Bridge, Stockpo Cheshire. (University of Manchester.)

BULLIVANT: LINDSAY FRANK, 600 Stratford Road, Sparkhil Birmingham. (Special Exemption.)

CARR: DAVID, 46 Prince of Wales Road, Battersea Par Battersea, S.W.11. (Edinburgh College of Art.)

COOKE: ANNE JOYCE, Mote Mount, Highwood Hill, N.W. (Architectural Association.)

COULTER: HERBERT GEORGE, "Aberdeen," Singlewell Roa Gravesend. (University of London.)

COWIN: JOHN NORRIS, 153 Bedford Street, Liverpoo (University of Liverpool.)

CRABTREE: WILLIAM, 40 Windsor Road, Doncaster. (Unive sity of Liverpool.)

DICKER: ALMA JOSEPHINE, 29 Wharton Street, Lloyd Squar W.C.1. (Architectural Association.)

FOLKES: JOHN HOMERY, Hagley Grange, nr. Stourbridg (Birmingham School of Architecture.)

HAWSON: HUGH, Spean Cottage, Davidson's Mains, Mid lothian. (Edinburgh College of Art.)

JOHNSON : ALLAN, 10 Gathorne Avenue, Roundhay Road, Leeds. (Leeds College of Art.)
LIGHTFOOT : BRODRICK ST. CLAIR, 33 Ashdale Road, Mossley Hill, Liverpool. (University of Liverpool.)
MURRAY : ERIC, 20 Karslake Road, Wavertree, Liverpool. (University of Liverpool.)
NOBLE : GRAHAM PHILIP, Craig Hall, Middleton, Morpeth, Northumberland. (Architectural Association.)
PESKETT : HARRY MICHAEL, 2 Ranelagh Road, Redhill, Surrey. (Architectural Association.)
PLANT : WALTER GEOFFREY, Hall Cross Cottage, Doncaster, Yorks. (University of Liverpool.)
PLAYNE : EDWARD, Bancrofts, Woodford Green, Essex. (Architectural Association.)
REDWOOD : REGINALD SEYMOUR, 56 Market Place, Chippenham, Wilts. (Royal West of England Academy, Bristol.)
RICHARDS : JAMES MAUDE, 33B Clanricarde Gardens, W.2. (Architectural Association.)
ROBBIE : HENRY PEARCE, " Viewmount," Wormit-on-Tay. (Glasgow School of Architecture.)
SEGAR-OWEN : GODFREY JOSCELYN SEGAR, Palmyra Square Chambers, Warrington. (University of Liverpool.)
TOWNEND : CYRIL MARCELL, 1 Clarendon Place, Leamington Spa. (Special Exemption.)
WALKER : RICHARD MELVILLE, " The Limes," Roehampton Lane, London, S.W.15. (Architectural Association.)
WINTER : KATHLEEN, 6 Thornton Way, London, N.W.11. (Architectural Association.)
WRIGHT : LAWRENCE, " Rosslyn," College Road, Crosby. (University of Liverpool.)
YORKE : FRANCIS REGINALD STEVENS, Llwynon, Redditch, Worcs. (Birmingham School of Architecture.)

# Notices

## THE FOURTH GENERAL MEETING.

The Fourth General Meeting (Ordinary) of the Session 1927–28 will be held on Monday, 19 December 1927, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Business) held on 5 December 1927 ; formally to admit Members attending for the first time since their election or transfer.

To read the following Paper : " Some Medical Aspects of Damp in Dwellings," by Dr. Reginald Miller, F.R.C.P., in conjunction with Mr. J. Ernest Franck [*F.*].

## SPECIAL GENERAL MEETING.

At the conclusion of the above General Meeting a Special General Meeting will be held for the following purposes :—

To confirm the following resolutions passed by the requisite majority at the General Meeting (Business) held on Monday, 5 December 1927 :—

That Bye-law 66 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 66 as is required to give effect to this resolution :—

Omit the words " the first " between the words " on " and " Monday " and insert " a " ; and insert the words " to be fixed by the Council at the commencement of each Session," after the word "May,".

That Bye-law 85 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 85 as is required to give effect to this resolution :—

Omit the words " in respect of and for his subscription thereto " between the words " Society " and " provided ".

## CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR CHILDREN.

The Council of the Royal Institute of British Architects have arranged a series of three lantern shows on Architecture for children, to be held during the Christmas holidays.

They will be given by Mr. C.H.B. Quennell, F.R.I.B.A., and Mrs. Quennell, on the following dates :—

Friday, 30 December 1927, at 4 p.m.
Wednesday, 4 January 1928, at 4 p.m.
Friday, 6 January 1928, at 4 p.m.

The subjects will be :—

(1) Everyday Things in Roman Britain.
(2) Everyday Things in the Middle Ages.
(3) Everyday Things in the Renaissance.

The talks will be fully illustrated by lantern slides showing not only the buildings of the periods but the ships, costumes, tools and occupations of the people as well.

It is hoped that the talks will show the importance of planning, that they may give a new meaning to old buildings seen while on holiday, that school history will be given a livelier background, that the children may be led to realise that the English countryside with all its everyday things of the past is a possession which must not be ruined by new and ugly work. Finally, that by seeing illustrations of many kinds of interesting work children may be helped to decide the work which they can best do themselves.

*The first talk* will show the state of civilisation which we had arrived at in the Early Iron Age, just before the coming of the Romans. Roman Britain will be illustrated by a series of reconstructions of Silchester. Stress will be laid on the importance of this connection with the civilisation of the Ancient Near East—Greece and Rome.

*The second talk* will begin with the Dark Ages and the destruction wrought then, and show how we had to build up a new mode of living and how this was reflected in bricks and mortar. Castles and monasteries will be illustrated and there will be slides showing life in the mediæval manor.

*The third talk* will show the Renaissance as a rebirth of the old classical knowledge which was lost in the Dark Ages.

The three talks will give an opportunity to exhibit the differences between what is *summed up* as Classic and Gothic.

The lectures are for children only, but adults will be admitted if accompanied by children. No charge will be made for admission.

Tickets for the course may be obtained from members of the Royal Institute of British Architects.

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 19 March 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 17 December 1927.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone: Museum 0942.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone: Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

## ELECTION OF MEMBERS.

6 February 1928.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 9 January 1928.

### AS FELLOWS [9].

Crowley: Walter St. Leger [*A.* 1903], 32 Hall Plac Spalding, Lincs.

Doddington: William [*A.* 1923], 262 Earl's Court Roa S.W.5; 70 Bousfield Road, New Cross, S.E.14.

Grice: William Stanley, M.C. [*A.* 1914], 7 Gray's In Place, W.C.1; 28 Highview Road, Ealing, W.13.

Makins: Clifford Copeman [*A.* 1906], 33 Henrietta Stree Strand, W.C.2; 63 Egerton Gardens, S.W.3.

Scott: Bernard Wardlaw Habershon [*A.* 1912], 25 Bed ford Row, W.C.1; "Goodshelter," Oakleigh Avenu Whetstone, N.20.

Stenner: William James [*A.* 1913], 29 Berkeley Squar Bristol; 129 Chesterfield Road, Bristol.

Sutton: Basil Hope [*A.* 1909], Lambourn, Berks.

And the following Licentiates who are qualified und Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 192

Fenn: Frederick: J.P., 1 North Parade, Parsonage, Dean gate, Manchester; "Ardath," Fog Lane, Didsbur Manchester.

Packer: Goodwin Simpson, Adelphi Chambers, 30 Hoghto Street, Southport; 4 Curzon Road, Southport.

### AS ASSOCIATES [4].

Englefield: Ian Ulmer [Final], 36 Bloomsbury Square, W.

Hereward: Guy Edgar Septimus [Final], The Red Lodg Caterham, Surrey.

Howard-Leicester: Osborne [Final], Penang Municipali Georgetown, Penang, Straits Settlements.

King: Jack Ian [Final], c/o E. J. Snelling, Esq., Kingsdown Avenue, West Ealing, W.13.

### AS HON. ASSOCIATES [4].

Ashmole: Bernard, M.C., M.A., B.Litt., Director of t British School at Rome. The British School, Va Giulia, Roma (51), Italy.

Heaton: Noel, B.Sc., F.C.S., 1 Hilly Fields Crescent, S.E

Laurie: Arthur Pillans, M.A.(Cantab.), D.Sc.(Edin F.R.S.E., F.C.S., Honorary R.S.A., Principal of t Heriot-Watt College, Edinburgh, and Professor Chemistry to the Royal Academy of Arts, Londo 22A Buccleuch Place, Edinburgh.

Townroe: Bernard Stephen, M.A., 53 Netherhall Garde N.W.3.

## COMPOSITION OF MEMBERS' SUBSCRIPTION FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme compounding subscriptions for Life Membership whi was approved by the General Body at the Business Me ing held on Monday, 5th December 1927.

Fellows, Associates and Licentiates of the Ro Institute may become Life Members by compoundi their respective annual subscriptions on the followi basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 (42 guineas), with a further payment of £29 8s. on bei admitted as a Fellow.

Provided always that in the case of a Fellow or As ciate the above compositions are to be reduced by £1 per annum for every completed year of membership the Royal Institute after the first five years, and in case of a Licentiate by £1 1s. per annum for every co pleted year of membership of the Royal Institute.

# Competitions

## ROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough f Southport invite architects practising in the United Kingdom to submit designs in competition for a new enior elementary school at Birkdale. Assessor : Professor . D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 10 March 1928. By pplying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the ompetition may be obtained.

## WHITBY URBAN DISTRICT COUNCIL LAY-OUT COMPETITION.

The Competitions Committee desire to call the attention f Members to the fact that the Conditions of the above Competition are not in accordance with the Regulations f the R.I.B.A. The Competitions Committee are in egotiation with the promoters in the hope of securing an mendment. In the meantime Members are advised to ake no part in the Competition.

## NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterorough invite architects to submit schemes and designs n competition for the erection of municipal offices, shops, rivate offices, and other buildings proposed to be built n a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor : Sir Reginald Blomfield, R.A. [*F.*].

Premiums : 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained rom the Town Clerk, Town Hall, Peterborough, by lepositing £1 1s.

## MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite rchitects to submit designs in competition for an extenion of the College of Technology proposed to be erected n a site adjoining the present College of Technology uilding in Sackville Street and Whitworth Street, Manhester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, o March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

## SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## PROPOSED TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of Wimbledon invite Architects of British nationality to submit designs in competition for the Town Hall and Municipal Buildings proposed to be erected on a site facing the Broadway, Wimbledon. Assessor, Mr. Henry V. Ashley [*F.*]. Premiums : £200, £150 and £75. Last day for receipt of designs, 30 November 1927. Conditions of the competition, together with a plan of the site, can be obtained from the Town Clerk, on payment of the sum of Two Guineas.

## CONCRETE HOUSES COMPETITION.

The Portland Cement Selling and Distributing Co., Ltd., announce a Competition for Architects with prize awards totalling £1,000. Assessors :—Messrs. Maxwell Ayrton [*F.*], W. E. Riley [*F.*], Douglas G. Tanner, and Messrs. Baker and Mallett, Quantity Surveyors. There will be two sections of the Competition, " A " and " B," the prize awards in each being £250, £150 and £100. In section " A," designs for a house in concrete costing £1,750 are called for, and in Section " B " for a house in concrete costing £750. All designs to be sent in on or before 15 December, 1927. Apply for conditions to the Secretary, Concrete Houses Competition, Ship House, 20, Buckingham Gate, S.W.1.

## CITY OF LEEDS. COLONY FOR MENTAL DEFECTIVES.

The Leeds Corporation invite architects in private practice willing to submit designs in a limited competition for a proposed Colony for Mental Defectives at Meanwood Park, Leeds, to forward their names, addresses and particulars of their executed works of a similar character to the Chairman of the Mental Deficiency Acts Committee, 38, Park Square, Leeds, not later than the 10 December, 1927. A small panel of competitors will be selected from the applications received.

Mr. John Kirkland, F.R.I.B.A., has been appointed to act as Assessor.

Premiums of £200, £150, and £100 will be paid to the author of the designs placed by the Assessor in the 1st, 2nd and 3rd places respectively.

The authors of *bona fide* designs unplaced will be paid the sum of £50 if they have complied with the conditions and instructions laid down.—Thos. Thornton, Town Clerk, 26, Great George Street, Leeds.

# Members' Column

TO LET.

One or Two big rooms to be let in Member's house in Baker Street. May be used for office and residence. Use of bath, electric fires, telephone, etc. Office assistance optional.—Apply Box 7122, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FOR SALE.

Member has for sale R.I.B.A. Journals, years 1893-1905 bound, and 1906-1927 unbound.—Apply Box 3011, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SHARING OFFICE ACCOMMODATION.

Fellow of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

ACCOMMODATION OFFERED.

A.R.I.B.A., recently become widower, desires paying guest or somebody to share accomodation and expenses of half private house in Stockwell. Suitable for Student.—Apply Box 2230, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SITUATIONS VACANT.

London Architect [*F.*] is open to take Pupil or Advanced Student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MESSRS. W. E. NORMAN WEBSTER AND THOMAS F. TROWER

Mr. W. E. Norman Webster [*F.*], of 1A New Road, Spalding, Lincs, has taken into Partnership Mr. Thomas F. Trower [*L.*]. The Practice will still be carried on at the same address under the name of "W. E. Norman Webster [*F.*] and Thomas F. Trower [*L.*]."

# Minutes IV

Session 1927–28.

At the Third General Meeting (Business) of the Session 1927–28, held on Monday, 5 December 1927, at 8 p.m., Mr. H. D. Searles-Wood [*F.*] in the chair.

The attendance book was signed by 18 Fellows (including 8 members of the Council), 11 Associates (including 2 members of the Council), and 3 Licentiates.

The Minutes of the meeting held on 21 November 1927 having been published in the Journal, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:

Mr. Herbert Ambler, elected Licentiate 1911.
Mr. William Cecil Jackson, transferred to Licentiate Class 1925.
Mr. Walter John Prichard, elected Licentiate 1911.
Mr. Joseph John Tough, elected Licentiate 1911.
Mr. Edward Sykes, elected Licentiate 1911.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute:

*Fellow.*

Walter Scott-Deakin.

*Associates.*

Charles Nicholson Beeston. Alfred Duckworth.
Harold Edmund Church. Herbert Greenhalgh Lonsd

*Licentiates.*

Arthur Frank Anoni. Percival Inglis Farrer.
Charles Embleton Barrow. Alfred Richard Hollin gwo
Norman Boothroyd. George Holmes.
Ernest Bower. James Henry Mangan.
Richard Harold Brine. Ernest Henry Payne.
Beresford Chambers. Alfred Willmer Pocock.
Archibald Ellis Chasemore. Tom Hugh Taylor.
Joseph William Dawson. James Caughey Walker.
Edward Drew.

The following candidates for membership were elec by show of hands:

As Fellows (28).

Angel: Robert John, M.Inst.C.E. [*A.* 1892].
Bridgman: Gordon Brock [*A.* 1912], Khartoum, Sud
Burlingham: Alfred Claude [*A.* 1908].
Campbell-Jones: Owen [*A.* 1920].
Colbeck: Henry [*A.* 1916].
Cowles-Voysey: Charles [*A.* 1912].
Curwen: Captain John Spedding, O.B.E. [*A.* 1924], Kenc Westmorland.
Groom: Percy John [*A.* 1902].
Harrison: Austen St. Barbe [*A.* 1919], Jerusalem, Palesti
Heal: Albert Victor, M.C. [*A.* 1914].
Henriques: Elias Cosmas [*A.* 1918], Bombay.
Hodges: Claude Vivian [*A.* 1911], Hamilton, Ontario.
Ingram: Thomas Frederick [*A.* 1913].
Lidbetter: Hubert [*A.* 1918].
Lodge: Captain Thomas Arthur, O.B.E., F.S.I. 1911].
Mason: Harold Clayforth [*A.* 1920], Baghdad, Iraq.
Rayson: Thomas [*A.* 1918], Oxford.
Wynne-Jones: Neville [*A.* 1919], Colombo, Ceylon.

And the following Licentiates who have passed the Quali ing Examination:

Fitch-Jones: Basil Wallace, Sierra Leone, West Afri
Grey: George Willis, Hong Kong.
Hay: George Morrison, Aberdeen.
Hudson-Holdgate: Lt.-Colonel John Graham, Preto South Africa.
McCubbin: David Aitken, Johannesburg, South Afr
Schaerer: Thfophile.

And the following Licentiates, who are qualified un Section IV, Clause 4*c* (ii) of the Supplemental Charter 1925:

Dryden: Frederick Marshall, Newcastle-on-Tyne.
Pickford: Charles.
Roques: Antoine William.
Treeby: Philip Edward, Johannesburg.

As Associates (61).

Amos: Pierre Charles [passed five years' course at Mc University, Montreal. Exempted from Final Exami tion after passing Examination in Professional Practi Montreal.

Armitage: Harold Marshall Armitage [passed five ye course at the University of London School of Archit ture. Exempted from Final Examination after passi Examination in Professional Practice].

Austin: Cecil Bramston [Special], Ilford.

Banks: Arthur Vivian [Passed five years' course at Car Technical College. Exempted from Final Examinat after passing Examination in Professional Practi Newport, Mon.

BATES : JONATHAN HAROLD MEDHURST [Special], Hemel Hempstead, Herts.

BIRKETT : PHILIP WALTER [Final].

BLACKSHAW : MAURICE BANTOCK, B.A.(Cantab.) [Final].

BOYD-BARRETT : JAMES RUPERT [Final], Dublin.

BURNETT : GEORGE ALAN [Passed five years' course at Leeds School of Art. Exempted from Final Examination after passing Examination in Professional Practice], Leeds.

CURTIS : WILFRID RUPERT HARPER [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice.]

DOBIE : WILLIAM HARROWER GLEN [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Birkenhead.

DRUMMOND : JAMES [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice].

DURWARD : FRANCIS [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

EVANS : HERBERT BARTHOLOMEW [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

FISHER : WALTER ROBERT FITZGIBBON, B.A.(Cantab.) [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

FITTON : RODERICK ARTHUR [Special], Middleton, Lancs.

FUROIS : LOUIS PHILIPPE [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Winnipeg.

FYVIE : HORACE [Special], Pretoria, South Africa.

GALBRAITH : THOMAS MCKAY [Final], Wednesbury, Staffs.

GOODALL : ALBERT EDWARD JAMES [Final].

HARGROVES : AMY MURIEL [Passed five years' course at University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

HARPER : FREDERICK WALTER [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], Cardiff.

HILL : HENRY ERSKINE [Passed five years' course at Leeds School of Art. Exempted from Final Examination after passing Examination in Professional Practice], Wakefield, Yorkshire.

HUGHES : EDITH MARY WARDLAW BURNET, F.S.A.(Scot.) [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.

HUNT : VINCENT COLLINGWOOD [Final].

JACKSON : REGINALD NEVILLE [Special], Durban, Natal.

LASKIE : JOHN GAIRNS [Final], Glasgow.

LEASK : PETER SHEARER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

LE SUEUR : GEOFFREY EUSTACE [Final], Cape Town, South Africa.

MACKINTOSH : CAPTAIN GORDON NASMYTH, F.S.A.(Scot.) [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Montreal, Canada.

MCLEAVY : GEORGE EDWARD [Special War Examination].

MACLENNAN : JOHN [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

MCNEIL : PATRICK [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Dollar, Clackmannanshire.

MERRIFIELD : CHARLES HENRY NORMAN [Final], Cape Town.

MOLLISON : WILLIAM [Final], Pretoria.

MORRIS : ROBERT PRIMROSE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Udny, Aberdeenshire.

MULLINS : FREDERICK WILLIAM [Special], Pretoria.

OGILVIE : ARTHUR GEORGE WRIGHT [Special], Singapore.

PARKIN : HORACE REGINALD [Final], West Bridgford, Nottingham.

PARR : DAVID JOSEPH [Special], Pretoria.

POWELL : WILLIAM THOMAS [Special], Edgware.

REES : HENRY ALEXANDER [Special], Newbridge, Mon.

RIDGE : GWILYM ARTHUR [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Oswestry.

ROGERS : ELSIE, B.A. [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Whalley Range, Manchester.

SCARLETT : FRANK [Final], Dublin.

SINCLAIR : ALFRED [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Berwick-on-Tweed.

SISSON : MARSHALL ARNOTT [Special Exemption].

SMITH : DAVID ALFRED GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

SMITH : RALPH MAYNARD [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

STOUT : HARRY BRANTHWAITE [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Whitehaven, Cumberland.

TAPSELL : EDWARD GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Salisbury, Rhodesia.

TEMPEST : BENJAMIN STANLEY [Final].

TEMPLETON : FRANCIS ORR [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.

URWIN : SAMUEL ERNEST [Special], Trowbridge.

WARD : WILLIAM LESLIE [Final].

WATT : LESLIE ALEXANDER [Final], Ste. Anne de Bellevue, P.Q., Canada.

WOOD : WILLIAM ALEXANDER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Balmedie, Aberdeenshire.

WORTHINGTON : THOMAS SHIRLEY SCOTT [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Mobberley, Cheshire.

WYKES : HERBERT TOM [Final], Stafford.

WYLIE : FREDERICK ROBERT [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.

WYNESS : JAMES FENTON [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

AS HON. ASSOCIATES (5).

BONE : JAMES.

CONWAY : SIR WILLIAM MARTIN, M.P., F.S.A., Hon.Litt.D., Maidstone.

HOWARD : SIR EBENEZER, O.B.E., J.P., Welwyn Garden City.

KINLOCH-COOKE : SIR CLEMENT, Bart., K.B.E., M.P.

MARRIOTT : CHARLES.

AS HON. CORRESPONDING MEMBER (1).

COOMANS : JULES, Architecte Ingénieur of the Town of Ypres, Ypres, Belgium.

The meeting then proceeded to consider the Council's proposals for the amendment of Bye-laws 66 and 85.

On the motion of Mr. Arthur Keen [*F.*], seconded by Mr. J. Ernest Franck [*F.*], it was *Resolved* by a unanimous vote :

That Bye-law 66 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 66 as is required to give effect to this resolution :

Omit the words " the first " between the words " on " and " Monday," and insert " a " ; and insert the words " to be fixed by the Council at the commencement of each Session " after the word " May."

On the motion of Mr. Arthur Keen [*F.*], seconded by Mr. E. C. P. Monson [*F.*], it was *Resolved* by a unanimous vote :

That Bye-law 85 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 85 as is required to give effect to this resolution :

Omit the words " in respect of and for his subscription thereto " between the words " Society " and " provided "

The Council's proposals for the composition of subscriptions for Life Membership were then considered, and on the motion of Mr. G. Leonard Elkington [*A.*], seconded by Mr. Arthur Keen [*F.*], it was *Resolved* by a unanimous vote :

That Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute.

The formal business of the General Meeting having terminated, the Chairman invited Mr. G. Leonard Elkington to explain the proposals, suggested by the Practice Standing Committee, and approved by the Council, for utilising advantageously the opportunities afforded by the Royal Institute's Business Meetings for useful discussion amongst members of matters of current professional interest or concern, in a free and informal manner.

A general discussion ensued, and the opinion was generally expressed that informal discussions of the nature suggested should be held at the conclusion of future Business Meetings, and that members be invited to bring up for discussion, wi or without notice, subjects of professional interest or difficult the proceedings at these informal meetings to be consider as private and no official report thereof to be published.

The meeting terminated at 9.40 p.m.

# The Architects' Benevolent Societ

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house f themselves, and the Architects' Benevolent Societ Scheme of House Purchase makes it possible to obta the necessary capital on equitable terms without usi up existing securities or business capital, purchase bei made out of income. The arrangement is carried out means of a loan of not more than 75 per cent. of t certified value secured upon the house with an endo ment policy to provide for its repayment. Its ch advantages are as follows :—

(1) Provision for dependents. In the event of yo death, the loan is automatically discharged and t house released to your dependents free of debt.

(2) Special concession. In the case of houses in cou of erection 50 per cent. of the loan will be advanc when the roof is on and the house covered in, su ject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodi repayments on account of the loan, when the annu cost will be adjusted.

(4) Saving. The cost will be found less burdensor than the payment of rent and is only payable f 20 years at the most.

N.B.—(1) This scheme is now extended to those ou side the architectural profession, provided that the hou has been designed and the applicant introduced by member of the Institute.

(2) Loans are not granted in respect of property whi does not warrant a loan of at least £500 ; nor for prope other than for the proposed borrower's occupation. Pr perty of which the value exceeds £4,500 and property the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S 9 Conduit Street, London, W.1.

---

It is desired to point out that the opinions writers of articles and letters which appear in t R.I.B.A. JOURNAL must be taken as the individu opinions of their authors and not as representati expression of the Institute.

---

Members sending remittances by postal order for subscr tions or Institute publications are warned of the necessity complying with Post Office Regulations with regard to t method of payment. Postal orders should be made payal to the Secretary R.I.B.A., and crossed.

---

## R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1927: 24 December. 1928 : 28 January; 11, 25 February; 10, 24 March; 14, 28 Apr 12, 26 May; 9, 23 June : 14 July; 11 August; 22 Septembe 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 4

24 DECEMBER 1927


## Contents for 24 December 1927


| | Page |
|---|---|
| Temple of Antoninus and Faustina, Rome. Water colour drawing by S. Giampietri .. .. *Frontispiece* | |
| Roman Architecture at Jerash. By M. A. Sisson .. .. .. .. .. .. .. .. .. .. | 91 |
| Reviews : | |
| Architectural Design in Concrete. By J. Murray Easton .. .. .. .. .. .. .. .. | 101 |
| The Works of Sultan Bibars al Bunduqdârî in Egypt. By William Harvey .. .. .. .. .. .. | 102 |
| Indian Architecture. By H. V. Lanchester .. .. .. .. .. .. .. .. .. .. | 103 |
| Medals and Medallions. By E. M. Hick .. .. .. .. .. .. .. .. .. .. | 103 |
| Frontispiece .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 103 |
| Modern Plaster Work. By Professor A. P. Laurie .. .. .. .. .. .. .. .. .. .. | 104 |
| Correspondence : | |
| League of Nations Buildings at Geneva. By Alexander N. Paterson .. .. .. .. .. .. .. | 105 |
| Lindsell *v.* Young. By J. Douglas Scott .. .. .. .. .. .. .. .. .. .. | 106 |
| Bye-Law 85. By E. Percy Hinde .. .. .. .. .. .. .. .. .. .. .. | 106 |
| Charing Cross Bridge .. .. .. .. .. .. .. .. .. .. .. .. .. | 106 |
| Library Notes .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 108 |
| Council for the Preservation of Rural England .. .. .. .. .. .. .. .. .. .. | 108 |
| Informal Discussions at Business Meetings .. .. .. .. .. .. .. .. .. .. | 110 |
| Allied Societies : | |
| Manchester Society of Architects .. .. .. .. .. .. .. .. .. .. | 111 |
| South Wales Institute of Architects .. .. .. .. .. .. .. .. .. .. | 112 |
| Obituary : | |
| Mr. W. Hilton Nash .. .. .. .. .. .. .. .. .. .. .. .. .. | 113 |
| Mr. A. G. Wilkinson .. .. .. .. .. .. .. .. .. .. .. .. .. | 113 |
| The Natural Lighting of Picture Galleries. By P. J. W. .. .. .. .. .. .. .. .. .. | 113 |
| Notes From Minutes of Council Meetings .. .. .. .. .. .. .. .. .. .. .. | 114 |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 114 |
| Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 114 |
| Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 115 |
| Minutes .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 115 |
| A.B.S. Scheme of Insurance .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 116 |



Temple of Antoninus and Faustina, Rome

From a Water Colour Drawing by S. Giampietri

R.I.B.A. Collection



FIG. 1.—BAB AMMAN. TRIUMPHAL ARCH

# Roman Architecture at Jerash

BY M. A. SISSON, JARVIS STUDENT 1924.

THE ruins of the ancient Gerasa lie in a remote valley among the hills of Gilead forty miles by road to the north of Amman in the territory of Trans-ordan. By reason of their inaccessibility in the past these ruins, although of great extent and considerable magnificence, have been seldom studied; and as few records have been made and little information is obtainable, it is possible that some description of their characteristics and of the works which are being carried out on the site may be of interest.

The city lay on both sides of the valley called in ancient times Chrysorrhoas, through which the Wady Jerash flows at the bottom of a small ravine among poplars and oleanders, to join the Nahr-es-Zerka and eventually the Jordan. Long lines of columns and the remains of large buildings, half-buried under heaps of fallen blocks, are scattered over the stony slopes in all directions.

On the eastern side of the stream and within the ancient walls is the modern village of Jerash, which owes its existence to a colony of Circassian refugees settled there by the Turkish Government about fifty years ago. The ruins which once existed in that part have in consequence practically disappeared, the modern houses being built entirely of ancient materials. The larger part of the city and the principal public buildings occupied the higher western slope, and here the plan of the streets is recognisable and many buildings survive in good preservation.

To those approaching from the south a triumphal arch outlined against the sky and visible from far down the valley is the first indication of the city (Fig. 1). Passing the arch the road skirts a stadium in a hollow on the left and, bordered by the remains of tombs, enters the circuit of the walls by the south gate (see plan, Fig. 2).

Inside the gate is an irregular oval piazza, paved and still surrounded by an Ionic colonnade. From one side of the space flights of steps and a terraced forecourt lead to a temple on the hill above, on the slope of which is a large theatre. From the other side the principal street runs straight through the city to the northern gate. This great street, 40 feet wide and half a mile in length, was lined on both sides with colonnades, behind which were raised side-walks protected from the sun and rain. Since the greater part of the street has lately been cleared to the level of the ancient pavement, and as large numbers of the columns are standing, a good idea of its original state is obtained (Figs. 3 and 4).

A short distance to the north of the piazza this street is intersected at right angles by another. This second street, also colonnaded, runs down the hill from the west wall of the town and is carried across the ravine by a fine viaduct, still almost intact, which forms the principal connection with the eastern part of the town. Beyond the viaduct the street is lost under the houses of the modern village, but probably led to a gate in the eastern wall.

At the intersection of these two streets stood a tetrapylon, of which the four piers, ornamented with niches, remain: it seems to have been covered with a groined vault, and in form must have resembled the Arch of Janus Quadrifrons in the Forum Boarium at Rome.

On the left of the main street, farther to the north, is a large Nymphæum which served as a public fountain, and beyond this the Propylæa and monumental approach to the Great Temple (Fig. 6).

Opposite the Propylæa, its opening flanked by pylons of baroque character, is a small piazza, providing a space from which the entrance to the temple can be seen to advantage. Opening from this piazza was a narrower one lined with colonnades, and from the east end of this a street, descending by steps, crossed the stream by a bridge and, bending to the left, led to a gate in the east wall of the town.

By means of this street and the piazzas of increasing width a fine processional approach to the temple was provided, and that this was the chief purpose of the design is suggested by the fact that at a later date, when the temple was disused, an early Christian church was contrived in the piazza. The colonnades were incorporated to divide the nave and aisles, and the road, no longer needed, was blocked by its apse.

Leaving the piazza and proceeding along the main street, which overlooks the ruins of large thermæ on the right, a second tetrapylon is reached, whence a cross-street, also lined with columns, leads to the left into a small piazza in front of a second theatre.

Beyond the northern tetrapylon the main street runs without interruption to the north gate, in the vaulted length of which the road bends to the left and then mounts the valley towards the north among scattered ruins, sarcophagi and tombs. About a mile outside the gate are reservoirs from which water was brought to the city by an aqueduct.

Little is known of the history of Gerasa. Josephus records that the city was captured by Alexander Jannæus, its freedom being restored by Pompey. It afterwards belonged to the Decapolis of Peræa, and the population, judging from the inscriptions found, seems to have been largely Greek. Nicomachus the mathematician, who lived in the reign of Tiberius, was a distinguished native of the place.

From the character of the principal buildings it appears that the earlier city was completely replanned in its present form and rebuilding begun in the second century of our era, most likely after the formation of the province of Arabia by Trajan in A.D. 106, and it was at this time that its period of prosperity began. Gerasa was still a flourishing city of Arabia in the fourth century, and the remains of five or six large churches testify to its importance at a late period. It probably declined at the time of the Arab invasion, though there are indications that it may have been inhabited even after that event. By the thirteenth century it was entirely deserted, and remained so until recent times.

Since Transjordan has been under a British mandate much work has been carried out by the Government with a view to preserving and clearing the ruins. So far the more urgent work of conservation rather than actual excavation has been undertaken. Mr. G. Horsfield, th architect in charge, has since 1925 trained foremen an workmen, most of them Circassians from the district, an with the primitive appliances available, and in spite c the difficulty of obtaining materials, has not only repaire and strengthened those buildings in danger of collapse but has succeeded in clearing the Temple Propylæ the Nymphæum, the large theatre, and practically th whole length of the principal street. In many case the fallen portions of the cleared buildings might b re-erected.

The plan of Gerasa belongs to the type, characterise by fine colonnaded streets, which is found in othe Syrian cities, such as Damascus, Bostra, Philadelphi (Amman) and Palmyra. This type of plan differs fro that of the western parts of the Roman Empire by the pro vision of wide colonnaded streets and bazaars in place of central forum around which public buildings were groupe It is associated particularly with Syria and with th Hellenised regions of the East generally. At Ephesus for example, the wide colonnaded street of Arcadiu leading from the theatre to the harbour is a conspicuou specimen of a later date, and such streets seem to hav been characteristic of Constantinople; the traditio survives in the bazaars of these parts at the present day.

The plan of Gerasa is, on the whole, better preserve than other examples of its type, and displays variou interesting qualities. It is more varied than the rigi "gridiron" of the neighbouring Bostra or of Timgad and has been skilfully arranged to produce fine archi tectural effects. Instances of this intention are th impressive approach to the Great Temple, the interest ing termination of the vista along the main street obtaine by placing the Southern Temple obliquely on its axis so that the steps and terraces are seen in perspective the apt situation of the Triumphal Arch, and the gener spaciousness and appropriate gradations in scale.

The buildings of the city are constructed almost entirel of limestone from the district. Several kinds wer employed, ranging from a hard, close-grained ston yellow or reddish in colour, used for columns, architrave and wherever finely finished masonry was required, to soft and shelly conglomerate, generally plastered exter ally, which has weathered badly and is now in a crumblin condition in many places.

The masonry is laid without mortar and dowels are n always used, even between the drums of columns, and i consequence much dislocation has been occasioned b earthquakes.

Marble was sometimes employed, but only as a surfac decoration and not structurally, and other importe materials are not common. It is an interesting fact, hov ever, that the aggregate of the concrete of certain vaul is a hard black pumice, resembling clinker, which wa doubtless brought from the volcanic regions of th Hauran.

Figure sculpture seems to have been rare, judging fro the few remains already found, but conventional orna ment is lavishly applied to architectural members.

The buildings of Gerasa appear to have been execute by local craftsmen in imitation of Roman models, an though in consequence the style and details are ofte

coarse, the general effect is one of richness and impressive scale.

It seems probable that the private buildings were small, since no remains suggesting any large insulæ like those of Rome or Ostia exist, and that they were constructed in the same manner as the modern houses of the district, with walls of ashlar or rubble and flat roofs of well-rolled earth laid on beams and wattle. The absence of roofing tiles, usually common on ancient sites, is evidence of the employment of this primitive form of roof, which successfully withstands the torrential rains of the wet season, and must have been in use from the earliest times, If this was the case the general appearance of the residential areas must have been very like that of the modern village.

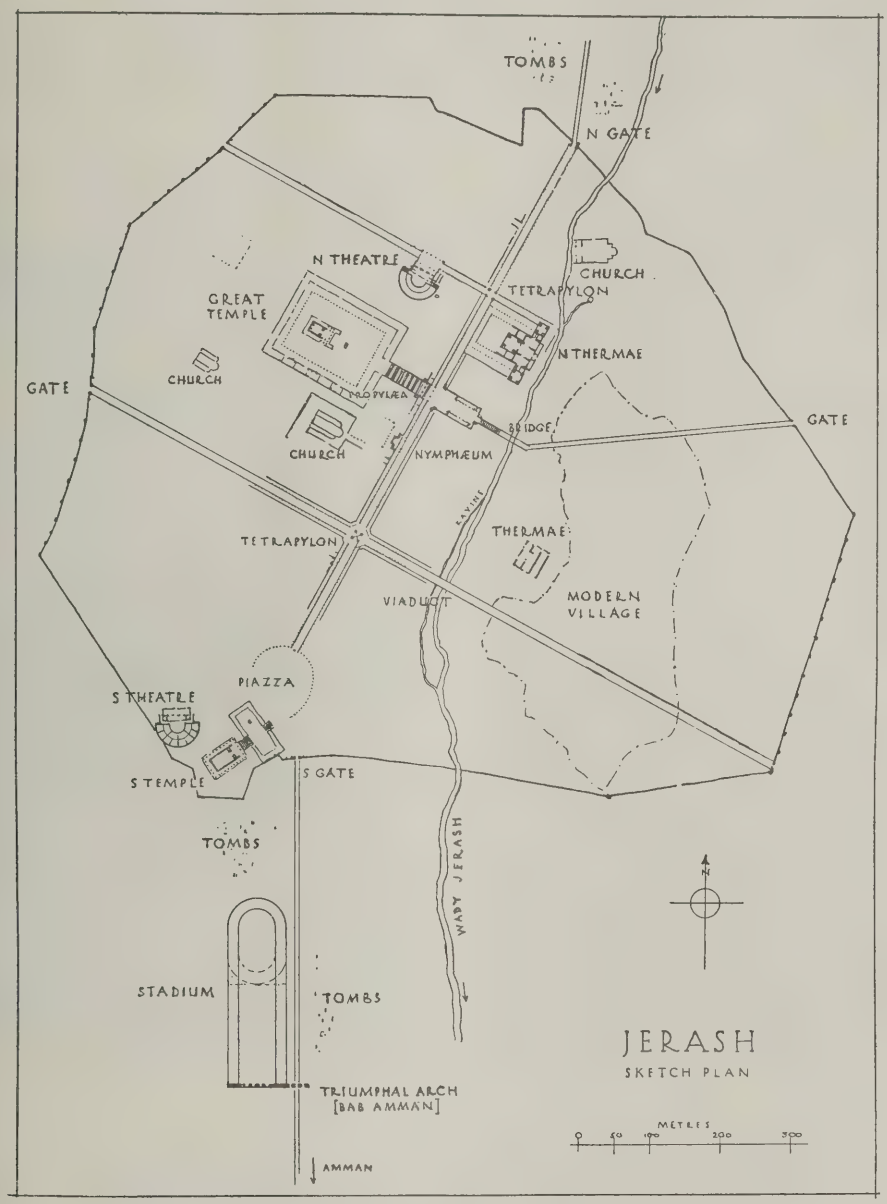



FIG. 2.—SKETCH PLAN OF JERASH

Having considered briefly the plan and general char-

acter of the city, it is convenient to begin a more detailed description of particular buildings by returning to the gates and walls.

The Triumphal Gate, or Bab Amman (Figs. 1 and 5), commanding the principal approach to the town, is pierced by a central archway 40 feet high, and on each side of this by a smaller arch surmounted by a niche, and is constructed of hard reddish stone finely jointed and laid without mortar or dowels. At a later date its width



FIG. 3.—VIEW IN PRINCIPAL STREET LOOKING NORTH

was increased by additions at each end, which are now much ruined. It is ornamented by four half-columns, a peculiar feature of which is the band of finely carved acanthus leaves, executed in a softer stone, at the base of their shafts.

From the superior execution of its details this arch appears to be one of the earliest buildings of the city, and its similarity to the Arch of Trajan at Timgad strengthens the case for attributing it to the time of Trajan or Hadrian. An inscription may be found when the fallen ruins of the upper part are examined.

The South Gate in the wall of the city resembles the Triumphal Arch in style and design, but consists of a single arch and is probably of the same date and contemporary with the planning of the existing city.

The North Gate, at the other end of the main street, also decorated with half-columns of the same style, apparently belongs to the same period. The long vaulted passage is bent in the course of its length to reconcile the axis of the main street with that of the road outside.



FIG. 4.—DETAIL OF COLONNADE IN PRINCIPAL STREET

The city walls are very irregular in plan, and seem to have been intended rather as a protection against local raids than for serious frontier defence. The wall is 8 feet thick, faced with rusticated masonry and filled with earth and rubble ; frequent solid rectangular towers project from the outer face. The general plan is similar to that of the Roman wall of Damascus.

The masonry of the wall is of a type common in the second century A.D., and resembles examples of that period in the neighbouring town of Amman.

The colonnades of the principal street vary in size and

workmanship throughout their length, and were evidently erected progressively dur ng a long period. In the centre of the city they are of the Corinthian order, those adjoining the public buildings being higher and finer than the rest, and apparently of the earliest date. Towards the extremities of the street they become smaller, and those of the northernmost section are of the Ionic order. The columns are unfluted and composed of several drums. Where two sections of different height were connected, the architrave had more than one storey, were carried on the colonnades, producing an effect similar to that of certain Italian towns.

That this may have been the case, and that the upper storeys were largely constructed of wood, seems likely, since the pavement of the street has been calcined in many places in a way which suggests that large burning beams have fallen on it, perhaps during a conflagration which accompanied the final ruin of the city.

Of the two Tetrapylons which ornamented this street,

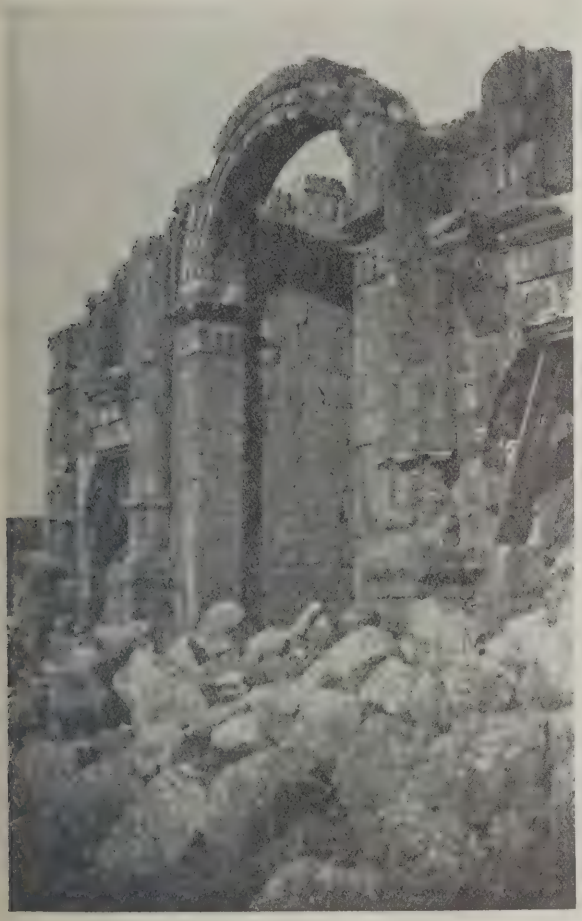


FIG. 5.—BAB AMMAN. TRIUMPHAL ARCH



FIG. 6.—PROPYLÆA OF GREAT TEMPLE

of the lower was carried on a corbel projecting from the shaft of the first column of the higher (Fig. 4).

It is noteworthy that, although long lengths of architrave remain in position, there is no trace whatever of frieze or cornice, in place or on the ground, and it is safe to assume that none existed. Some of the architraves show sinkings where beams have been supported.

Either a wooden roof covering the side-walks was laid directly on the architrave or it is possible that the front walls of the upper parts of the houses of the street, if these

the northernmost is remarkable ; the interior is circular and was apparently covered with a dome, penetrated by four stilted arches. Small holes at the springing of these arches suggest that tie-rods were employed. The four piers of the structure are standing and sufficient fragments are lying on the ground to make possible a reconstruction of the whole. On the north and south sides, facing the main street, the arches were flanked by detached columns standing on pedestals, and bearing an ornate entablature and pediment. In the face of each of the four pedestals



FIG. 7.—GREAT TEMPLE. VIEW FROM NORTH-EAST



FIG. 8.—NYMPHÆUM



FIG. 9.—PROPYLÆA OF GREAT TEMPLE



FIG. 10.—INTERIOR OF S. THEATRE, LOOKING TOWARDS STAGE

is a mask from which water originally flowed. Above the entablature was an attic, of which the crowning cornice remains.

The plinth, archivolts and applied orders are of hard limestone, the other parts of soft stone originally plastered.

From the character of its detail, the structure appears to date from the second or the beginning of the third century A.D., and it is surprising to find a masonry dome such as that described employed at this early period.

The large Nymphæum (Fig. 8), which opens off the side-walk near the centre of the principal street, has been cleared of debris. It is semicircular in plan, and was covered with a semi-dome, the great niche thus formed being decorated with two storeys of small niches and

Inside the structure steps lead up to a wall pierced by a large central door and by two smaller ones with ornate niches above. The bronze socket of one of the hinges of the great doors has been found.

Beyond the doors a great flight of steps 65 feet wide leads up the hill to the temple court. This court, 525 feet long and 345 feet broad, was surrounded on all sides by porticoes, and behind these were exedræ, carried on vaulted substructures as in the court of the great temple at Baalbek.

The Temple itself (Fig. 7) stands on a podium, and was designed to be hexastyle and peripteral, but only twelve unfluted Corinthian columns, 45 feet high, which form the eastern portico, were erected, these being the most essential to an appearance of completeness. Eleven



FIG. 11.—N. THERMÆ. VAULT OF NORTHERN HALL

applied orders. A large basin below served as a public fountain, the water from which flowed through masks in the front wall. Plug-holes between the niches show that the walls were once faced with marble, and the aggregate employed in the concrete of the semi-dome is the hard black pumice already mentioned.

Among the religious buildings of the city the most conspicuous is the Great Temple, which stands on high ground, commanding a view of the whole area, and is approached from the main street by Propylæa and steps.

On the street was a pedimented portal of four columns (Fig. 9); the entablature over the central intercolumniation, now lying on the ground as it fell, was arched in the manner of the well-known example at Damascus and that in the Palace of Diocletian at Spalato. This last may well have been built by an eastern architect, who used here a form already well known in Syria in the second century, to which period the examples at Jerash and Damascus can be ascribed.

of the columns remain standing, and the cella is well preserved, but filled with debris. On each side of the entrance doorway are small rooms containing staircases.

No trace of a stone entablature remains, and in view of the good state of preservation of the rest of the building it seems likely that none existed. Probably the Temple was roofed with wood in the manner of the Tuscan temples described by Vitruvius.

The Southern Temple is well placed on high ground overlooking the piazza inside the South Gate, and closes the vista of the principal street.

From the piazza steps lead to a large forecourt surrounded by a wall ornamented with niches and pilasters, and from this a second flight of steps rises to the Temple. This was peripteral, with six columns at the ends and eleven on the sides, and stood on a podium about 100 feet long; the cella is fairly well preserved and is decorated inside with pilasters, whose capitals, being made of some more valuable material, have been removed.

The order of this building differed from others in the

city by the inclusion of a complete stone entablature. The architrave bore a Greek inscription, which does not, however, settle the question of the dedication of the building, and the frieze was richly ornamented with figures and acanthus scrolls. The work is coarse, but has fine scale, and from its character appears to be of a somewhat later date than that of the Northern Temple, perhaps the latter part of the second or beginning of the third century A.D.

In the Christian period several large churches, now almost buried under debris, were erected, which promise, when excavated, to be of great interest in relation to the history of church development. They are of basilican form and probably date from the fifth and sixth centuries. The concrete of the vaults of their apses contains a pumice aggregate similar to that used in earlier work.

The bathing establishments are among the most interesting structures of the city. The Northern Thermæ stand on the edge of the ravine and are separated from the principal street by a colonnaded court or palæstra. The building belongs to two periods : the central portion is the earlier and appears to have consisted of three vaulted halls, though the interior is so filled with enormous blocks from the fallen vaults that the plan cannot be exactly determined.

Subsequently additions were made to this building, including three square domed halls, a large hall on the west side, and smaller halls of the same type at the north and south (Figs. 11 and 12). Two of these are partly ruined, but the northernmost, 55 feet square, retains its dome and is of unusual interest. Four semicircular arch-rings springing from wide square abutments support a hemispherical vault which springs from the same level (Fig. 11).

This type of construction appears to be the precursor of the dome on pendentives, and these structures at Jerash are probably the earliest known examples of a hemispherical vault or dome of masonry over a square plan. Their date is uncertain, but the earlier part of the building probably belonged to the second century A.D., and if these halls were added in the third, or even fourth, century they would still antedate other examples.

The impressive ruins of other Thermæ, resembling the earlier portion of those described above, exist to the east of the stream. The building consists of a series of parallel barrel-vaulted halls, one of which is in almost perfect preservation.

The walls of both Thermæ were faced with marble inside up to the springing of the vaults and plastered externally.

Gerasa was well provided with buildings for purposes of public amusement. Near the South Gate and built into the slope of a hill is a large theatre, 350 feet in diameter, capable of holding approximately 5,000 spectators. The amphitheatre is well preserved and divided by a single *diazoma*. The lower part, containing 14 rows of seats arranged in four *cunei*, is complete, while the upper part retains 16 rows divided into eight *cunei*. The circumference is much ruined and it is impossible at present to discover whether a colonnade or further rows of seats existed. The interior has been cleared (Fig. 10) and the stage with the fallen remains of the *scena* brought to light. The *scena*, penetrated by three doors, was decorated with certainly two and perhaps three superimposed orders. Many columns and two pieces of architrave of the first order remain *in situ*, and enough of the second has been found to allow of reconstruction.

No other ancient theatre retains so much of the columnar decorations of its stage.



Fig. 12.—N. Thermæ. Detail of Vault in South Hall

The smaller North Theatre is unique in several respects. It is designed in conjunction with a small colonnaded piazza, on one side of which is a vestibule with three doors leading from it to the back of the stage. As the interior has not yet been cleared, the exact form of the stage and *scena*, which has fallen, cannot be determined. The amphitheatre, containing 17 rows of seats, is remarkable for the steepness of its slope, and the wall behind the *diazoma*, which is unusually high and decorated with niches, increases the effect of depth. A ramped vaulted passage inside the circumferential wall of the amphitheatre leads to the highest seats.

The interest of this theatre lies in the probability of its

having been a roofed structure. It is recorded that buildings designed for musical performances—for example, the Odeum of Herodes Atticus at Athens—were roofed, but in the absence of material evidence this has generally been considered incredible on account of the great spans involved. Here, however, sinkings exist on the top surface of the outer wall of the auditorium which can only be explained by supposing that roof-trusses were fixed in them. They bear no relation to the usual method of fixing masts supporting a *velum*. and their direction shows that if trusses existed their direction was parallel to the front of the stage. How the covering of this space was accomplished is as yet an unsolved problem, but it is likely that supplies of large timber were available, since Gilead was until recent times celebrated for its oak forests.

If, as the evidence seems to show, this theatre was roofed, there can be little doubt that it was designed for the performance of music.

Outside the South Gate, and near the Triumphal Arch, is a large hollow, now cultivated. Exposed portions of the surrounding wall show this to have been a stadium over 800 feet long and 180 feet broad. The northern end is semicircular, and four rows of seats on a high podium surrounded the area except on the south, where a wall with four openings still remains. At a period subsequent to its formation a transverse wall was inserted, reducing the extent of the stadium, which then became an oval amphitheatre at the northern end. As a result the ruin has been mistaken for two distinct buildings, the northern part being called a circus and the southern a *naumachia*, but the dividing wall is quite clearly a later addition and the original seating runs through below it. It seems unlikely that the whole building in its original form was a *naumachia*, as the water supply of the town must have been inadequate for such purposes, and the aqueduct said to have supplied the so-called *naumachia* is nothing more than an irrigation channel supplying the now cultivated interior of what was once a typical circus designed for chariot-racing or other sports.

It is to be hoped that eventually Gerasa will be completely excavated and its buildings restored where possible, thus revealing the appearance and plan of an ancient city which is one of the best preserved of its type, and which, with the exception of the small area occupied by the modern village, is unencumbered by later buildings.

As the decay of the city was gradual, little sculpture and few portable objects are likely to be found, but owing to the varied nature of its buildings and the peculiarities of their construction, further excavation, restoration and detailed study should be important to the history of architectural development.

The survival of these grandiose ruins in a remote province on the confines of the Roman world is striking evidence of the uniform standard of culture prevailing throughout the Empire, but the means whereby so large and prosperous a city existed in a country neither fertile nor well watered, and the reasons for its evident importance, though now obscure, may eventually be revealed by excavation, by analogy, and by historical research.

[Figures 1, 7, 8, 9 and 10 are reproduced by courtesy of the British School of Archæology in Jerusalem.]

# Architectural Design in Concrete*

BY J. MURRAY EASTON [*F.*].

Building in concrete touches the imagination of the present age as no other form of construction does. It conveys that sense of directness and reality which belongs to building in the antique and mediæval ages for, as a poor and work-a-day relation of masonry and brick building, it has escaped the degradation of values which has come upon these materials. They have tended to become coverings against the weather and symbols of gentility for steel frames, and desirable as such functions may be they do not help to make great architecture. Moreover, concrete buildings present opportunities for the carrying out of conceptions in plastic form which have not hitherto been possible. A new book on the subject of architectural design in concrete is therefore assured of appreciative and critical readers, and the essay by Mr. Bennett, together with the very fine series of photographs compiled by Mr. Yerbury, will not disappoint them. The essay is a very short and concise one and does not attempt to do more than state a few general principles and problems of concrete design and provide a running commentary on the plates. Beginning with a resumé of building conditions in previous ages, the author finds in modern building a parallel with Roman work in its use of unskilled labour directed by highly technical minds and in its tendency to separate decoration from structure. He has sound comments to make on the basis of design of modern buildings, and his brief analysis and criticisms of the buildings illustrated in the plates are illuminating.

A slight complaint must be made against the excellently selected illustrations, that they are in no very clearly discoverable order and that there is no index, and it is unfortunate that the excellent restaurant at Cologne which forms the cover illustration is in reality a steel cantilever structure, in which concrete plays a minor part. Beyond these facts it would be hard to imagine a more judicious selection of buildings or better photographs.

From the æsthetic standpoint there can be no question of the pre-eminence of French and German designers in reinforced concrete. Such works as the Centennial Hall at Breslau and the churches at Le Raincy and Vincennes sufficiently indicate the resources of this material. They belong to the finest kind of architecture — that in which space is conceived as the primary thing and structure as a boundary to spaces. In works of this kind the exterior is expressive of the interior and, more important, it is expressive of a unified and impressive interior. This is not to say that any of these buildings are free from defects, and the author's criticism of the columns at Le Raincy is well founded. They certainly do seem to penetrate rather than support the roof. That defect focuses our attention on the mushroom construction used in the Shredded Wheat Factory at Welwyn by De Soissons and Kenyon and illustrated on plate LVIII. It has been developed largely in America and Germany, but unfortunately the London County Council has not recognised its existence and it cannot be used within its area of control. Its employment eliminates one of the most irritating and practically disadvantageous features of reinforced concrete construction —the presence of deep beams. Such beams are a constant source of trouble in modern buildings where pipes and ducts of all sorts play such an important part.

Critics have frequently raised the objection that concrete is no more plastic than any other material since it depends, generally speaking, on timber moulds and centering for its ultimate form. This cannot be denied, but it is a rather superficial way of regarding the matter. From the creative point of view the plastic qualities of a material depend less on how it is held up when it is soft than on how it holds up when it is hard, and such structures as the Einstein Tower sufficiently show how unrestricted its use can be. Nevertheless, that work, remarkable and suggestive as it is, suffers from incomprehensibility. It seems to be trying to express subtleties which belong to another medium. A great deal of the satisfactoriness of concrete structures depends upon their clear expression of physical loads, and fortunately there are probably very few naked reinforced concrete buildings which have not been designed with an almost single eye to functional efficiency. In this freedom from personal idiosyncrasy is to be found one of its greatest assets. All those who are not enslaved by prettiness, or too much influenced by the value of those associated ideas which traditional motives lend to imitative architecture, are conscious of this cleanness and freshness. Poets, painters, and writers and the ordinary man share the same conscious or sub-conscious feeling, that the significant buildings of to-day are those which are shaped in strict accordance with physical laws rather than with the fancy of architects.

Naturally, concrete building can be completely concealed and deprived of its significance just as steel framed buildings most generally are. There is nothing whatever to be said about many of the American examples shown, except that presumably the necessary funds were lacking to enable them to be carried out in stone. This leads on to the question of building in concrete blocks and of surface treatment. Of the former the author wisely says little, for obviously a concrete block cannot show any advantages other than economic over a block of stone and it is little likely to be as good. But the question of the surface treatment of *in situ* concrete is of the greatest importance and some useful comments are made on this. There can be no question that the only method of giving real value to concrete is to expose its aggregate rather than the skin of fat cement which naturally comes to the face of the moulds. In certain instances or for certain parts of a building it is often possible to provide special aggregates on the surface which are cast with the structure and do not share the objectionable

* *Architectural Design in Concrete.* By T. P. Bennett, F.R.I.B.A., Hon. F.I.O.B. Photographs compiled by F. R. Yerbury, Hon. A.R.I.B.A. London: Ernest Benn Ltd. 1927. 30s. net.

qualities of rendering or plastering, and where such a method is possible excellent surfaces may be obtained by bush hammering or sand blasting. In Germany much of the exposed concrete is given a tooled surface by hand, a mason's comb being used. The author outlines the principal methods adopted to provide a good surface, and his warning against the seemingly easy method of washing down with acid is well founded, for apart from the risk that is run of steel reinforcements being attacked, the acid treatment seldom produces good effects.

If there still remains to be written the book which will bridge the gap between the purely technical standpoint of the concrete engineer and the more general requirements of the architect, this volume constitutes by far the most useful and stimulating work on the subject that has yet been published.

# Reviews

THE WORKS OF SULTAN BIBARS AL-BUNDUQDARI IN EGYPT. *By K. A. C. Creswell, Attaché Libre de l'Institut Français du Caire. (Extrait du Bulletin de l'Institut Français d'Archéologie orientale, T. xxvi.) le Caire. Imprimerie de l'Institut Français d'Archéologie orientale.* 1926.

An aspect of history that is not often brought to the notice of Englishmen is dwelt upon by Mr. Creswell in his book, *The Works of Sultan Bibars al-Bunduqdârî in Egypt,* in connection with the Mongol invasion in the beginning of the thirteenth century A.D., when a large part of the Muhammadan world was overrun by nomad hordes, and refugees from the conquered territories fled westward into Egypt, carrying with them the specific arts of the lands from which they had been driven.

A series of battles in which the Egyptian army, under Bibars, defeated the Mongols in Southern Palestine checked their advance, and presented an opportunity for the victorious general to assume the title of Sultan in place of his murdered predecessor, Qutuz, in October 1260. Having violently possessed himself of supreme power, Bibars at least knew how to exercise it in the defence of his realm, and, incidentally, in the defence of the whole civilised world against the uncivilised Tartars, who had conquered, not to rule, but to exterminate, in pure love of killing for killing's sake. The construction or repair of a certain number of fortresses in Syria was an almost inevitable task in view of the continuance of the Mongol menace and the persistent struggles of the Crusaders to regain lost foothold in the Holy Land, and Mr. Creswell has illustrated several examples of the Panther rebus of Bibars upon buildings not only in Egypt but in many outlying places. This armorial badge has been sometimes mistaken for a lion, but the association of the Turkish word *bars*, a panther, is suggested as being more probable. The mnemonic value of such punning badges in the age of heraldry is well known, the pictured beast suggesting the name of the chieftain whose badge it was. A pair of panthers affronted are to be seen in the tympanum of a window arch in the Madrasa of Sultan Bibars described in the first section of the book. This building, which is now a fragmentary ruin, was painted by David Roberts in 1839, and by an unknown artist in A.D. *c.* 1850. Both drawings agree in shewing that it possessed a stalactite portal, " the earliest in Egypt and thirty-five years earlier than the earliest existing example, that of the Madrasa-Mausoleum of Zeyn ad-Dîn Yûsuf, built 697 (1298)."

The stalactite portal, which was afterwards made a characteristic feature of Egyptian architecture, was not original in Çairo, for Syrian examples are quoted which are known to have been constructed at a considerably earlier date, two bold and beautiful examples from Aleppo being illustrated on Plate VI. In these examples the arrangement of superimposed niches and brackets is already mature and thoroughly systematised, so that the origin of the idea of superimposition of niches and brackets is not traced to its germ. Mr. Creswell hazards the opinion that the use of the stalactite portal " was derived from portals such as that of the Beyt al-Khalifa at Sâmarrâ, where a deep entrance bay is covered by a semi-dome on a pair of squinches. Given this scheme, it is obvious that, on its importation at a later date into Syria and subsequently into Egypt, the squinches would be replaced by the device there in use for supporting domes."

With the thoroughness which his readers have learned to expect from the author, Mr. Creswell adds a tabulated chronological statement of monuments in which the stalactite portal was used and of approximately contemporary buildings which did not incorporate this delightful and distinctive feature of saracenic architectural composition.

A large portion of the book and several of its photographic illustrations are devoted to the description of the Mosque of Bibars, begun in March 1268 on the Sultan's own polo ground beyond the Huseynîya suburb. The misuse of the mosque as a military depot has left it in a semi-ruinous condition, but enough remains to show that its design contained an admixture of Syrian and Egyptian decorative traditions. The ornamental stalactite recesses are square-headed and the niches are of two distinct types, those on the main entrance having curved outlines and those on the north-eastern and south-western entrances having angular but straight line formations.

Keel-arches and curving pointed arches are also used in different parts of the building. An interlacing ornament on a bold scale which occupies the spandrils of a niche inside the main entrance of the mosque is compared with other examples of similar character at Aleppo, Konia, and Jerusalem, and Crusader influence is to be seen in the sloping tops of buttresses on the exterior of the mosque wall. In the almost rainless climate of Egypt the sloping top is an anomaly. Chevrons and pulvinated voussoirs on some of the arches are other features common to the works of both Crusader and Saracen.

The comparison of old sketches with more recent photographs of some of the buildings described has been made the occasion of a word of warning by the author, who shows the danger of trusting even to apparently faithful representations made by artists. The prejudice of the European for certain arrangements of masses has asserted itself in some cases to the exclusion of verisimilitude, and two different artists selecting the same viewpoint do not necessarily produce on paper recognisably similar records of fact.

A map would have been of great value to readers unfamiliar with the Near East and its place names. It is possible to confound Akka and Akkar without a chart.

WILLIAM HARVEY.

INDIAN ARCHITECTURE. *By E. B. Havell. 2nd Edition*, 1927. *Small quarto. John Murray.* 42*s*.

The second edition of this work, except in its final chapter entitled "Fourteen Years After," does not differ materially from the first issue in 1913, but the importance of the Indian contribution to the history of architecture is now realised so much more fully than it was then as to justify a reconsideration of the subject and of Mr. Havell's contribution towards a clearer comprehension of the practice of architecture in India during fifteen centuries.

This book does not take the form of a history, but it is a most informative commentary on the development of style and on the gradual changes due to external influences. Its main contention, namely, that almost all the non-European buildings in India can claim to be of Indian provenance, can only be accepted with certain reservations.

India has always been markedly eclectic in its art, and has accepted with avidity the ideas of those other nations with which it came in contact. We may agree with Mr. Havell that the absorption of these ideas was complete, and that an ultimately consistent technique usually resulted from this, but when he goes further and claims that the Indian at once started to improve on the new elements he took over, his interpretations are open to question.

Mr. Havell not being an architect, does not always appreciate architectural values, though sometimes making very telling parallels showing an acute perception of these. He is apt to acclaim as fine examples, some which the architect regards as confused by an imperfect harmonisation of the newer with the older methods. For instance, many of the earlier attempts to combine the Moslem arch with the Indian trabeated and bracketed construction are clumsy and inharmonious; and again, when he comes to balance the "Persian" and Hindu contributions to the Mogul Tombs and Mosques, he, by overweighting these structural expedients as against the imaginative conception, tips the beam much too far in the direction of the Hindu.

Admitting every statement made in regard to the way in which "Persian" conceptions were re-modelled by the Indian craftsmen, and accepting the care with which every qualification has been noted by our author, the outstanding fact remains that the general conception in the cases of Akbar's Mosque at Fatehpur-Sikri, the Taj Mahal and the tomb of Itmad-ud-Daulah is definitely Persian, while other contemporary buildings at Fatehpur-Sikri are almost as definitely Hindu, and the tomb of Sher Shah, as Mr. Havell rightly says, shows borrowed elements absorbed into a consistently revised Hindu treatment.

In the claim for Indian inventiveness, an interesting point is made by questioning whether the pointed horseshoe arch did not first travel from this country westward and then subsequently return to the home of its birth. Many early examples of this form are found in Buddhist buildings, and the illustration of the seventh century "sun window" from Ajanta is a very striking one; though this is not a structural arch, being cut from the solid rock, it has the characteristic form. While we may be prepared to accept the possibility of these examples having influenced Arab design in its early stages, the structural arch was so definitely excluded from Indian building technique during many subsequent centuries that when it came back again it was only gradually brought into harmony with Hindu architecture, and even to this day finds no place in the vernacular style of South India.

Mr. Havell throughout makes his points with clarity and vigour, and whether one agrees or disagrees with his conclusions, his wide knowledge and personal vision make his book most interesting to the reader. One typographical error we hoped would have been corrected in this edition: the Sikandara Bagh Gate (Plate CVI) is at Lucknow, not at Agra, as printed.

H. V. LANCHESTER [*F.*].

MEDALS AND MEDALLIONS RELATING TO ARCHITECTS. *By Robert James Eidlitz.* 4o. *New York*, 1927.

This sumptuous volume, presented by the author, is not only a useful contribution to numismatic literature in general, but will also be of considerable value to those interested in plastic art. It contains descriptions of over 1,100 medals and medallions executed in honour of some individual architect or to commemorate the completion or anniversary of some important building, and no less than 1,000 illustrations, for the most part "true-to-scale," though some have of necessity been reduced. "Architect" is interpreted in the widest sense, for the short biographies include such names as Paxton, Benson, Brunel and Montgolfier. Englishmen and their works are generally well represented from Wykeham down to Francis Bedford (St. George's, Camberwell, 1822), Thomas Rickman (St. Peter's, Birmingham, 1827, which shows him in the guise of a Greek revivalist), and Philip Hardwick (Euston Portico, 1838).

The head of Sir John Soane, by W. Wyon, A.R.A., on the Soane medallion bears comparison with any of the later medals and medallions illustrated. Acknowledgment is made to the R.I.B.A. for permission to reproduce an illustration of the Richard Phené Spiers bronze.

Mr. Eidlitz might with advantage have included some of the "Building Tokens" issued by London, Bath, Coventry and other cities in the last decade of the eighteenth century (*vide* Mowbray A. Green's *The Eighteenth Century Architecture of Bath*, pp. 228-37 and plates).

The method of indexing is unfortunate. E. M. HICK.

---

FRONTISPIECE.

The frontispiece in this issue is reproduced from a water-colour study, with brilliant colouring and clever light and shade effect, by an Italian artist, Chev. S. F. G. Giampietri [*Hon. Corr. Mem.*]. The view is in Rome looking South-eastward along the Clivus Sacer, or gradient forming part of the processional Sacred Way. In the left foreground is the podium of the Temple of Antoninus and Faustina, now the church of S. Lorenzo in Miranda. Just beyond is the ruined Heroön, or shrine of Romulus, now serving as a vestibule to SS. Cosmas and Damianus; and in the far distance looms the Renaissance façade of S. Francesca Romana, built partly over the site of the Temple of Venus and Roma. An interesting glimpse is thus afforded of that part of Rome between the Forum and the Colosseum, which lies beyond, and shows the link between ancient pagan and modern Christian Rome. H. V. M. R.

# Modern Plaster Work

BY PROFESSOR A. P. LAURIE.

I do not know what is the experience of English architects, but in Scotland we are having a great deal of trouble with modern plaster, especially on housing schemes. Ceilings are falling down, plaster is cracking, and is sometimes found to run like sand when the outer skin is broken, and builders are being driven more and more to use substitutes.

All that is known to-day about plaster is most ably summarised by Dr. Stradling in " Lime and Lime Mortars," the pamphlet issued by the Department of Scientific Research, and should be in the hands of every architect, but it is evident that further research is necessary on what actually takes place when a lime-sand plaster sets. We used to be satisfied with the statement that the setting was due to the combination of the lime with the carbonic acid gas in the air. We now know that this is a very slow process and for a long time is quite superficial, merely affecting an outer thin skin, and we have to look elsewhere for the explanation of the preliminary setting.

Modern chemists are much intrigued by the properties of colloids, or as we may popularly call them, jellylike bodies, and apparently slaked lime putty must be regarded as belonging to this class of bodies.

It is not merely a mixture of hard particles with water. During slaking a swelling of the mass takes place owing to dispersion of the slaking lime into very minute particles surrounded by a solution of lime in water, and probably when kept as a lime mud a slow change is taking place which is converting it more and more into a jellylike substance. Final setting when mixed with sand is probably very similar to the setting of Portland cement, the jellylike mass setting round the particles of sand.

It is in this direction that we may find an explanation of the old practice of " running " the lime and keeping it for weeks and months as a lime putty before using. The Greeks, the finest plasterers in the world according to Vitruvius, not only kept the lime putty for a long time, but repeatedly beat and pounded it. They treated the mortar the same way, and again pounded it when laid on the walls. These mechanical processes probably have much to do with producing the proper condition.

In Scotland to-day, when English or Irish lime is used, it is usually run into a putty, but Scotch lime is usually slaked and mixed with a certain proportion of sand at once. The Scotch lime shell seems to take much longer to slake completely than English or Irish lime shell, and consequently the more careful builders allow the mixed lime and sand to " sour." That is, they keep it slaked and mixed with a certain proportion of sand for some time before using. When this is not done the slaking goes on within the mortar. This sometimes produces cracking, but at other times results in a plaster of a spongy consistency like pumicestone. I have been able experimentally to reproduce both conditions by trial, but am not certain in which of any given pat of mortar it will happen. This spongy condition is worse than cracking. The plaster never sets really hard and never keys firmly on to the lath.

There seems to be no recognised percentage of lime which is necessary to make a strong plaster. An excellent hard old plaster I analysed contained only 11 per cent. of lime. The plasterer adds lime until he gets a proper working consistency, but this depends on the property of the lime, called plasticity. In America plasticity has been specially studied and apparatus designed for measuring it, a very plastic lime enabling more sand to be used. Probably good setting and plasticity are closely connected, and therefore one lime might require less sand than another to form a hard plaster.

A specification of the Ministry of Health in Scotland requires one part by volume of Scotch shell to three parts by volume of sand, but nothing is said about the purity of the lime shell or what volume it should occupy. It is true that in another part of the specification it is stated that the shell must be of the best quality, but there is a tendency to think that the volumes 1 to 3 are the only things that are of importance no matter how inferior the lime shell.

The Ministry of Health would be well advised to get their specifications revised by the Board of Scientific and Industrial Research.

The following figures for the breaking strain of mortar are given by Lunge and Keane in their technical methods of chemical analysis, for different proportions of parts by weight of sand and lime. " Breaking strain " with 1 part by weight of lime mixed with 3, 4 and 5 parts by weight of sand in lbs. per square inch, were respectively 43-57, 57-71, and 50-64. It will be noticed that the mortar with the highest proportion of lime is not the strongest. Evidently there is a certain proportion which is best, and 1 to 5 is not too weak a mixture.

This agrees with my own experience. When the percentage of lime falls below 10 per cent. there is a rapid diminution of tensile strength.

To deal more especially with the problem of ceilings, many of our Scottish builders object to the sawn laths which are replacing the old split laths. They say that the sawn lath, owing to the cutting across of the wood cells, absorbs and loses water much more quickly than the old split lath and so breaks the key formed by the plaster with the lath. This is well worth investigation.

The next important matter in the plastering of ceilings is the addition of a sufficient quantity of hair. Very often the amount of hair is not present in the quantity required by the specification, the hair is adulterated with vegetable fibre and is itself of inferior quality.

I find the best way of estimating the hair is to crush the plaster, treat it with weak acid to dissolve the lime, and then float out the hair by mixing with a solution of very soluble salt of sufficient specific gravity to float the hair, which can then be collected and weighed. It can then be examined for vegetable fibre and, if necessary, its tensile strength measured.

The rules to be followed are, in my opinion, as follows: —See that the laths are properly spaced, neither too near nor too far apart, and are of standard thickness. Use split and not sawn laths. Insist on the proper slaking of the lime putty, and do not allow it to be used until it has

atured for several weeks. Do not allow the lime in the ortar to fall below 10 per cent. in any part of the plaster. sist on thorough mixing and working of the mortar and roper distribution of the hair. Require the amount of air not to be less than the usual specification: 10 lb. to e cubic yard. I have found it as low as 2 lb. or even lb. to the cubic yard. See that only hair, and hair of good uality, is used. The hair from the tannery works, owing the more powerful chemical agents used to-day to emove it, seems to be weaker then the old hair and equires washing. Clipped hair is best.

# Correspondence

## EAGUE OF NATIONS BUILDINGS AT GENEVA

266 *St. Vincent Street,*
*Glasgow, C.2.*
*7 December* 1927.

*o the Editor,* JOURNAL R.I.B.A.,—

SIR,—In connection with the recent exhibition of the ritish designs submitted in the competition for the eague of Nations buildings at Geneva, some comments n the general situation from the author of one of those rejected addresses " may not be without interest. That e comments are indeed general, and in no sense critical f the designs on view, will be understood from the fact at the writer was unable to visit the exhibition.

One's first reflection is with regard to the unfortunate bsence of any one British competitor among the 27 elected for mention, with an enquiry as to possible auses for this general failure. In a contemporary, Mr. Tilburn has already suggested one to the effect that a cheme such as this, involving a large conception in lay-ut and design, does not lie so readily within the national emperament as it does in those of our confrères on the Continent. That this is so, with some brilliant con-emporary exceptions, may be accepted as generally true. But it might have been expected that by this time the nfluence of the Schools would have made itself felt n this side of the Channel, and one wonders, with an pportunity such as this competition afforded, where ere our Degree students and Rome Prize men.

Did this temperamental difference, one is tempted to nquire, affect the promoters in their bilingual rendering f the Conditions, as well as the competitors in their onception of their intention? The programme, in French, nvited designs for a " Palais," that in English for a building " !

Of course, the mere paucity in number of the British ompetitors in itself greatly reduced the chance of any ppearance in the prize list, while at the same time casting reflection on the sporting enterprise of our architects. Out of the 10,000 architects in Great Britain, with how any more in Greater Britain beyond the seas, only twelve eem to have entered the lists for their country, so far s revealed by the Institute's enquiries !

Allowing for even a modest average merit in these, ompared with the other 365 designs submitted, a three er cent. in numbers gives but a like proportion in the hances of scoring a success.

But apart from these general considerations it is, I believe, the case that the English-speaking competitors were handicapped, if only to a minor extent, by the wording of the Conditions issued in that language. That this was so the writer learned from a comparison with the French when too late to be of use. A case in point is with regard to the number of telephone cabinets required (each a small room in itself), which, in one part of the English version was given at 50 and in another at 15, a discrepancy absent in the French original. More serious was the mistranslation of the expression " Salle des pas perdus." The significance of this architectural term in the original is so generally understood that it should have remained as such in the English version instead of the entirely inadequate and even misleading rendering into " lobbies or galleries."

Again, in the matter of the presentation of the design a misconception may easily have arisen. The French word " lavée," prescribing the method which might be employed in the rendering of the sections and elevations, is univer-ally understood as a technical expression meaning a rendering in light and shade with cast shadows. Its translation into English as " merely washed over in one colour " is quite insufficient to give the promoters' intention.

While these points affect the English issue only, it may be noted in passing that the programme in both languages, in its strict allocation of the accommodation to the several floors, added greatly to the difficulties of such an extensive and complicated scheme. Of such was the stipulation that the Library be placed on the ground floor *or* on the top floor, the area required for this depart-ment alone being 3,000 sq. metres. Much the greater part of the floor space required was for book storage (though without indication as to whether open access to the shelves was intended), and a natural solution, apparently adopted by many of the premiated designs, was to distri-bute the area over many floors in the manner of a lofty tower. But a strict adherence to the Conditions would have non-suited this alternative.

Of much more serious bearing, and one which may have influenced the British competitors to their disadvantage, was the question of cost. To quote the original French on this point (equally explicit in English) " Le coûte de la construction, y compris les honoraires de l'architecte, ne peut depasser *en aucun cas* la somme globale de treize millions francs Suisses." The Summary of Estimates and Prices made it clear that this cost was to include the laying out and embellishment of the extensive grounds together with the reinstallation of the harbour on the lake.

From the particulars available in the architectural press regarding the cube and cost of the very simple Labour Building, then just completed, on the adjoining site there was little difficulty in ascertaining the extent to which these millions would go. In the result it was evident that only by the greatest concentration in plan (subject to the provision of adequate lighting) and sim-plicity in construction and design, with a purely practical lay-out of the grounds, was it possible to adhere to the regulations.

Is it allowable to suppose that the British temperament resisted the temptation to let its imagination over-ride its business sense, thus cutting its cloth to the narrowest

limits of its coat in the understanding that this clear and important stipulation would be adhered to ?

That such self-denial had little or no influence on many of the designs from other countries is seen when the illustrations of a selection, issued by the League, are studied. Wide-spread and elaborately-designed buildings, with spacious " salles des pas perdus " for the purely business block of the Secretariat as for the Assembly Hall and the Council groups ; colonnades within and without ; one or more " Cours d'Honneurs " as approaches, with stately lay-out of grounds, indicate the necessary expenditure for realisation of a sum approaching the double of that stipulated.

This cost problem and its undoubted influence in starving many able designs has now been more adequately faced by the League. To the special Committee now proceeding to select, for execution, one of the nine first premiated designs, the allocation granted has been increased to nineteen-and-a-half millions of Swiss francs (about £800,000) from the original thirteen millions.

One has a natural feeling of disappointment that the inadequacy of the sum originally prescribed was not brought home to the League Council at an earlier stage by their technical advisers. Had this been so, the way would have been open for a more generous, while honest, interpretation of the requirements otherwise.

But as to that and such other points in the Conditions which have been subject to comment, seeing that competitors, whether handicapped or not, engaged in the work with full knowledge and acceptance of the terms, they must be content to abide by the result, consoling themselves with the belief that the game was worth the candle. If it was not, there is still satisfaction to be got in applying the reassuring comment of the Professor of the Atelier at the Beaux Arts when a student's design showed but too clearly that a medal or mention was not to be looked for, " ça fera une bonne étude " !—Yours faithfully, ALEXANDER N. PATERSON [*F.*]

## LINDSELL *v.* YOUNG.

20 *Bedford Row, London, W.C.*,
7 *December* 1927.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—My attention has been drawn to the note under the above heading in the JOURNAL of 26 November, inserted by the Council in a light and airy way for the purpose, as I am informed, of removing the unfortunate impression that the incomplete report referred to had created in the mind of a member last July.

I would like to thank the Council for doing me the honour of desiring to correct something I did not say nor was reported to have said, as it now makes the matter quite clear.—Yours faithfully, J. DOUGLAS SCOTT [*A.*].

## BYE-LAW 85.

9 *North John Street, Liverpool.*
16 *December* 1927.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—At the General Meeting (Business) held on Monday, 5 December last, at which 32 members were present, a resolution was passed to omit from Bye-law 85 the words " in respect of and for his subscription thereto."

No good reason has been given for this apparently simp modification, which will materially affect the relations the Institute and its provincial members.

Very few provincial members appear to have any knov ledge of the change. What it really means is that it remov from them any right to have a part of their annual sul scriptions refunded in payment of their subscriptions their local societies, an arrangement which has been ben ficially in force for the past forty years. The money to diverted from them amounts to over £2,000 per annum.

Provincial members may reasonably object to a liabili to pay full subscriptions to both the Institute and the local society, so that should the alteration to the bye-la be sanctioned by the Privy Council the result cannot otherwise than prejudicial to the membership of loc societies.—Faithfully yours, E. PERCY HINDE [*F.*].

## CHARING CROSS BRIDGE.

### ARCHITECTURAL REPRESENTATION.

With regard to the appointment of an architect on t Committee of Engineers charged with the investigation the problem of a new Charing Cross Bridge, the followir correspondence has passed between the R.I.B.A. and t Ministry of Transport :—

9 *August* 1927.

*Charing Cross Bridge.*

SIR,—I am directed by the Council of the Royal Inst tute of British Architects to suggest to H.M. Governme that, as architectural problems are likely to arise during t investigation of the problem of a new Charing Cro Bridge, an Architect should be added to the Committee Engineers now charged with the enquiry.

My Council would be very glad if you will be goo enough to give this suggestion your careful considerati and, if possible, to act upon it.—I am, Sir, your obedie servant, (Signed) IAN MACALISTER.
*Secretary.*

Lt.-Col. Rt. Hon. Wilfrid W. Ashley, P.C., M.P.,
Minister of Transport,
6 Whitehall Gardens, S.W.1.

*Ministry of Transport,*
*Roads Department,*
*Whitehall Gardens, S.W.1.*
23 *August* 1927.

*Charing Cross Bridge.*

SIR,—I am directed by the Minister of Transport refer to your letter of 9 August, and to inform you th Engineers have been appointed for the purpose of invest gating the practicability, alignment and cost of the sug gested bridge at Charing Cross, and that it is not considere that any architectural problems are likely to arise at th stage, and accordingly the Minister is of opinion that n useful purpose would be served by the appointment an Architect to collaborate with the Engineers at the preser time.—I am, Sir, your obedient servant,
(Signed) J. S. POOL GODSELL.

The Secretary,
The Royal Institute of British Architects.

4 *November* 1927.

*Charing Cross Bridge.*

SIR,—I have now brought your letter of 23 August before the Council of the Royal Institute of British Architects, and in reply I am asked to call attention to the statement made by the Prime Minister on 16 March 1926 to the effect that the Government " will be prepared to contribute to the scheme if, after examination of its engineering, financial and æsthetic aspects, it appears satisfactory." Unless this means that an architectural enquiry is to follow the engineering one, which can hardly be the case, it would appear to be essential for the architectural standpoint to be represented on the present committee of enquiry, and especially so because the leading architectural considerations are the question of the level of the bridge in relation to the Strand, the alignment of it as affecting the matter of sites for important buildings, and, most important of all, the question of whether the bridge should carry both roadway and railway or the railway be taken under the river at some convenient point.

The design of the bridge itself as an architectural composition is, of course, very important, but these other considerations and possibly many more are fundamental and should certainly not be dealt with by engineers alone.

I am directed to express the hope that the matter may have further and very serious consideration and that steps may be taken to ensure that the architectural aspects of the problem may be dealt with on broad lines at the outset.—I am, Sir, your obedient servant,

(Signed) IAN MACALISTER,
*Secretary.*

J. S. Pool Godsell, Esq.,
Ministry of Transport,
Roads Department,
Whitehall Gardens, S.W.1.

28 *November* 1927.

*Charing Cross Bridge.*

SIR,—With reference to my letter of 9 August 1927, your reply of 23 August 1927, and my last letter of 4 November 1927, to which I have not yet received a reply, I am desired to point out to the Minister of Transport that the subject of this correspondence is one of very great interest to the architectural profession, and that it is desirable that the attitude taken by my Council in the matter should be made known without delay. My Council therefore desire me to send at once to the public Press copies of the correspondence that has passed between us. Before this action is taken I shall be obliged if you will kindly let me know whether the Minister of Transport has any objection to such publication.—I am, Sir, your obedient servant,

(Signed) IAN MACALISTER,
*Secretary.*

J. S. Pool Godsell, Esq.,
Ministry of Transport,
Roads Department,
Whitehall Gardens, S.W.1.

*Ministry of Transport,*
*Roads Department,*
*Whitehall Gardens, S.W.1.*
1 *December* 1927.

*Charing Cross Bridge.*

SIR,—I am directed by the Minister of Transport to refer to your letters of 4 and 28 November on the subject of the investigation which is now proceeding into the question of the construction of a double-decker road and railway bridge at Charing Cross.

I am to enclose a copy of a Parliamentary question which was addressed to the Minister on 29 November and of the Minister's reply.*

As stated in this reply, the examination of the scheme of the Royal Commission is for the present directed primarily to its engineering and financial aspects. Your Institute may rest assured that the Minister recognises the importance of architectural considerations which must arise in connection with a project of this kind and that they will not be overlooked, but he does not consider that any useful purpose would be served by an examination of the architectural and æsthetic aspects of the scheme until its general features, which must depend on engineering and financial considerations, have been investigated.

I am to add that the Minister has no objection to the publication of this correspondence in the Press should the Royal Institute of British Architects so desire.—I am, Sir, your obedient servant,

(Signed) H. H. PIGGOTT,
*Assistant Secretary.*

The Secretary,
Royal Institute of British Architects.

*[*Enclosure.*]

Sir William Davison asked the Minister of Transport whether he can inform the House as to the progress which has been made by the committee of engineers who were appointed in March last to examine the scheme of the Royal Commission for a double-decker road and railway bridge at Charing Cross, having regard to its engineering, financial and æsthetic aspects ; and when it is likely that their report will be submitted to Government and to Parliament.

Colonel Ashley : The examination of the scheme of the Royal Commission for a double-decker road and railway bridge at Charing Cross is for the present directed primarily to its engineering and financial aspects. The problem is one of great difficulty and complexity, and although all possible progress is being made, I do not anticipate that the engineers charged with the investigation will be in a position to report before next Spring. I should add that the engineers received their instructions on 14 May last, and not in March, as stated in the question.

---

## SIR ROBERT LORIMER, K.C.B.E.

The King has appointed Sir Robert Stodart Lorimer, A.R.A., R.S.A., F.R.I.B.A., a Knight Commander of the Order of the British Empire. Sir Robert Lorimer, who was knighted in 1911, was architect for the new chapel of the Knights of the Thistle at St. Giles's Cathedral, Edinburgh, and the Scottish War Memorial at Edinburgh Castle.

# The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[*These Notes are published without prejudice to a further and more detailed criticism*].

BRITTANY AND NORMANDY. Edited by Findlay Muirhead and Marcel Monmarché (The Blue Guides). Sm. 8vo. Lond. 1925. 7s. 6d. each. [Macmillan and Co., Ltd.]

Two new volumes in this useful series. The plans of towns are excellently printed and coloured, and the descriptions are well proportioned to the importance of the various places.

H. M. F.

GIUSEPPE GATTESCHI. Restauri della Roma Imperiale con gli stati attuali ed il testo spiegativo in quattro lingue, Prefazione del Prof. Orazio Marucchi. Ob. 40. Rome, 1924. 150 lira. [Edizione a cura del Comitato di Azione Patriottica.]

A book of 100 illustrations of famous Roman sites. Opposite each photograph is a restoration of the same subject. Will be found to be of the greatest interest to students of history. It throws considerable light on many almost incomprehensible photographs of famous Roman ruins. B.

L'ART GOTHIQUE EN FRANCE. L'architecture et la decoration, 2nd series. By Camille Enlart. fo. Paris [1925]. £2 5s. [Albert Morancé, Paris.]

This portfolio of collotype plates is the continuation of a work begun by the late M. Camille Martin, and has been entrusted to the capable hands of Mr. C. Enlart, the most distinguished living authority on French Mediæval art. Architectural details are shown with admirable clearness, and the only obvious criticism to be made is of the selection of such well-known and, it may be added, over-restored buildings as Chartres, Amiens, and Notre Dame for illustration.

BAUKUNST DES 17 UND 18 JAHRHUNDERTS. In den Germanischen Ländern. Dr. Martin Wackernagel. 4°. Berlin [1915]. 12s. 6d.

This German book gives photographs and measured drawings of various 17th and 18th century buildings.

In many of these the architectural lines are pleasing but the ornament is their ruin.

This looks as though such had been thrown on here, there and everywhere and then modelled with as many curves as could be thoroughly classed with the dignified straight lines of the architecture; but there is one notable exception; this is on plate III, The Mayor's House at Haag, which will repay careful study. A. E. H.

KLEINBAUTEN UND SIEDELUNGEN. Zusammengestellt von C. H. Baer. 4to. Stuttgart, n.d. 18s. [Julius Hoffman, Stuttgart.]

In this survey of recent domestic architecture in certain towns of Germany, the author describes and illustrates a number of houses which, pleasantly rational, miss alike the crudity and the vigour of much modern German work. They are well indicated by photographs and scale plans, among the latter being several layouts of housing schemes.

I. M. C.

THE ART OF DRAWING IN LEAD PENCIL. By Jasper Salwey. 2nd Edition. 8vo. Lond. 1925. [B. T. Batsford, London. 12s. 6d.]

The illustrations in nearly every case are ink versions of lead pencil. The beauty of lead pencil work has not been caught by the printer. With this slight defect the book is interesting, as Mr. Salwey gives a good many new hints with regard to rapid sketching and the styles of drawing adapted for reproduction work. A. E. H.

THE CATHEDRAL CHURCHES OF ENGLAND. By A. Hamilton Thompson. 8vo, Lond., 1925, 8s. 6d. [Society for Promoting Christian Knowledge.]

Although Mr. Hamilton Thompson's books are mainly for the general reader who is interested in the study of architecture, they yet have much to commend them to the serious student.

This book deals with the architectural development of cathedral churches, whether of religious orders or of secular canons, the buildings and internal arrangements, the cathedral close and its daily life. There is a useful bibliography at the end of the book. W. H. A.

ROOF COVERINGS, THEIR MANUFACTURE AND APPLICATION. By Ernest G. Blake. 8o. Lond., 1925. 10s. 6d. [Chapman and Hall, Ltd.]

The various materials used for roof coverings are dealt with under three divisions—organic, metallic and mineral, which are further sub-divided into natural and manufactured.

The advantages and drawbacks of each kind of material are fully described, and the method of fixing and the conditions under which they are best laid are fully set out and illustrated by clear diagrams.

The method of forming valleys with Eyford stone slates is illustrated by a photograph, but this does not give the reader who is seeking how to turn a valley in stone slates or tiles very much assistance. In future editions this might be done by diagrams.

The book is a useful collection of facts relating to roofs.

H. D. S.

## COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The first annual general meeting of the Council for the Preservation of Rural England was held on the 6th December, at the Royal Institute of British Architects, Conduit Street, W., Lord Crawford and Balcarres, president of the council, presided. The officers of the council and the executive committee were unanimously re-elected for the coming year.

The annual report, which was adopted, shows that in addition to the constituent organisations there are 41 affiliated societies. A study of the causes and remedies of rural desecration has been undertaken, and the report points out that the study of existing powers may reveal certain gaps which it may be necessary to fill by new legislation. The general conclusion so far arrived at is that there are ample powers, but that many of them are not used because of some small difficulty or misunderstanding experienced by the responsible authorities. A simplified form of planning scheme is considered essential for the whole country, and the council will shortly issue a proposal which will contain a slight amendment to the Town Planning Act, 1925, an amendment which, it is hoped, may also affect the title of the Act. One of the fundamental objects of the council is to increase the holdings of the National Trust and other bodies. A scheme is being considered to supersede the frequent practice of eleventh-hour purchase of land at exorbitant prices or at prices which can be obtained for building. A systematic survey of England will be made of those particularly beautiful parts which have a small value agriculturally, and a policy laid down by which these may be acquired either wholly or their essential uses secured for the public. There is no reason, too, why reserved land adopted for the purpose should not be cultivated to the fullest possible extent.

The council is formulating a combined policy of constructive help in design and critical control for the suppression of outrage. For the former purpose it is hoped to set up voluntarily panels of architects who will be prepared to give advice and guidance to intending builders and local authorities. For the latter there is the model clause drafted by the Minister of Health, giving statutory powers of rejection, which can be put into operation by means of a town-planning scheme. The first move in the direction of constructive help in the design and materials of rural building has been taken with a view to helping local authorities to carry out the requirements of the Minister of Health as given in his circular on the Housing (Rural Workers) Act. A central panel of architects with representatives of local authorities and landowners has been set up ; through the R.I.B.A. the allied societies throughout the country have been approached and have agreed to nominate architects to serve on local panels. It is hoped to offer the use of this organisation to the Minister at an early date.

Lord Crawford, moving the adoption of the report, said the Council had had a strenuous and active first year. There were many signs that the public were becoming alive to the hardships inflicted on them by reckless attacks on rural England. They had been in correspondence with clubs, societies, and movements scattered all over Britain during the past 12 months, and one of their great difficulties, incidental to such institutions as theirs, had been that of finance. They could only afford to have one single room for their office, and he appealed to supporters to enlist new friends so that their work might be conducted under better conditions. If they could secure that help through subscriptions he would guarantee that their work would gain enormously in its efficiency.

Dealing with the general merits of their movement, he quoted a resolution passed by the Rural District Council of Woodstock, which, he said, ought to be more widely known. The resolution asked the Government that power should be given to local authorities to refer back or reject plans of all buildings presented for their approval which threatened the beauty of the countryside. It was really a very remarkable fact, commented Lord Crawford, that the Woodstock Council, which, happily, had not suffered anything like the outrages committed in many neighbouring areas, should be so fully alive to the threat to the dignity and beauty of our countryside that they should invite the Government to increase their powers so as to preserve rural England. He hoped that that notable example might be followed by every local government unit, not merely in beautiful areas like Woodstock, but everywhere, so that the principle might be asserted that nobody was entitled to invade the countryside by building structures of any description which were an offence to right-minded people, who loved the traditions and beauties of England. He had mentioned Oxfordshire, but in many other counties there was satisfactory evidence that their movement was taking root. To make it effective, it must take root deeply, and the roots must be widely extended.

Professor Patrick Abercrombie, honorary secretary, who seconded the adoption of the report, dealt with the work of general organisation, and remarked upon the gratifying fact that among the bodies affiliated to the council were organisations of architects in Australia, New Zealand, Tasmania, and Ontario. The Baltimore Chapter of the American Institute of Architects was also affiliated. This showed that the appeal of their movement to the English-speaking races was world-wide. They hoped that eventually the whole country would be covered with a network of local preservation societies. They had decided that it would be advisable to take tracts of beautiful country and establish committees which would be miniatures of the council itself, and the Thames Valley was the first area selected. From Oxford to Windsor was a district of which every Englishman was proud, and they were in process of setting up a Thames Valley Committee. He commended the action of Lord Astor and others who had stated that they were prepared to " zone " their private estates as open spaces for ever. The acquisition of national parks, in co-operation with the National Trust, was one of their aims, and they hoped to put forward an agreed scheme with the Ministry of Health under which free architectural advice would be available in carrying out repairs on old cottages. They had also in preparation a policy for giving guidance and advice on landscape design, and they were embarking on a series of lectures and wireless talks.

Mr. E. Guy Dawber, A.R.A., vice-president of the council, said although they had been in existence only 12 months they had created a volume of public opinion throughout the country that no other society with similar objects had ever achieved. The great thing they had to contend against was finance. It was absolutely essential that they should have more money. He appealed for subscriptions rather than donations, and hoped that some enthusiast would come forward and provide them with suitable office accommodation at a very reasonable rate.

A resolution was carried inviting the executive committee to consider the question of inaugurating a conference relating to the preservation of rural England.

Sir Theodore Chambers who moved the resolution, said the country was being devastated more rapidly than they could reasonably hope to prevent in any given time. He took a most ambitious view of the ultimate powers of the council, and he felt that their influence was not going to be confined to the British Isles. He referred to the growing disfigurement of the beauties of popular Continental resorts, particularly mentioning the Riviera, the Pyrenees, and some of the valleys of Tirol. That man had it in his power to preserve beauty and to create beauty, from the constructive point of view, was a message for which the whole world was waiting.

Sir Leslie Scott, M.P., said that the legal powers that existed to assist in the control of the causes of the disfigurement of the countryside were very much wider and more effective than was generally supposed. Suggesting amendments that might be considered, he said the one primary amendment wanted was that there should be no limitation in the Town Planning Act as to the kind of land to which planning powers might be extended.

It was decided that the council should meet twice yearly.—*From " The Times " Report, 7 December* 1927.

# Informal Discussions at Business Meetings

At the conclusion of the formal business at the general meeting held on 5 December, Mr. G. Leonard Elkington explained the proposals which had been suggested by the Practice Standing Committee, and approved by the Council, for utilising advantageously the opportunities afforded by the R.I.B.A. business meetings for useful discussion amongst members of matters of current professional interest or concern in a free and informal manner.

Mr. Elkington's statement and the discussion which followed are printed below, so that members may be able to understand more clearly the objects of the proposals put forward. The Practice Committee invite members to communicate their views as to the usefulness of the scheme, and to submit any suggestions which may occur to them for increasing its value.

Mr. ELKINGTON: The Practice Committee for a long time, by virtue of the work—and I think they are one of the hardest worked committees of the Institute—have concluded that much of the business which comes before them might be more usefully and advantageously transacted at a meeting such as the present one, where there is a small—but select—attendance of members of the Institute. My experience of business meetings of the Institute goes back many years, and I do not recollect, except when there was a dispute between one section of the Institute and the Council, any at which there was a large attendance or anything of particular interest. Yet the room has to be prepared, and the staff has to be on duty, and we get something in the shape of refreshment at the end. It seems a pity to waste the time of busy men in getting them to come here and transact the essential business of the Institute, and lose thereby an opportunity of benefiting one another and discussing matters of topical and professional interest. Therefore the Practice Committee put this suggestion forward. It may be thought to be rather a reactionary proposal, yet I saw in the minutes of the Council and of the Institute that in the old days they used to have, at their business meetings, little talks, with no reporters present, not even our own JOURNAL reporter. Point blank questions were asked dealing with professional practice, and much information was given by the older members for the benefit of the younger members. The older members were rather intrigued by the problems which the younger members used to put to them, which they had encountered when starting in practice. All that was to the good; it represented co-operative knowledge, and it is only by the spirit of co-operation that the Institute has been able to do for the profession as a whole, what it has done. The whole of its system of education has been, more or less, on a co-operative basis. Therefore the Practice Committee thought that as these business meetings have to be held, under our bye-laws, at least four times a year, and as the business done is often short and exiguous, we might have a sort of programme which would attract members, and might result in something of real use, and that the meetings might benefit the younger members in some of those elements of professional knowledge which are not to be acquired in any school or in any university, only in the hard school of experience. It seemed to me that the Practice Committee's suggestion was eminently desirable, if only from a personal view, and that anything we can do to increase the attendance at these meetings should be done, even if members only criticised the Council. It was therefore thought that, following the formal business, those present should, as it were, form themselves into a Committee of the Institute, so that any member who desired to do so could raise any question he had encountered in his profession, in an absolutely informal manner. Architects, I know, as in my own case, are usually incapable of stringing a few words together in an interesting way, but if a debate were raised or a question asked on a provocative subject it would not be felt that time had been wasted at these meetings, and I am sure much would be learned by taking that course. The advantage would not only be to the individual member; there would be advantages to the committees, and to the Council as well; there would be advantages all round if the scheme could be brought into operation. By raising questions at such meetings, opinions would be given from a larger body of members than is possible within the four walls of a committee room. Take the Practice Committee, with which I am more intimately concerned; practice in this country is not dictated by the acts of the few, but by the practice of the many, and the more we discuss these problems the better it is for everybody. One man may have discovered a way out in a difficulty relating to our Scale of Charges, or our Regulations for Competitions, and in the various pitfalls which every practitioner meets.

Or take the Art Committee. In these high-pressure days the architect will not write a long screed and send photographs to a committee, but if the member comes here to a Business meeting he can raise questions on the loss of an old building, the action of a local council, street widening, removing something of intrinsic beauty; and if it turned out to be important there should be members of the committees concerned present to take it up. And the same with the Science Committee; they have problems always current, and I think they would gladly welcome questions, and would give information in a frank and informal discussion.

As I have said, it is not a new scheme; it is going back to early days, when senior members of the Institute tried to help the younger men. In these days we see intensive school programmes, intricate studies in design, and a high standard of architectural education, but one thing the man cannot learn in his school or university is the solution of the ordinary difficulties of his profession; this he can only learn in a frank interchange of opinions with his confrères.

How this idea works will depend on the amount of support it receives from the members generally. The Council have been friendly, and they have allowed us to outline the scheme. If members approve it, we can, perhaps, carry it out at the next Business meeting.

It is clear that any scheme such as I have adumbrated must have a certain amount of safeguard; any discussions of the kind must be under the sole control of the member

the Council who is in the chair, otherwise we may have tements made which are of a slanderous nature.

I shall be glad to hear the matter commented on by the mbers present.

The CHAIRMAN: The subject is open for dis-ssion.

Mr. LEVERTON: I think it is decidedly worth ile. I second the proposition.

Mr. MILBURN: I ask whether we shall be sitting at se meetings without a reporter?

The CHAIRMAN: Absolutely.

Major CORLETTE: I have felt for a long time that ese meetings of the Institute have been very dead, and I lcome this effort of the Practice Committee to infuse me life into the later part of these Business meetings; e first part is formal business, which we must have. he Institute and the profession is full of young, strenu-s, vital men, and they are going to carry out the tradi-ns—and they are very fine ones—of our great pro-ssion. If these men do not come here and give us the nefit of their newer experience, how can we, as a uncil, attempt to interpret for the body at large what e feeling of the coming members of the profession may ? So, speaking in a general way, I strongly support e proposal which is now before us. I would like to see me strong effort made to induce these younger members come here and help us with their discussion of ques-ns, not to stand outside the Institute and critically, at at distance, survey the iniquities of the Council. Occa-nally I meet some of these younger men, and they are ry brilliant men, much more so than some of us who are eir seniors, and we would welcome any criticism they uld like to offer us as to our deeds and our misdeeds, cause we should feel they were helping us to do what it our duty to do towards the profession as a whole.

The opener of this discussion spoke of three important anding Committees, but he omitted the most important the lot. I am a member of the Literature Standing mmittee, and I suggest to him that that really is of me value to the Institute.

We have heard little to-night of the importance of the brary; it is the most important and most valuable chitectural library in the world; that is admitted. The ason we are trying to get new premises is because we ar the library is not safely housed under present condi-ns.

And in connection with the library question, I suggest e JOURNAL itself might be made of much more interest the members of the profession as a whole; to jump tside these walls for a moment and get across the seas. now the men on the other side of the waters are looking r a little bit more from the Institute, of which they are embers, than merely the satisfaction and privilege of ying an annual subscription, of which a certain small m under the resolution passed to-night will still be turnable to them or to their local institute, from which ey may get a small benefit, or not, as their local institute ay decide. But if we could make the JOURNAL more a ing affair—though I do not suggest it is not very much ve at present—it would greatly improve it and make it more general interest. At present you can divide it to two large parts. One is the interesting part, the other is of very small interest; it is merely on current affairs. If we could get some forms of illustration in the JOURNAL of important works, with details to scale, not so that men could "crib," but so that they could see how the old men arrived at effects which we all admire, the JOURNAL would really be a valuable asset to every one who pays a sub-scription. I think I have said enough in support of the question before us to-night.

Mr. McARTHUR BUTLER: I hope it will not be confined to London members of the Institute, but that it will pay particular attention to the observations which come from the country members. The strength—or weakness—of the Institute lies in its membership outside London.

Mr. BUTLER WILSON: It may interest the Insti-tute to hear that this proposal is already in force—187 miles away, at Leeds. At this Northern district it was thought the students themselves could suggest subjects for discussion. The first one they suggested at the school of architecture in my city was "Should pupils practise?" It was called for 6.30, and the President closed the meeting to go to dinner at 9.45! And one brilliant youth said he thought this question should be seriously considered: Whether a pupil in an office should enter a competition in which his principals were also entering. It was said there might be some objection to that, because the pupil might beat the principal. Therefore in this matter you are laying yourselves out for strenuous times, and this Insti-tute may again be as I knew it 30 years ago, when on some occasions, upstairs, one could not get a seat. The desire of many men who are members of the Institute and Allied Societies to voice their views should be given vent. It is amazing to find that those who know least about a subject are the most didactic in giving their views. Younger men are apt to think that difficulties which are evident to all of us are easy of solution. It is a great scheme to give the young man an opportunity of putting forward his solution.

# Allied Societies

## MANCHESTER SOCIETY OF ARCHITECTS.

The Manchester Society of Architects held their annual dinner on 8 December. Mr. Harry S. Fairhurst, the president of the Society, was in the chair, and the chief guest was the President of the Royal Institute of British Architects, Mr. Walter Tapper, A.R.A., who gave an interesting commentary on Manchester works and a general speech on architectural manners.

The Lord Mayor, responding to the toast of "The City of Manchester," referred to the darkness of Manchester and to the recent improvement in its buildings, remarking that it was good that architects now studied not only the framework of a building but the work that was to be carried on inside it. Manchester would be a long time no doubt before it approached the beauty of Edinburgh, but a number of new buildings were a credit to their architects. He could congratulate the business men on their foresight and fearlessness in face of bad trade.

He wished he could say the same of the municipality. It had had men of foresight and wisdom in the past, but somehow or other recently they seemed to be losing hope. There was only one department that lately had the foresight and wisdom to launch out, and that was the Waterworks Department.

" One is almost ashamed to mention the old Free Library," he continued. " We plan a great building, but when we have the plans we have finished with it. I am exceedingly sorry for that; but notwithstanding all this pessimism we shall get our Library.

" I am fully satisfied there is no ground too valuable in Manchester for the Reference Library, that supplies the brain-food of one of the great industrial centres of the world. To say that that ground is too valuable is not to talk Manchester. Its municipal buildings should be the finest buildings in the city, and should be put on the most expensive ground in the city if they are to be serviceable."

Whether the Town Hall would be extended or not the city would get its Library. Naturally the Corporation had got plans for the whole of the proposed structure. But having done that it did not matter if the Town Hall extension was not built for another twenty years; they could still go on with the Library.

The Lord Mayor, in conclusion, paid a compliment to the architect of the Ship Canal building (Mr. Fairhurst) and to the new buildings in Cross Street. These designers, he said, had come up to date, thus allowing business to become orderly and efficient.

In proposing the toast of the Royal Institute, Mr. Fairhurst referred to its parental position and care over the 26 allied societies within the British Isles, and the 14 in Africa, Australia, New Zealand, Canada, Burmah, India, and Singapore. He believed there was a great future for the architects of the British speaking world and he thought that in Manchester architects were doing their fair share of the work of building. He thought they were doing something better than had been done during the preceding thirty years. He was glad to know that the newspapers, and especially the *Manchester Guardian*, were doing great service by showing the public that there was something more in architecture than mere building.

It was, Mr. Fairhurst said, " a very difficult thing to be an architect in Manchester." The Lord Mayor of London had put on his black cap and sentenced to death 2,000 pigeons for the excuse of soiling and destroying good buildings. " They are to be put to death in the kindest way possible," Mr. Fairhurst continued. ' We've got our Lord Mayor here to-night, and I want to tell him not to mind pigeons, but to notice that —I have it on the best authority—20,000 tons of dirt fall on Manchester every year, and that however beautiful our buildings are when we build them, grey veils fall on them very soon. Sometimes it spoils them and sometimes it covers them up. And in that 20,000 tons I am informed there are 76,000 gallons of tar, and 210,000 gallons of concentrated sulphuric acid. These figures, I may say, have already appeared in the *Manchester Guardian*. We who lived in a concentrated industrial centre should take every measure to get rid of this tar and dirt. Its damages cost millions to repair, and if those millions could be kept, or spent upon investigation of methods of keeping clean those buildings we should be doing a great work."

Mr. Walter Tapper, the President of the Royal Institute of British Architects, replied to the toast. The Manchester Society, he said, was one of the oldest, strongest, and most distinguished of the Allied Societies in the British Empire. It sent to the Council of the Institute some of the wisest and most public-spirited of men; from Manchester came a professor of the schools at South Kensington and a Doctor of Literature to the Fine Art Commission. The Institute was now linked in affection and respect with all its Allied Societies. Yet all their joint work would be wasted unless it resulted in finer architecture.

To be a man of education and a man of culture was needed to-day more than anything. The expression of these things in building was the purpose for which the Institute and the Allied Societies existed. One did not get refined buildings unless men were refined themselves. He would like to think that the middle of the nineteenth century was part of our tim and to claim for it the great Free Trade Hall with its gre history, which was really a great monument. Edward Walte its architect, should be held in gratitude by every Manchest man. In Cockerell's Bank of England Manchester had a real noble building. Such things should only be done by men refined taste and noble character. Of more modern tim they had the Arts Building of the University, the Opera Hous Blackfriars House, the Ship Canal House, and other fi buildings, evidences that architecture was alive and flourishi in Manchester. He wished to mention also two buildings inestimable and practical value, the Cathedral and Chetham Hospital.

Professor Reilly in his excellent book had paid Manchester t finest compliment in saying that the city expressed itself mo clearly in its buildings. The great thing about architectu was to express the use of a building; unless it did that it w of very little use. Manchester thought in big architectur terms. Only recently the Corporation had projected a ve great scheme, the extension of its municipal buildings and t building of a great library. He hoped that great schem would go forward. It was a matter of congratulation that t merchant princes of the city were seeing more and mo clearly how closely architecture was allied with commerc They began to see that it was really an asset. If he read t signs of the times aright, their offices and factories we receiving tremendous consideration.

A few weeks ago he had spoken in the celebrations at Ba of Edward Wood, who with Ralph Allen made Bath a gentl man's city. The education of an eighteenth century gentlema was not complete without a real knowledge of the fine arts sufficient knowledge to be able to discriminate between goo and bad architecture. That was what we needed, and he w optimistic enough to believe that before long the nation wou make efforts to ensure that children received as a part education such a knowledge of architecture, painting, sculptur

Unless the corporations of such cities as this and the me in their streets really desired greater architecture it would b impossible to get it. Civic pride was useless without th knowledge, and the architect must have in addition a love ar veneration for all the traditions of his art. No question ne arise about his originality, and the practical needs of his a would gave a man of genius plenty of opportunity for fre thought and expression. This country would have be spared much ugliness and squalor had the tradition of t eighteenth century persisted. Every one of us was concerne no less than the speculative builder, in the spoiling of t countryside. We should all be much better for understandi our present responsibility.

This profession was a noble one. Practised by a schol an artist, a gentleman, its influence and value must be inestir able. He begged them not to think of it as being a commerc business. That, of course, must enter into it. But it shou not dominate. If it were allowed to do so they might be su they would never do great architecture.

## SOUTH WALES INSTITUTE OF ARCHITECTS.

Under the auspices of the South Wales Institute of Arch tects (Central Branch) and the Institute of Builders (Sou Wales Branch) a lecture was given at the Engineers' Institu Cardiff, on Thursday, 17 November, by Mr. Howard Robe son, M.C., S.A.D.G., F.R.I.B.A. (Principal of the School Architecture, the Architectural Association, London), Mr. J. Turner, J.P., F.I.O.B., acting as chairman.

Mr. Robertson's subject was " Current Architecture Europe and America," and his lecture, which was illustrat by an excellent collection of lantern slides, was followed wi great interest by a large and representative gathering of arch tects, builders and others interested in architecture.

Mr. Robertson dealt in turn with the development of mode architecture in America, Spain, Holland, Austria, Fran

enmark and Sweden. With reference to the work in America r. Roberston indicated that this country led in rapid growth d daring construction, but that the architectural treatment these engineering feats was still inadequate.

He showed considerable sympathy with certain European odernist movements, particularly in Spain and Holland, ggesting that the latter country was one which could claim a tional modern style. He emphasised the importance of the rt which the development of democratic architecture is play-g at the present time.

A vote of thanks to the lecturer was proposed by Colonel H. Fawckner, F.R.I.B.A., Chairman of the Eastern Branch the South Wales Institute of Architects, and seconded by Ir. I. J. Chorley, F.I.O.B.

# Obituary

## W. HILTON NASH [*F.*].

It is with great regret that we have to announce the idden and quite unexpected death of Mr. Hilton Nash last Sunday evening, the 17th December. A ew days before (on the previous Wednesday) he had ttended a meeting of the Council of the Architects' Benevolent Society, and although it was known that e had recently been detained at home in consequence f one of his intermittent bronchial attacks, there was othing in his manner or appearance to suggest such a atal result. He died in fact on the eve of his and Mrs. Nash's proposed departure for the Riviera, where hey usually spent the winter months.

Mr. Nash looked much younger than his age (he vas seventy-seven) and he had retired from architec-ural practice for many years. His main interests in is later years were the affairs of the Architects' Benevolent Society, of which he had been Honorary Treasurer for over thirty years, water colour drawing, tching, and travelling abroad. He also retained his eat as a member of the Board of Examiners under the London Building Act.

Mr. Nash was born in 1850. He was articled to Henry Currey [*F.*] (the architect of St. Thomas's Hospital) and was afterwards in the office of Mr. E. B. l'Anson; he joined his father in partnership, the ate Mr. Edwin Nash [*F.*], in 1877. For twenty years he vas also architect to the Merchant Taylors Company, of which he was a Liveryman.

He gained the Soane Medallion in 1875, was elected an Associate in 1881, and a Fellow in 1894.

In conjunction with his father, Mr. Nash built or restored several churches, including St. Bartholo-mew's, Sydenham; St. John's, Penge; St. Phillip's, Sydenham; St. Mary Cray Church; Sparsholt Church, Berks; and Ingoldsthorpe Hall, Norfolk. After his father's death he built St. Peter's, Crawley; business premises for Raphael Tuck and Sons; Lloyd's Registry of Shipping, Tower Tea Company's offices, and a large block of offices in Lloyd's Avenue, E.C., the Chemical Schools and Head Master's House for Merchant Taylors School; the principal entrance to Merchant Taylors Hall, and designed the oak panelling for the large hall of the same company, several branch banks for the Midland Bank and the Capital Counties Bank, and the Chancel screen and reredos for All Saints' Church, Benhilton.

Mr. Nash was a loyal and interested member of the Royal Institute, and will be greatly missed by many of his old friends, more especially those who are also members of the A.B.S., the sympathy of all of whom will be extended to Mrs. Nash in her great bereavement.

R. D.

## ARTHUR GROSVENOR WILKINSON [*F.*].

Mr. Wilkinson was born at Stockport, Cheshire, in 1870. He served his articles with Mr. H. Willoughby [*F.*], and had experience in the offices of leading Manchester architects. He was later engaged on the staff (Architecture) of the Manchester Ship Canal Co. during the construction of the canal and the necessary buildings. Later he commenced practice on his own account at Stockport, carrying out important works for Messrs. The Strines Printing Co., Derbyshire, Sir James de Hoghton, Bt., and other clients. He was a member of the Stockport Borough Council. During the war he joined the Royal Engineers as a commissioned officer and was afterwards employed on the Imperial War Graves Commission. Mr. Wilkinson died suddenly in hospital at Gravesend on Friday, 4 November, after an attack of ptomaine poisoning. He was elected a Fellow in 1925.

---

## THE NATURAL LIGHTING OF PICTURE GALLERIES.

The Science Standing Committee desires to draw the attention of Members to the publication by the Department of Scientific and Industrial Research of Paper No. 6 of the series of reports on Illumination Research (H.M. Stationery Office, 1s. 6d.).

Primarily this publication constitutes a description of Gallery No. XIII of the new Duveen Wing of the Tate Gallery, Millbank. It is, however, not merely a description of a novel and valuable experiment in gallery lighting. A concise but exhaustive epitome is given of the combination of scientific enquiry, common sense, and of practical trial and error whereby the architects, H.M. Office of Works and the officials of the National Physical Laboratory worked in collaboration to achieve a gallery which for perfection of natural lighting will probably bear comparison with any in the world.

The records of scientific experiment are stated in clear and simple language, amply illustrated by graphs and photographs, and the description of the gallery itself does not omit those essential dimensions and details which serve to render it of immediate practical use to architects.

An appendix of great interest deals with the efforts now in progress to arrest the fading of fugitive pigments, especially in water-colours, without distorting the colour values of natural daylight.

A particularly interesting and scientific analysis is given in an appendix of the attempts of Sir William

Abney so to protect the priceless cartoon designs by Raphael and his pupils for the Sistine Chapel tapestries purchased by Rubens for Charles I, and now housed in the Raphael Cartoon Gallery at the Victoria and Albert Museum. The clear statement in this appendix of the theory of colour in light should render this inexpensive publication a valuable addition to the library of any architect, if such there be, who is not particularly interested in the lighting of picture galleries.

P. J. W.

---

## NOTES FROM THE MINUTES OF THE COUNCIL.

*7 November* 1927.

PRESENTATION OF DRAWINGS TO THE R.I.B.A.

The Council passed a cordial vote of thanks to Mr. Sigismund Goetze for his kindness in presenting a selection of drawings and sketches by Alfred Stevens to the Institute.

INTERNATIONAL CONGRESS AT AMSTERDAM.

A report was received from Lt.-Col. H. P. Cart de Lafontaine [*A.*], the R.I.B.A. delegate at the recent International Congress of Architects held at Amsterdam.

The hearty thanks of the Council were conveyed to Lt.-Col. Cart de Lafontaine.

THE ARCHITECTS', ENGINEERS' AND SURVEYORS' DEFENCE UNION.

It was agreed that a letter signed by the President be sent to every member of the R.I.B.A. urging him to join the Architects', Engineers', and Surveyors' Defence Union if he has not already done so.

THE FELLOWSHIP.

The Council, by a unanimous vote, elected Mr. G. de C. Fraser of Liverpool to the Fellowship under the powers defined in the Supplemental Charter of 1925.

---

## CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR CHILDREN.

The Council of the Royal Institute of British Architects have arranged a series of three lantern shows on Architecture for children, to be held during the Christmas holidays.

They will be given by Mr. C. H. B. Quennell, F.R.I.B.A., and Mrs. Quennell, on the following dates :—

Friday, 30 December 1927, at 4 p.m.
Wednesday, 4 January 1928, at 4 p.m.
Friday, 6 January 1928, at 4 p.m.

The subjects will be :—

(1) Everyday Things in Roman Britain.
(2) Everyday Things in the Middle Ages.
(3) Everyday Things in the Renaissance.

The talks will be fully illustrated by lantern slides showing not only the buildings of the period but the ships, costumes, tools and occupations of the people as well.

It is hoped that the talks will show the importance of planning, that they may give a new meaning to old buildings seen while on holiday, that school history will be given a livelier background, that the children may be led to realise that the English countryside with all its everyday things of the past is a possession which must not be ruined by new and ugly work. Finally, that by seeing illustrations of many kinds of interesting work children may be helped to decide the work which they can best do themselves.

*The first talk* will show the state of civilisation which we had arrived at in the Early Iron Age, just before the coming of the Romans. Roman Britain will be illustrated by a series of reconstructions of Silchester. Stress will be laid on the importance of this connection with ihe ctvilisation of the Ancient Nea East—Greece and Rome.

*The second talk* will begin with the Dark Ages and the destruc tion wrought then, and show how we had to build up a new mod of living and how this was reflected in bricks and morta Castles and monasteries will be illustrated and there will b slides showing life in the mediæval manor.

*The third talk* will show the Renaissance as a rebirth of th old classical knowledge which was lost in the Dark Ages.

The three talks will give an opportunity to exhibit the dif ferences between what is *summed up* as Classic and Gothic.

The lectures are for children only, but adults will be admitte if accompanied by children. No charge will be made for ad mission.

# Notices

## THE FIFTH GENERAL MEETING.

The Fifth General Meeting (Ordinary) of the Sessio 1927–28 will be held on Monday, 9 January 1928, a 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary held on 19 December 1927 ; formally to admit Member attending for the first time since their election or transfer to announce the names of candidates nominated by th Council for election to the various classes of membership to read the Council's Deed of Award of Prizes an Studentships, 1928.

Mr. L. Sylvester Sullivan [*F.*] to read a criticism o the designs and drawings submitted for the Prizes an Studentships.

## CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR CHILDREN.

The number of applications for tickets for the series o illustrated talks to children by Mr. and Mrs. C. H. B Quennell on 30 December and 4 and 5 January has beer so overwhelming that no further tickets are available.

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

# Competitions

## ROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough Southport invite architects practising in the United ngdom to submit designs in competition for a new nior elementary school at Birkdale. Assessor: Professor D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and o. Last day for questions, 31 December 1927. esigns to be sent in not later than 10 March 1928. By plying to the Director of Education, Municipal Offices, uthport, and enclosing 10s. 6d., conditions of the mpetition may be obtained.

## HITBY URBAN DISTRICT COUNCIL LAY-OUT COMPETITION.

The Competitions Committee desire to call the attention Members to the fact that the Conditions of the above mpetition are not in accordance with the Regulations the R.I.B.A. The Competitions Committee are in gotiation with the promoters in the hope of securing an nendment. In the meantime Members are advised to ke no part in the Competition.

## NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterrough invite architects to submit schemes and designs competition for the erection of municipal offices, shops, ivate offices, and other buildings proposed to be built a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor: Sir Reginald Blomfield, R.A. [*F.*].

Premiums: 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained om the Town Clerk, Town Hall, Peterborough, by positing £1 1s.

## MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite chitects to submit designs in competition for an extenon of the College of Technology proposed to be erected a site adjoining the present College of Technology ilding in Sackville Street and Whitworth Street, Manester.

Last day for questions, Saturday, 10 December 1927.

Assessors: Messrs. Alan E. Munby, M.A. [*F.*], Henry . Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums: £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

## SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects ust not take part in the above competition because the nditions are not in accordance with the published egulations of the Royal Institute for Architectural Comtitions.

# Members' Column

## MESSRS. SCORER, GAMBLE AND CO.

Mr. Henry G. Gamble [*F.*] of Bank Street Chambers, Lincoln, has taken into Partnership Mr. R. Neville Barker and Mr. Philip W. Birkett [*A.*]. The practice will still be carried on at the same address under the title of Scorer, Gamble and Co.

## MR. CLAUDE W. FERRIER [*F.*]

Mr. Claude W. Ferrier [*F.*] announces that in future his practice will be carried on in conjunction with that of Mr. William B. Binnie [*F.*] at 4 Pickering Place, St. James's Street, S.W.1. Telephone: Gerrard 5300.

## CHANGE OF ADDRESS.

Mr. W. H. Ansell [*F.*] has changed his office address to 59 Doughty Street, W.C.1.

Mr. Herbert Bryant [*F.*] will transfer his offices to 22 Cumberland Place, Southampton, on and after 2nd January 1928. Telephone: 2781 Southampton.

Mr. Frank Osler [*A.*] has changed his address to 2 Featherstone Buildings, High Holborn, W.C.2.

## PARTNERSHIP WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## SITUATION VACANT.

London Architect [*F.*] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE ACCOMMODATION WANTED.

Fellow of the Institute desires to meet another architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Associate with small practice requires office accommodation in neighbourhood of Charing Cross or Victoria. Terms must be moderate. Particulars to Box 1512, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE ACCOMMODATION.

Fellow has a good light room near Portman Square. Electric fire, attendance, slight assistance, etc., if wanted.—Box 3097, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. offers share of office accommodation with services of shorthand typist, Gray's Inn district. Large well lighted office recently redecorated.—Reply Box 3219, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## PRACTICE FOR DISPOSAL.

Member desires to dispose of practice in South Wales colliery town, which would suit young practitioner. Excellent commissions in hand, and accountants' figures available.—Apply in first instance, Box 7777, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## FOR SALE.

By a Member, Special pitch-pine fitment, for plans, papers and correspondence, large and well made and a very useful piece, £7 10s.—Apply Box 1012, c/o The SecretaryR .I.B.A., 9, Conduit Street, London, W.1.

Member has for disposal some unbound volumes of the Journal from 1912. Offers should be addressed to Box 1912, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes V and VI

SESSION 1927–28.

At the Fourth General Meeting (Ordinary) of the Session 1927–28, held on Monday, 19 December 1927, at 8 p.m., Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 14 Fellows (including 4 Members of the Council), 17 Associates (including 1 Member of the Council), 3 Licentiates (including 1 Member of the Council), and several visitors.

The Minutes of the meeting held on Monday, 5 December 1927, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Mr. James Fasnacht, elected Fellow 1906.
Mr. Frank James Fisher, elected Fellow 1926.
Mr. Wilfrid Tom Campsall, elected Licentiate 1911.
Mr. David Matheson Cuthbert, elected Licentiate 1911.
Mr. John Jackson, transferred to Licentiateship 1925.
Mr. John Edward Rowlands, elected Licentiate 1911.
Mr. Arthur James Slater, transferred to Licentiateship 1925.
Mr. James Orange, retired Member of The Society of Architects.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President :—

Mr. D. A. G. Smith [*A.*].

Dr. Reginald Miller, F.R.C.P., and Mr. J. Ernest Franck [*F.*] having read papers on " Some Medical Aspects of Damp in Dwellings," a discussion ensued, and on the motion of Mr. H. D. Searles-Wood [*F.*], seconded by Mr. Alan E. Munby [*F.*], a vote of thanks was passed to Dr. Miller and Mr. Franck by acclamation, and was briefly responded to.

The proceedings closed at 10.40 p.m.

At a Special General Meeting held on Monday, 19 December 1927, immediately following the Ordinary General Meeting above recorded, and similarly constituted with the exception of the guests, who had been requested to retire, the President announced that the meeting had been summoned for the purpose of confirming the following resolutions passed at the Business General Meeting held on 5 December 1927, for the amendment of Bye-laws 66 and 85 :—

That Bye-law 66 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 66 as is required to give effect to this resolution :—

Omit the words " the first " between the words " on " and " Monday " and insert " a " ; and insert the words " to be fixed by the Council at the commencement of each Session " after the word " May."

That Bye-law 85 be amended as follows, and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 85 as is required to give effect to this resolution :—

Omit the words " in respect of and for his subscription thereto " between the words " Society " and " provided."

The confirming resolution was moved from the chair and passed by a unanimous vote.

The proceedings closed at 10.45 p.m.

# The Architects' Benevolent Society

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house fo themselves, and the Architects' Benevolent Society Scheme of House Purchase makes it possible to obta the necessary capital on equitable terms without usin up existing securities or business capital, purchase bein made out of income. The arrangement is carried out b means of a loan of not more than 75 per cent. of th certified value secured upon the house with an endow ment policy to provide for its repayment. Its chi advantages are as follows :—

(1) Provision for dependents. In the event of you death, the loan is automatically discharged and th house released to your dependents free of debt.
(2) Special concession. In the case of houses in cours of erection 50 per cent. of the loan will be advance when the roof is on and the house covered in, sub ject to the approval of the mortgagees.
(3) Flexibility. If you desire, you can make periodic repayments on account of the loan, when the annu cost will be adjusted.
(4) Saving. The cost will be found less burdensom than the payment of rent and is only payable fo 20 years at the most.

N.B.—(1) This scheme is now extended to those ou side the architectural profession, provided that the hous has been designed and the applicant introduced by member of the Institute.

(2) Loans are not granted in respect of property whic does not warrant a loan of at least £500 ; nor for propert other than for the proposed borrower's occupation. Pr perty of which the value exceeds £4,500 and property the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S 9 Conduit Street, London, W.1.

---

It is desired to point out that the opinions writers of articles and letters which appear in th R.I.B.A. JOURNAL must be taken as the individu opinions of their authors and not as representati expression of the Institute.

---

Members sending remittances by postal order for subscri tions or Institute publications are warned of the necessity complying with Post Office Regulations with regard to th method of payment. Postal orders should be made payab to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A JOURNAL (post free) to members of the Allied Societies who a not members of the R.I.B.A. at a specially reduced subscriptio of 12*s.* a year. Those who wish to take advantage of th arrangement are requested to send their names to the Secreta R.I.B.A., 9 Conduit Street, W.1.

---

## R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1928 : 14, 28 January; 11, 2 February; 10, 24 March: 14, 28 April; 12, 26 May; 9, 2 June : 14 July; 11 August ; 22 September ; 13 October.

# Journal of the Royal Institute of British Architects

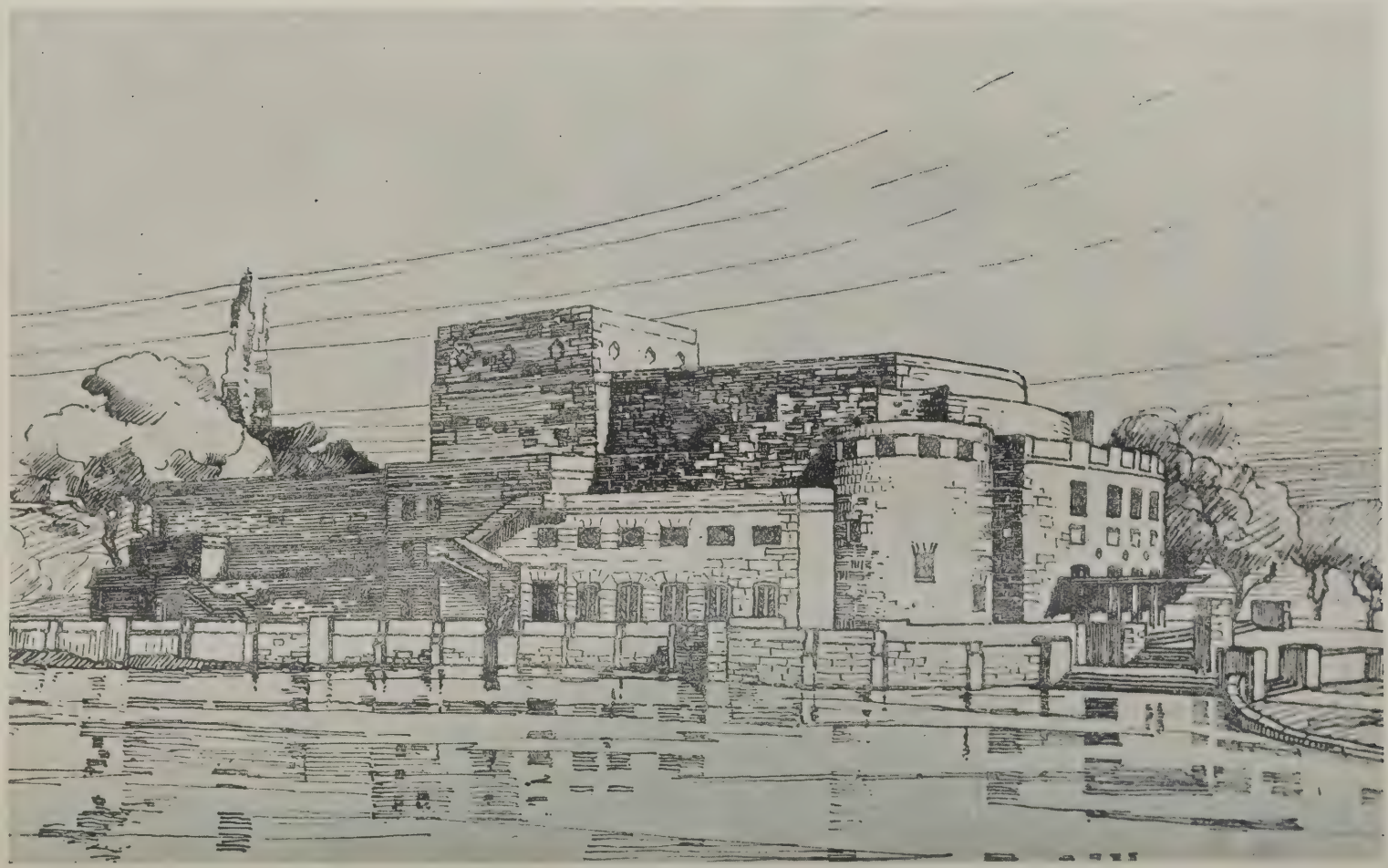
THIRD SERIES

VOL. XXXV. No. 5

14 JANUARY 1928


## Contents for 14 January 1928

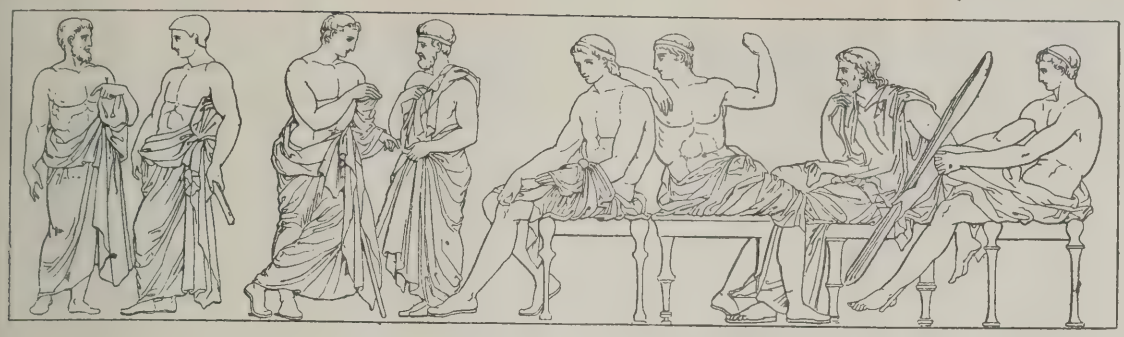

| | Page |
|---|---|
| The Shakespeare Memorial Theatre at Stratford-on-Avon | *Frontispiece* |
| Some Medical Aspects of Damp in Dwellings. By Reginald Miller, M.D., F.R.C.P. | 119 |
| Dampness in Houses. By J. Ernest Franck | 123 |
| Discussion | 126 |
| Review of the R.I.B.A. Prizes and Studentships, 1928. By L. Sylvester Sullivan | 133 |
| Vote of Thanks | 141 |
| Mr. Raffles Davison's Drawings. By Herbert W. Wills | 143 |
| Shakespeare Memorial Theatre, Stratford-on-Avon | 145 |
| Everyday Things in Britain. By F. R. Hiorns | 148 |
| Architects' (Registration) Bill | 149 |
| R.I.B.A. Prizes and Studentships: Deed of Award | 152 |
| Obituary: | |
| F. J. Fisher | 153 |
| The Art of Drawing in Lead Pencil | 153 |
| Wimbledon New Town Hall | 154 |
| R.I.B.A. and A.A. Visits | 154 |
| The Commonwealth Fund Fellowship | 154 |
| Notes from Minutes of Council | 154 |
| Mediæval Architecture | 156 |
| R.I.B.A. Lectures on Architecture to Workers in the Building Trades | 156 |
| Royal Sanitary Institute: The Henry Saxon Snell Prize | 156 |
| R.I.B.A. Examinations | 157 |
| R.I.B.A. Probationers | 159 |
| Notices | 164 |
| Election of Members | 166 |
| Competitions | 167 |
| Members' Column | 167 |
| Minutes | 168 |



THE WINNING DESIGN FOR THE SHAKESPEARE MEMORIAL THEATRE AT STRATFORD-ON-AVON
Elisabeth Scott, Architect

*For plans see pp.* 146-147

VOL. XXXV. No. 5 14 JANUARY 1928



# On Some Medical Aspects of Damp in Dwellings

BY REGINALD MILLER, M.D., F.R.C.P.

Senior Physician to Outpatients, St. Mary's Hospital, Paddington; Physician to Paddington Green Children's Hospital; late Hon. Sec. to British Medical Association Committee of Enquiry on Rheumatic Heart Disease in Children (1923–27).

# And Dampness in Houses

BY MR. J. ERNEST FRANCK [*F.*].

[*Read before the Royal Institute of British Architects, on Monday,* 19 *December* 1927.]

## On Some Medical Aspects of Damp in Dwellings

BY REGINALD MILLER, M.D., F.R.C.P.

IN thanking you for the honour of being invited to read a paper before you to-night, may I say how welcome is the thought that the Royal Institute of British Architects has desired to hear a working member of the medical profession. Whatever may be the shortcomings of my own contribution to-night, it remains a fact that there are many matters which are of common interest to both the architectural and medical professions. Of these the question of damp in dwelling-houses affords perhaps the most important outstanding problem, but it is only one of many subjects in connection with the building of healthy homes in which an interchange of opinions might be helpful between those who design houses and those who treat the maladies that arise in those houses.

The subject of the medical aspects of damp in dwellings is by no means an easy one. Clinical medicine is soon in difficulties when it is called upon to generalise, and I am anxious not to put before you views which are in any way extreme or exaggerated. Here I feel that I ought to explain that my own work is that of a consulting and hospital physician, entirely unconnected with Public Health medical work.

When we begin to consider the possible effects of damp in houses in predisposing towards ill-health, we are faced by two initial difficulties: first, what is to be the definition of damp; and, secondly, how are the effects of damp to be differentiated from those of other possible factors with which it is often associated.

*Definition.*—I know of no definition of damp which is simple and practical enough for ordinary use. In the investigations which I have been directing for the last three years from the Paddington Green Children's Hospital, and to which I shall allude briefly later, we have taken as our standard what appears as damp to an ordinary educated person not specially trained in sanitation. Thus we have judged chiefly by visible signs of damp on walls and ceilings, but also by rotting oil-cloth, mildew on unused articles, and damp in clothes in cupboards. We have done our best to

distinguish temporary damp from persistent damp, but it must be remembered that damp which is temporary in a rich man's house is usually persistent in the case of the poor.

*Association of Damp with other Factors Prejudicial to Health.*—The ill-effects of damp in houses cannot be altogether satisfactorily differentiated from similar effects produced by other factors with which damp is often associated. Such associated factors are numerous. Chief of them is undoubtedly cold; but there also have to be considered dampness of site and atmosphere, lack of sunshine, ill-ventilation, poverty, lack of cleanliness, and possibly underfeeding. Of the accompaniments of poverty the one least closely associated with damp appears to be overcrowding: possibly overcrowding to some extent protects against the grosser forms of house-damp, though it brings in its train dangers of its own.

In producing harmful effects the closest associate of damp is *cold*, as is shown by the fact that the diseases to which we think damp predisposes are those of cold climates and cold seasons of the year. Although in tropical countries, damp combined with heat has its dangers, in England, when we speak of the danger of exposure to damp, we virtually have in mind only cold damp. When an individual is exposed to damp, and at the same time, for some reason or other, cannot keep warm, it is then, we think, that the chief danger to health arises. The association between damp and cold is in medical matters particularly close, a fact which is perhaps of interest to an architect.

Again, closely connected with damp in houses must be dampness of site and of atmosphere. Before I finish I shall quote some facts which suggest that from the medical point of view the condition of the house is of more importance than that of its site. Damp houses are, of course, likely to be numerous where the site on which they are built is damp, but I believe that it is safer to live in a dry house on a damp site than in a damp house on a dry site.

## Harmful Effects of Damp Houses.

I pass now to consider some of the diseases, or groups of diseases, in whose production we think that damp rooms play a part. Here I must lay emphasis on the fact that we regard damp as only one factor in the production of these maladies. We do not for a moment think that if there were no damp houses these diseases would simply disappear; but we do think that damp plays its part in their production and in a varying proportion of cases it plays an important part. Further, and sometimes still more clearly, damp may have a notably bad effect on some of these diseases when they have developed, making them more severe, more liable to recur, more difficult to control and to cure.

1. *Catarrhal Diseases of Children and Young Subjects.*—The first group of diseases which we are inclined to attribute in part to damp in houses is that of the respiratory catarrhs, especially of young subjects, that is to say, colds in the head, coughs, sore throats, bronchitis, or even broncho-pneumonia. These are, of course, microbic diseases, but it is thought that a combination of damp and cold does have a real influence in determining their onset, presumably by lowering the patient's resistance to infection, either locally or generally, temporarily or persistently.

If we admit that in some indirect way damp houses predispose towards this set of ailments, we must take a further step and realise that we have not only to consider here the acute conditions which I have named, but also certain serious and common sequels. To take the chief example: the child who gets repeated colds with sore throats is more than likely to develop in time a persistent infection of the tonsils, a condition which we term "chronic tonsillar sepsis." Now, this is to us a very important and undesirable condition, for it stands in close relationship to the rheumatic diseases and to some diseases of the heart and ears, and in more distant association with many other ailments, even including asthma and tuberculosis. To avoid giving you a view which is exaggerated or one-sided let me emphasize again that damp houses and chronic tonsillar sepsis are only two out of many factors in the production of the diseases which I have mentioned. It is, however, fair to say that a large amount of the harm which is done by damp is through its influence in producing disease of the tonsils, and, further, that if no children developed chronic septic tonsils these important diseases would diminish in frequency and severity.

2. *Chronic Rheumatic Diseases.*—I consider next another group of diseases, for which this country has an unenviable notoriety, namely, the chronic "rheumatic" diseases. This group contains such disorders as lumbago and other forms of muscular "rheumatism," neuritis of various types, and

chronic and crippling diseases of joints. These are probably partly microbic and partly toxic in origin, but there is certainly a tradition held in the medical profession, and perhaps even more strongly amongst the laity, that damp houses have an influence here, tending to originate, to prolong, and exacerbate attacks. Here again the evil effects of damp are strongly reinforced by the action of cold, yet I think it is true to say that no one, medical or lay, who was much afflicted by any chronic " rheumatic " disease would willingly go on living in a damp house.

If we admit this relationship between damp and the chronic " rheumatic " diseases, it will be of interest to see the prevalence of these maladies in England. The Ministry of Health Report states that between one-seventh and one-sixth of all sick pay under the National Health Insurance scheme is paid on account of these complaints. So great is the economic loss from them that there is a movement on foot at the present time to arrange for Spa and other forms of expensive treatment for such panel patients.

3. *Acute Rheumatism of Children and Young Subjects.*—The third and last disease which I wish to mention is acute rheumatism, the infection popularly known as " rheumatic fever." This microbic disease particularly affects children and young people, and for this reason it is sometimes called " juvenile rheumatism." This I will call it to-night, as it will serve to differentiate it in your minds from the chronic " rheumatism " of older people, of which I have just spoken. It is of great importance that you should realise that for our purpose to-night these two conditions, in spite of their similarity in name, are different diseases.

The great importance of juvenile rheumatism lies in the fact that the microbe of this disease has the power of damaging the heart, thus producing incurable heart disease, usually of the sort known as " valvular disease." And this it does very frequently in young subjects : it is the one great cause of acquired permanent heart disease in children and people up to 35 years old. Further, these patients die of this heart disease which they acquire in early life. It is seldom that they die at once, but nevertheless, after the lapse of 10, 20, 30 or even 40 years they die of this same heart trouble, and they die prematurely. This, then, constitutes the great danger of the disease ; and for the rest I need only mention that the infection commonly attacks children through the tonsils, through just the septic type of tonsils that I have already mentioned, and that in children it shows rather different symptoms from the rheumatic fever of adults, the joint trouble being little in evidence and the infection of the heart and of the nervous system ("St. Vitus's dance") particularly common.

How much damage is done in this country by this disease it is difficult to state with accuracy.

It is estimated that there are 50,000 children attending the State elementary schools with rheumatic heart disease, and this number is almost certainly too low. It is known that in London there are admitted each year to the special schools for physically defective children some 300 instances of heart disease, and these schools admit only the very worst cases. In any children's medical ward in a London hospital during the winter months it will be found that between one-quarter and one-half of the beds are occupied by rheumatic children, of whom about 50 per cent. have permanent heart disease. As regards the annual mortality from rheumatic heart disease the recent Ministry of Health report estimates it as 25,000 deaths a year. If we accept this figure, probably a maximal one, we may compare it with the 40,000 deaths from tuberculosis and the 50,000 from cancer each year. If we remember that each of these 25,000 fatal cases has, on an average, been through five years of increasing invalidity and suffering before death occurs, and that most of them die long before old age is reached, we see something of the tragedy of this disease. Truly it is one of the great maiming and killing diseases of this country : and no country has more of it than ours has.

*Damp.*—What, then, have damp houses to do with this disease ? We think they play a considerable part in producing it and in making it, once established, more intractable, more likely, that is, to produce heart disease, and heart disease of severe grade. I cannot claim that this view is a universally accepted tradition of the profession, but we think that we have succeeded in establishing its truth. It is no new conception. Dr. Poynton, the greatest living authority on juvenile rheumatism, has held this view for many years. Recently this particular point has been investigated on a large scale by a special committee of the British Medical Association set up under the chairmanship of Sir Humphry Rolleston to inquire into Rheumatic Heart Disease in Children. These investigations

were carried out in West London, Bath, Bristol, and Birmingham, and to these I can add the details of a further 150 cases examined during the past year at the Rheumatism Supervisory Centre at the Children's Hospital, Paddington Green. I wish to give some of the results of our investigations to enable you to judge of the worth of our evidence, and to afford me the opportunity of putting some first-hand information on the subject of damp houses before you.

Our proofs that living in damp houses predisposes to juvenile rheumatism and to heart disease are as follows :—

1. The germ of the disease attacks children through the tonsils, especially through chronic septic tonsils ; so that there is no difficulty in understanding in what way damp might act, were it proved that it had the power.

2. The disease is commonest in cold, damp countries like our own, and in them its prevalence increases in the cold, damp months of the year. So markedly is this the case that it is almost impossible to imagine that cold and damp play no part in its production and prevalence.

3. The disease is much commoner in industrial towns than in rural districts, and is almost entirely confined to the poorer classes. These facts seem to prove that the environment of the patient is an extremely important factor in the production of juvenile rheumatism.

4. When we examine this environment to see what is the rheumatic factor, we find another interesting point, namely, that although the disease is one of the poor, it is in them least common in the very poorest. Hence we may conclude that destitution, squalor, and overcrowding are not the special factors concerned. And here I ought to say that juvenile rheumatism is not an infectious disease : that is, it does not spread from case to case.

5. Then comes an important piece of evidence published in the Medical Research Council's report. This showed that in the large Poor Law Residential Schools the disease was almost unknown, although the thousands of children in these schools came from the poorer classes in London. Now, in that overcrowding, squalor, destitution and the like do not seem particularly to produce juvenile rheumatism, it is not easy to see what factor in these children's lives has been altered to produce this great change for the better unless it is their house, its site or condition.

6. Taking, then, the sites of the homes of rheumatic children, it is found that they tend to be in low-lying areas and to follow water-courses. This was shown many years ago by a lady who is now Mrs. F. C. Shrubsall, but unfortunately her work was never published. More recently Dr. A. P. Thomson has shown how the rheumatic cases follow the streams running through the city of Birmingham, and I think we are going to find the same thing in Paddington, where there are a canal and the buried West Bourne river. Such a distribution of a disease immediately suggests that damp has some influence in its production.

7. When we came to examine the houses of rheumatic children in West London, Bath, Bristol, and Birmingham, we found the same thing everywhere, namely, that they were inclined to be damp. We found, averaging all cases, that in no less than 62 per cent. of instances the children were, when first attacked by rheumatism, living in obviously damp rooms. Recently I have been through 150 new cases in West London, and the proportion living in damp rooms has come out very nearly the same, namely, 58 per cent. Further, I have found that, taking a series of families which contained no rheumatic children, the proportion living in damp rooms dropped to 30 per cent—surely a significant difference.

8. There is only one other point : is it the dampness of the site or of the house that matters ? Of course the two must tend to go together, but I think the condition of the house itself is the more important. Several facts suggest this. It is, for instance, easy to find rheumatic and non-rheumatic areas very closely adjacent to each other. In Eton town I am told there is plenty of juvenile rheumatism : in Eton College and the two other big schools in the neighbourhood there is virtually none. The sites are not dissimilar : the characters of the buildings are very much so. In Paddington we found that the middle floors of the houses were less damp than the others, and that they provided the fewest cases of rheumatism. This seems to show that the site itself is not all-important, and also suggests that the chief causes of damp are to be found in faulty construction and dilapidation rather than merely lack of ventilation for domestic damp of cooking and laundry. Again, Dr. V. Coates, of Bath, tells me that in Holland, where damp sites must abound, there is comparatively little juvenile rheumatism. The houses there are kept well heated and therefore dry.

It was on such evidence as this that the Com-

mittee of the British Medical Association stated that they were impressed by the importance of damp dwellings in the production of rheumatism and heart disease in children, and, as will be in the remembrance of many here to-night, they approached your Institute to consult your profession in the matter.

I have now said something of the indictment against damp dwellings as it appears to the medical profession. It is, however, impossible to refrain from some comment. It cannot be doubted that, were there fewer damp houses, much and serious illness would be prevented. The present state of affairs is certainly unsatisfactory, and can we feel any sort of assurance as to the future? We are told that the building of residential houses is very largely out of the hands of trained architects, and this hardly reassures us. Then as to the By-laws and Regulations of the Ministry of Health and Local Authorities, do they give us adequate protection, or are we living in a fool's paradise? If they are as valueless as our investigations suggest, should they be made more stringent, or would it be better to get rid of them and trust to the law of the land, which still runs, I am told, surprising as it may seem, that a house must not be damp?

We who know that this noble business of building houses may involve literally matters of life or death, have these difficulties and doubts in our minds, and to whom can we turn better than to your great and skilled profession? We cannot believe that the problem of the damp house in England is insoluble. With the two great professions of Architecture and Medicine working together, could it not be solved?

# Dampness in Houses

BY MR. J. ERNEST FRANCK [*F.*].

THE first remarks to be made by a member of this Institute must be to thank, on behalf of all architects, the medical profession for bringing the subject of dampness in dwellings to our notice, and more particularly Dr. Reginald Miller for his paper.

The subject has been before our Council, who have not only passed a resolution approving of a sub-committee investigating and reporting thereon, but by their action this evening desire to show their interest in the question of damp in houses and their wish to co-operate with the medical profession with a view to obtain better conditions in existing and future human habitations.

I should like to deal firstly with the medical aspect from the general and public viewpoint.

We find that medical evidence supports the view that health is the most potent cause of national prosperity, and the authority for certain of the following remarks is the Science of Ventilation and Open Air Treatment, the report of the researches carried out for the Medical Research Committee by Dr. Leonard Hill.

There are many factors which determine the general health of a community, but if we take four principal ones, namely, locality or environment, proper feeding, occupation under healthy conditions, and housing, it would appear that environment is a predisposing condition.

I think it may be assumed from evidence that dwellers in rural areas enjoy better health than the town dweller, even though they may live in more insanitary dwellings and on poorer food. The determining factor is the open-air exposure, muscular exercise and adequate rest.

The rural worker enjoys the stimulus of the sun and cool, moving air.

The two great factors to health are sunshine and cool moving air.

This means that the condition of living in a close confined atmosphere is detrimental to health.

It is shown that, taking two classes of workers who are both well fed, namely, merchant seamen and coal miners, there is a higher mortality from all causes amongst seamen than with coal miners, and the reason given is that seamen occupy close overheated quarters, while mines in general are well-ventilated.

A specific instance can be given of the higher mortality amongst Norwegian fishermen which has arisen since the introduction of motor boats with the confined cabin as against the open boat of former times.

In the old days the fishermen used to occupy huts and walk about when in harbour, now the tendency is to live and sleep in the motor boat cabins for long periods as the motor boats allow of fishing all the year round.

Further, with persons living on the same diet and similar working conditions, statistics show that healthy conditions of housing give a higher average expectation of life, as the healthier surroundings promote a better appetite and digestion, and hence better health.

As to the conditions under which occupation is carried on, it is clearly shown that in well-ventilated dry workshops the average mortality is lower than in humid and badly-ventilated buildings.

If we consider the existence of the whole population of the country it is evident that the greater number of hours are spent in the dwelling, whether house or tenement.

It will have been noted that in the cases quoted by Dr. Reginald Miller the higher percentages come from the basement, ground or upper storey of the converted tenement, i.e., a house which is subdivided or let out in floors.

The following statistics are taken from the Medical Research Committee's report already referred to.

> "The 1911 census revealed in London 138,276 tenements, each of one room. The population housed in them was 265,553, and of this quarter of a million persons 100,948 were children under ten years of age. 32,351 of these one-roomed tenements contained more than two persons.
>
> It was estimated in 1913 that 2,300,000 people in London are housed in tenements of one to four rooms. In the whole country it is estimated that eight million people are housed in one- to three-room tenements."

It is essential, therefore, that housing should receive every, if not the first, consideration of the community.

I do not propose to discuss specific instances of damp or details of construction, but enumerate the principles which should be studied so as to ensure that the community is housed in dry dwellings.

Dr. Reginald Miller has very wisely given no definition of damp : this must vary, because the comparative humidity of the atmosphere depends on the temperature. He has, however, said that he has in mind cold damp.

First, let us consider these principles in relation to site.

There is no doubt a soil which naturally drains the surface water is a more suitable site for building than one which will retain the water or retard its percolation.

The question of soil and its natural drainage has not received consideration in the developments of many cities, or part of cities, and Dr. Reginald Miller gives us particular instances.

It can be shown that where the surface water is not easily drained away, such as a clay soil, there is a greater condensation of moisture, not only in the air but on the walls of buildings—hence a cooler atmosphere, colder buildings, and further, a less pure air.

In building houses on such sites special precautions should be taken to avoid the damp ground air penetrating the ground floor and the colour of the external facing material carefully considered.

If we consider this question of cold damp in relation to the containing surfaces of a room, it can be ascertained that a wall which is damp has a much greater thermal conductivity than a dry wall, hence the reason for speaking of a cold damp.

Again, a dry wall absorbs and gives off radiant heat better than a damp wall.

In order, therefore, to keep the same temperature in a damp room as in a dry room, there must be a greater consumption of fuel. When the amount of fuel available for consumption is restricted, the natural inclination is to close up as many apertures as possible and stop the circulation of air.

This will happen more particularly in the case of the manual worker, as he seeks for and requires a warm room after he comes in at night. This is because of the great expenditure of energy by day.

Now the first essential in living room or workshop is a free circulation of air, which in a humid climate such as ours tends to remove excess of moisture and therefore allows a more even cooling of the body and easier respiration.

If these conditions are present, the breathing is slower and deep, hence better health, but damp surfaces mean that while more heat is absorbed the natural ventilation of the material is restricted, and the human tendency in its endeavour to obtain warmth is to further restrict ventilation and help to bring about, from loss of appetite, both underfeeding and improper feeding.

It will therefore be seen that damp is one of the initial causes of much ill-health.

Damp, whether temporary or permanent, in a building may result from one or more defects of a

combination of two or more defects which alone might not cause damp to such a degree as to be noticeable.

The site may be badly chosen with respect to natural drainage, or where there is no alternative but to build in a damp situation no effective precautions are taken to either drain the site or to introduce a non-conductive layer between soil and ground floor.

Or, again, no effective method is adopted of removing as far as possible from the foundations the rain water which falls on the structure.

The building should have an effective damp course in the walls and an effective damp resisting covering under the building.

The walls and roof of the structure must resist the weather and be designed to withstand the most intensive or penetrating rain in the locality in which the building is situated; this means that whilst dryness of buildings should be uniform, that the intensiveness of the measures to effect that result will differ in various localities.

Your attention is drawn to the importance of each dwelling receiving as much sunlight as possible, and the insistence of free currents of air, both in and around the building.

Let me give two generalisations:

Light is the most universal and potent natural germicide and purifier.

The drying and cooling effect of wind is enormous, and the air is practically never still out of doors in the open country.

These requisitions are not only met by restricting the number of houses per acre but require a proper distribution of the houses so as to ensure that no pockets of still air are retained about the dwellings. Hence the necessity for town planning and a proper distribution of the buildings.

It likewise entails that the house or building is planned internally to effect a similar purpose, as even with a structure adequate to resist damp, bad disposition of its parts may not give effective ventilation.

The house should be built and finished so that whilst resisting the weather it retains the requisite degree of warmth.

This entails a selection of material, and as brick has a lower conductivity than any concrete, more particularly those made with ballast, or any stone aggregate, there is no doubt that the traditional methods of building have, up to the present, proved superior to all alternative methods of construction.

It also means that the material selected should have, consistent with strength, a relative high porosity which allows a deeper penetration of air currents, that is a quicker drying structure.

By applying the principles previously enunciated it follows that thatching or tiling for roofs is preferable to slating, and that relatively porous lime plasters are superior to hard and close texture wall coverings.

Precautions must be taken to prevent the penetration of the weather through roofs. Simplification of the roof plan is the first consideration, many meretricious features only detract from the weather resisting qualities of a roof.

It must be remembered that the greater number of residential dwellings, either houses or flats, are not built under the supervision of an architect, and the majority of houses are not built from architect's designs.

In most instances the development of our cities and towns has been without architectural plan or design; very often not only haphazard but contrary to the best interests of the community.

The Royal Institute of British Architects has set out and upheld the best traditions both of town planning and the ultimate development of the site when built on in respect of the relationship of one structure to another.

It can be instanced that the established policy of this Institute has been to limit the height of building in towns and cities, to forward the best methods of construction, to establish the most scientific methods of sanitation, and their policy has been based on the principle that all habitations should have as much sun as possible and also that there should be as far as possible the most free circulation of air around the buildings.

The development of building cities and the construction of buildings are in most instances the subject of Public Health Acts and building bye-laws or regulations, but it does not necessarily follow that we, as a body, agree with all the various details of these Acts and regulations.

The building by-laws and regulations should ensure a certain standard of health being conserved to the community without interfering with the free scope of design and construction.

Not only have the Institute upheld the best traditions in relationship to the foregoing principles

but in recent years it has contributed in a material manner. Let me instance two specific cases.

In our national housing policy the Council of the Institute has adopted a scale of fees which means that an Architect does not receive a remuneration commensurate with his services, and only just recently Mr. Guy Dawber, A.R.A., our immediate Past President, has been chiefly responsible for inaugurating and inspiring the Council for the Preservation of Rural England, which, no doubt, will become one of the great factors in the development of our rural life.

I feel sure that I am voicing the feelings of our members in thanking the medical fraternity for their interest in the betterment of housing, and expressing the view that the co-operation of our professions must help to better the health and the prosperity of our country by the insistence of those essential principles I have briefly outlined in civic development.

## Discussion

THE PRESIDENT, Mr. WALTER TAPPER, A.R.A., IN THE CHAIR.

Mr. H. D. SEARLES-WOOD [*F.*] proposed the vote of thanks, which was seconded by Mr. Alan E. Munby [*F.*].

Sir HUMPHRY ROLLESTON, Bart., K.C.B. (Regius Professor of Physic, Cambridge): May I say that the two Papers which have just been read have, to my mind, admirably represented the requirements of the medical profession, and the very ample methods, as Mr. Franck has shown, which may be employed to meet those requirements.

With regard to the technical points dealing with juvenile rheumatism, I shall not attempt to go over again the ground which Dr. Miller has so admirably covered, and if there are any points which he has left out, I am sure my colleagues on that committee—Dr. Poynton, Dr. Hawthorne and Dr. Thomson—will be able to supply such hiatuses. Dr. Miller showed that rheumatism comes third—after tuberculosis and cancer—as a killing disease. And I would point out that rheumatism is not the only disease which has been definitely proved to depend on damp. Some very interesting observations have been made at Utrecht, by a Professor Storm van Leeuwen, showing that in damp places fungi and yeasts grow in blankets and sheets, so that an unfortunate person who is sensitized to react to those fungi by asthma, is particularly prone to have an asthmatic attack when he goes to bed. If damp is excluded from houses there will be a consequent diminution of suffering, particularly at night, in people who are subject to asthma.

It requires no imagination to see the importance of efficient lighting, because, as Mr. Franck pointed out, light is a killer of germs. You know, also, the importance of thorough ventilation, which he also insisted on, and dryness of the house. And here I would like to raise a point. It is whether the condition of cold and damp owes its harmfulness in any considerable degree to cold. My impression is that warmth corrects damp, but that if you have dryness and cold it is not necessarily a disease-producing condition. It is possible, of course, that extreme cold, and especially a sudden chill, may reduce a person's resistance; but with regard to a house that is cold and dry, the question is whether the coldness is of real importance apart from the damp, and whether the advantage of warmth is not largely because it removes the damp.

The PRESIDENT then put the vote of thanks, which was carried by acclamation.

Dr. F. J. POYNTON, F.R.C.P. (Physician to University College Hospital and to the Children's Hospital, Great Ormond Street): I think it is a great thing that the medical profession and the architectural profession should meet together on behalf of children to see what they can do to prevent the development of heart disease in children, a form of heart disease which may begin as early as three years of age, and which reaches its maximum at the tenth year, or about that time, either killing the child or leaving its traces in later life. One form of heart disease we know, of rheumatic origin, affecting women particularly, is likely to prove fatal at just about the time when women reach their maximum usefulness, that is to say, when they are mothers of families, and are needed by their husbands and children. Just at that time the heart begins to break down, and, often enough, such women become invalids and die. That form may begin at 5 years of age, or 6 or 7 or 10 years of age; and anything which we can do to prevent these occurrences must be good work for the nation and for the whole world. The medical profession are intent on this problem of how to prevent the occurrence of rheumatism in children. They have a great work to do in educating the public, and educating themselves also, in a thorough knowledge of what causes, or may cause, this disease.

There are great difficulties on the architectural side, if I follow correctly these two sentences: " It must be remembered that the greater number of residential dwellings, either houses or flats, are not built under the supervision of an architect, and the majority of houses are not built from architects' designs. In most instances the development of our cities and towns has been without architectural plan or design; very often not only haphazard, but contrary to the best interests of the community." I cannot help thinking that a steady and constant working away on this point must bring about some improvement, and that architects should have some say in the building of houses for children and grown-ups. Just as we, as doctors, are

struggling to get the public to understand the real meaning of heart disease in children, so have you, as architects, a big duty to perform in struggling to get your rightful position on this question. I think the two together—your great Institute and the powerful medical profession—if they only hold on and keep to the point, and do not wander from one side to the other, and do not quarrel among themselves, will achieve improvement. When they get that improvement there will be less heart disease, and they will save children many hours of suffering, and will prolong many lives, and so make this a happier world to that extent. That is the great point and purpose of this meeting.

I have no particular knowledge of damp. I have studied rheumatic heart disease in children for thirty years, and I have been led to conclude that damp is a factor. I have seen so many cases that if you were to bring me statistics intended to show that damp was not a cause I should be sceptical, and if doctors did so, I should laugh at them, because the evidence I have is quite sufficient for me. I do not say damp is the exciting cause of the disease, but I say a child who has once had rheumatism, if he lives in a damp house, will not do well. I have seen families, coming from the country, put into wretched buildings in town and being then crippled by rheumatism and other diseases allied to rheumatism.

Mr. H. D. SEARLES-WOOD [*F.*], chairman of the Science Committee: The Science Committee have under consideration some valuable answers to their questionnaire, but Mr. Franck could not make use of them to-night because they have not yet been considered and dealt with. We are taking the greatest care in dealing with these questions, and we hope good results will accrue from them.

With regard to the question of bye-laws, the Building Acts Bye-laws are a protection to the public from the structural point of view. They do not deal very much with the construction of buildings from the health point of view, and it is a very difficult thing, as we have found, to get the district surveyor to help us to condemn a building which is not structurally unsound but is damp and otherwise bad from the health standpoint.

Another thing I should like to say is this—and I do not want to hurt anybody's feelings—that the stunt building which we have had since the war is leading up to another bad condition of things. I think the very small dimensions of the houses, and sometimes their planning, are going to produce very bad conditions indeed. You can understand a man who has to occupy a living room which has three doors to it, finding it difficult to get a place to sit in which is out of the draught, so that he tries to block up avenues for the entrance of air as much as possible.

With regard to some of the modern schemes of flat roofs, they are absolutely unfitted for our climate. I have known buildings in which the upper rooms are almost unoccupiable when they have only a flat roof over them.

I do not want to go into the question of æsthetics, but the casement window has been found very difficult as a means of keeping a room dry. If the wind is in one direction, driving the rain in, you cannot have ventilation that way, for you are obliged to shut the window.

The PRESIDENT then called on Dr. C. O. Hawthorne to address the meeting.

Dr. C. O. HAWTHORNE: Perhaps the most interesting general aspect of this discussion is that it affords an indication of the lines along which preventive medicine has to travel. The wisdom of the ages has formulated the maxim: Prevention is better than cure, and this truth is particularly recognised by the medical profession, and has been urged upon public attention on many occasions and in many directions. But there is widely in the public mind a notion that the prevention of disease is particularly—or even entirely—the business of the medical profession. We heard a celebrated question asked some years ago: "Certain diseases are preventable? Then why are they not prevented?" And out of that there arises in some people's minds a kind of reflection upon the efficiency and the intelligence of the medical profession. Now, when the question is examined it becomes increasingly conspicuous that the prevention of disease cannot be accomplished entirely by the medical profession; that while the medical profession has to play a large part—responsibility for the general welfare of the community must be so widely distributed that no citizen can completely absolve himself from any defect in schemes for the prevention of disease. Further, there is a larger ambition than the prevention of disease—namely, the promotion of health. It is manifest that in order that these two ideals may be secured there must be provided agencies and influences which it is not the particular business of the medical profession to supply—such matters as we have been discussing here to-night, for example: the avoidance of damp, and the provision of pure air, pure food, pure water, cleanliness both municipal and individual, and opportunities for the healthy recreations of children and the more robust activities of adults. The provision of these immediately raises questions which are not strictly medical questions; it raises questions which relate to economics, to ethics, and to politics. In short, the supply of such agencies depends on the existence of intelligent public health authorities which, in their turn, depend upon a determined and informed public opinion.

Again, the prevention of disease and the promotion of health on a large scale brings to us this conviction: that as we demand expert information for this purpose, we are obliged to look for some of that expert information to professions other than the medical profession. There is a conspicuous example just now. Those of you who attend to such items in the public prints will have seen an account of a congress which has been recently held in Calcutta to deal with tropical diseases generally, and malaria in particular. Here we have a disease an expert knowledge of the causation of which is confidently supplied by medical investigations and discoveries. But in order to get that expert knowledge made practical you have got to educate the community into appreciating the fact that the disease, malaria, is communicated by mosquitoes, and that these mosquitoes breed in stagnant pools. And here I come to the point I wish to use as an illustration—namely, that even the expert medical knowledge *plus* the educated community is not sufficient, for you have to get a specially educated and trained body of engineers, who can conduct their operations in such a way as to prevent the conditions under which mosquitoes breed. That instance furnishes us with an analogy of the very problem which

is before us to-night. We have to establish, presumptively, that a cause of rheumatism is recognised, that that cause must be driven into the public conviction, and, having established those two propositions, we still need, as Dr. Miller has come to say to-night, the expert advice, guidance and co-operation of another profession —namely, that which is particularly represented in this room. Therefore we come to this conclusion: that, broadly and generally, it may be said that in the prevention of disease and the promotion of health—and I am anxious to insist on this second point, because our ambition should not only be to keep grave and obvious diseases away, but to secure healthy and vigorous, and therefore happy and contented, people—the most effective agency is the establishment of a healthy environment. No doubt there are specific means of preventing particular diseases, such as the employment of vaccination to prevent small-pox, but even in diseases which are recognised to be due to germ infection, as, for example, tuberculosis, the most effective means of setting up opposition in the individual and in the community is the establishment of individual vigour and individual health, in order that, though germs may be present, the resistance of the individual may be effective against any successful attack by the micro-organisms. That, I take it, is the general proposition out of which Dr. Miller's specific proposals arise: we want to establish a healthy environment in order that we may get an "A1" nation.

Dr. Miller then proceeds, wisely I think, to take a very limited part of the field, concentrating his attention, first of all, upon our houses. He suggests that damp in the home is a prejudicial factor, and, still narrowing his field, he enquires whether damp is not an agency in the production of rheumatism. And when he has got to this point he is immediately up against a demand for definitions. What is damp? What is rheumatism? He has not ventured to give us a precise definition of what he means by damp, and in that I think he has shown his wisdom and his prudence. Dr. Miller has apparently said to himself, "We know damp when we see it; and there is no need, therefore, that we should split hairs for the purpose of producing a perfect scientific definition of it."

Then Dr. Miller comes to a definition of his term "rheumatism." Probably, if this were a purely medical audience, we should have quite an energetic discussion whether all the conditions which Dr. Miller has included in the term can or cannot be justified. But this, at all events, is certain: that in children rheumatism, instead of appearing as pains in the joints, compelling the youngster to rest in bed, is a subtle and insidious disease, so far as overt manifestations are concerned, but is a most terrible disease in the sense that its weight falls on the valves of the heart and produces permanent damage, so that these children are handicapped for the rest of their lives, and their lives are brought to a premature conclusion. That story does not make such an appeal to the public mind as does that of an epidemic of scarlet fever or of diphtheria or other infectious disease, where, in the course of a short time, a number of children, or adults, are attacked and many die. Rheumatism has not this crowded and dramatic quality. The story often is that the child who is brought with heart disease, which we know has been produced by the rheumatic poison, has never—so the mother will say—had rheumatism at all. By that she means that it has not had pains in the joints. But it has had tonsilitis, or "growing pains," or St. Vitus' dance, or some other manifestations of what doctors know to be rheumatism. And, as a result of this, the child's heart is crippled. As Dr. Poynton has said, there are thousands of these cases every year. Surely here is a great motive, both for the medical profession and everybody else who can help, to do something to prevent this terrible scourge and save the lives and the usefulness of large numbers of children.

It is when we get hold of the causes of diseases that we have obviously the means of prevention in our own hands.

Dr. A. P. THOMSON (Birmingham): I do not want to refer very much to what has been said; broadly, what it comes to, from our point of view at all events, is that we accept the conclusion that dampness predisposes to rheumatism. My own work—I will not, at this hour, refer to it in detail—led me to the conclusion, in Birmingham, that the site was of more importance than the house, but I admit that the further evidence I have obtained since, and the analogies which Dr. Miller quoted, lead me to believe now that it is merely a fortuitous occurrence at Birmingham, and that probably individual houses are of more importance than the site. But I do not want to cloud the issue with any obscurity, and I accept Dr. Miller's conclusion.

The really important thing is, what can we do about it? Those who have so far addressed us have not made any very practical suggestion as to what can be done. As regards the future, I suppose it will be possible for our professions to make representations to the proper authority, that authority, I suppose, being the Ministry of Health, that the building of new houses, particularly on a large scale, and especially in urban areas such as that from which I come, should not be carried through, in view of the danger to the public health, without proper architectural advice, both in the building of the houses and in the laying out of the site. Whether we could properly take that step with advantage now or later, I do not know. But that only concerns the future. At present we are an impoverished country, and the vast majority of people living in it will go on living in very unsatisfactory houses. It is impossible to build new houses for them in a generation; so if we make that suggestion in the interests of our heirs, what can we do now? What can we do in the interests of the children who are now one and two years of age? I am satisfied, from my observations, that a large number of these houses, which have broken out like a rash on the country-side, are very insanitary houses for children. There is one estate in Birmingham where I have seen more rheumatic children —it has only been built over for three years—than I have seen in any other part of the city.

Every one has congratulated Dr. Miller on his caution, but I propose to reprove him for that caution in failing to give us a definition of damp. I want to say to you that before anything practical can be done we must be supplied with a definition of dampness, one which can be put into an Act of Parliament. We must be able to tell a public authority what constitutes damp in a house

in the eyes of the medical profession. It would be an immense advance in this subject if architects would suggest a form of words which would define dampness for the purpose of action being taken by a public authority. Otherwise it is difficult to see how a public authority will be able to act. If there is no broad definition there will be variations in the standard obtaining in different places.

I am faced with this problem in regard to the attitude of civic life to rheumatism. In Birmingham we are making an index of streets, in order to see how many rheumatic cases occur in different streets. If we get a bad street in this respect, we propose to have it particularly examined in regard to the nature of the housing in it. We have started on one street. In it there are 30 houses, and there have been 25 cases of rheumatism from it in one year. It is not such an easy problem as might be imagined. I went down that street with an architect friend, and I said, " Here are these houses, and they all seem to be damp. What would you do to improve them ? " He looked at them, and he said, " God alone knows ! " That is all the help I got from him. We must be more practical. Can anything be done by, for instance, installing central heating ? Can anything be done by means of structural alterations ? I admit it is a difficult problem to put to you, because, naturally, it will vary from place to place, and cases will vary, with you as they did with us. But when the Science Committee publishes its report, we should like some definite opinion on what can be done for these places. Before anything in a large way is done I should like to try an experiment. In Birmingham we have an interesting experiment in housing. There exists a society, which arose out of the Copec, workers in religion, in which people are invited to put money at the disposal of the society, and are guaranteed 4 per cent. interest. They buy rather dilapidated property in the city and restore it, and get architects to help them, and they make this property fit for people to live in. They have paid their way, and they have enormously improved the condition of hundreds of houses in the slums of Birmingham. I think I could interest that Society in the question we have before us now to-night, but before interesting them I should like the architects to assure me it would be possible to do something for these damp houses. If I could get that assurance to-night, then, at all events in my area, I could proceed, and perhaps I could get something done.

Mr. ALAN E. MUNBY [*F.*] : As regards damp in old buildings, the first thing Dr. Thomson has to see to is to get a repeal of the Rent Restriction Act. People who have old property are receiving, generally, very inadequate rents for it, and if they are to spend money on repairs they must have some better and more adequate return. We all, as architects, know it is possible to remove damp from dwellings, in the vast majority of cases, if sufficient money is spent on them ; but I think you will agree with me our problem is to get the landlord or the property owner to put his hand in his pocket sufficiently to restore the property in a proper way. You can cut damp courses and repair roofs, but it takes money, and very often much more money than the owner is prepared to spend. That is the root of the trouble with regard to general repairs.

As to new buildings, I agree it is lamentable that all this public money should be spent on property which is not structurally sound. It is a most parsimonious attitude to take up, but it is the kind of thing we do in this country. If we can save twenty pounds a house in building, we don't care how much we shall have to pay for repairs in twenty years' time. I agree that everything should be structurally correct when it is first put up, which is not the case at the present time.

There are one or two things I would like to see investigated which architects and scientists know little about. One is the porosity of materials. Mr. Franck said bricks should be porous. But my view is that buildings which kept out the wet 10 or 15 years ago do not keep it out now, and I have heard others say the same thing. Whether it is that we are, as Mr. Shaw suggests, coming to the end of our 33 years cycle of damp weather and that we shall get more sun, I do not know. The difference may be due to the quality of the bricks, but it is not always so, because it has occurred in old buildings which have suffered in that way.

Reference has been made to the existence of fungus as a result of damp. That is one of our great scourges, and, incidentally it concerns the question of damp houses very much. If you have a damp house, you are almost certain to get dry rot in defective timber, and when it is there it means that the house will be kept moist. Fungi take up moisture from the atmosphere and keep it, so that moisture which, in other circumstances, would evaporate remains permanently and keeps the surroundings damp. Apart from that, the detriment to the structure is enormous. That matter of dry rot is not being systematically investigated in this country. The Industrial Research Department, which was approached by the Council of this Institute some 15 years ago, on this subject has not done anything, is not doing anything, and up to a few weeks ago at all events, it was not intending to do anything on that subject. There are investigations going on in one or two other centres, but only on a small scale. We want a large-scale investigation, and also research, into the causes of damp in materials, such as bricks, and some means of discovering whether bricks as made now are suitable for their respective purposes.

Dr. J. BONELL HOWELL (M.O.H. Hammersmith) : I have listened with a great deal of interest to the papers which have been read to-night, and I have derived a good deal of instruction, particularly from the architectural point of view. I am a medical officer of health in one of the Metropolitan boroughs, and I have to deal with the particular subject being discussed this evening, dampness, in a practical way. A few years ago, at a meeting on the question of tuberculosis, I heard a very eloquent speaker say that environment—meaning housing—had very little to do with the spread of tuberculosis. That astonished me, as it did many of the other people present, and I was pleased to hear that opinion vigorously contradicted. I am one of those who believe that many diseases, not only heart disease and various forms of rheumatism, are spread by the conditions under which people live, but that many of the other chronic infections are certainly fostered by such conditions ; that they are also actually spread by direct infection, as well as helped by the lowered resistance

of the people who live in those surroundings. This dampness exists particularly in basements. A large number of the houses in my particular area have basements ; many of them are constructed on old brick fields, the soil of which has been excavated in times past for its usefulness for building. It is low-lying land, and whenever there is a heavy rainfall it is difficult for the storm water to find its way out, and it floods the basements. We have to send for our engineer to bring his staff to clear it up ; and, of course, it leaves dampness in the basement. Last July we had a bad experience of that kind ; there was water in basements to a depth of 3, 4 and 5 feet, and furniture and bedding were destroyed. Many of the beds were old flock mattresses which could not be used again after this. By the kindness of friends in the borough we were able to replace these with new beds. People living below in these places are not only always in contact with a damp atmosphere, but they are constantly using artificial light. A previous speaker asked whether we have a definition of dampness ; I do not know that that is really necessary. We have a public health law in London, which provides a method for dealing with it, and my sanitary inspectors, and others in London, are constantly serving notices for this fault, requiring the owner of the property to remove and remedy the cause. It is easier to think of that than to do it. It is difficult to cure dampness. It has been suggested that you can put damp courses in this kind of property, but I think that speaker is somewhat optimistic : he does not know these houses.

In dealing with new property I think it should be compulsory to put some adequate damp course in every house. [" It is."] It is supposed to be, but I had occasion, for my council, to visit districts in the suburbs of London where building was in progress. We have put up 600 houses in Hammersmith, and Mr. Franck and others had something to do with the lay-out, and damp courses were put there. But there are hundreds, thousands, of houses round London, put up under subsidy system by private enterprise, houses which have been practically thrown up—a field one week, a row of houses the next. In such houses I have seen what is alleged to be a damp course, some quite inadequate felting, which, I have no doubt, will disappear in a few years, and those houses will be as damp then as the houses in Hammersmith, except that they will not have basements.

Children should not have to live in houses such as I have described ; houses should be built under proper planning and proper supervision, so that conditions such as I and my colleagues meet with in London should not be repeated in other places.

Dr. CHARLES PORTER (M.O.H., St. Marylebone): I believe Dr. Miller has not given us a definition of dampness because he is not certain of the form of words to use. The kind of house he desires to condemn, I gather, is one in which the atmosphere is continually moist. It is not only from the site of the house such moisture may come ; the materials of which the building is constructed may contribute, as well as the contents, the belongings of the people, their clothing and even their bodies. If these be sources, then the architect cannot help very much so far as existing houses are concerned, though, as pointed out, they can interfere with such dampness as may arise from the site by introducing damp-proof courses. These alone will not protect against dampness and moisture in the house, and consequently will not protect against rheumatism, even supposing an association between these conditions. I entirely agree that people should not be asked to live in damp houses. Having abolished dampness, however, that without improvements in other directions, in social conditions for example, we shall ever be able to get rid of rheumatism, I very much doubt.

Mr. HORACE CUBITT [*A.*] : I had no knowledge, sir, that I should be called upon to speak here to-night, and I have no prepared remarks to offer. Dr. Miller asked, I think, what we are doing with regard to the bye-laws to remedy dampness, etc. Until I heard Mr. Franck's paper I thought of damp-proof courses, walls which resist damp, and roofs which resist damp ; but Mr. Franck extended my thoughts very considerably to a much more interesting side of the question when he referred to the prevention of damp by the detailed planning and cross-ventilation of the house. I at once realised that here was an aspect of the question which is not covered at all, as far as I am aware, by any Building Acts or Bye-laws in the country. You have, then, to depend on the knowledge and skill of the man who designs the house. We have, all over the country, requirements that we shall put damp-courses in walls, but there is no requirement in ordinary districts that you shall provide air space at the side of the building, though there is a requirement about the back and the front. The Building Act in London, and bye-laws throughout the country will make you provide a space at the rear, but there is nothing to say you shall through-ventilate your house in your plan. And though in the average house you through-ventilate it by your planning on the ground storey, in many small houses there is no through-ventilation on the first storey. So I think we are indebted to Mr. Franck for having put before us not just the outstanding aspects of how to prevent dampness by putting in damp-courses, and walls which will prevent weather from penetrating, but for emphasising the point that you can do a great deal to improve the damp-resisting qualities of a house by its own detailed planning, and by its site-planning in conjunction with other houses.

Dr. JAMES FENTON (M.O.H. Kensington): Though I have no specific remedy to offer with regard to this problem, I want to mention that Kensington is making an advance. On October 1 last, acute rheumatism in children became a compulsorily notifiable infectious disease in Kensington. All cases of that kind must be notified to the medical officer of health. The local Authority has appointed and pays a rheumatism physician to supervise ; a centre for that has been established in the borough, and six sessions have been held. We hope to undertake research work, to try to solve some of the problems we have been discussing to-night. If we can solve only one or two, we shall feel we are successful. It was started under Dr. Miller's inspiration, and I want to acknowledge that publicly.

Dr. Thomson said he came to ask if you, as architects, can cure dampness. I can answer that for you. You can do it in any house easily. But he ought to ask that

question of financiers. In the class of house in Birmingham, Dr. Thomson asks about, the cost of remedying dampness is equal to the value of the house, and that is the problem; the question of remedying dampness in a house is one of finance, not one of architecture.

There is one point in the paper on which I want to pick a bone with Dr. Miller. He says "Then as to the bye-laws and regulations of the Ministry of Health and Local Authorities, do they give us adequate protection, or are we living in a fool's paradise? If they are as valueless as our investigations suggest, should they be made more stringent, or would it be better to get rid of them and rest on the law of the land. . . ."

I am an Officer of a Local Authority which operates these Bye-laws and Regulations, and I know that they do not give a remedy for every problem which presents itself. But, surely, this is not an excuse for scrapping these measures. I would like to say to Dr. Miller that medical treatment does not cure every patient, but we do not suggest that a person who goes to a good doctor is living in a fool's paradise, nor do we suggest the abolition of medical treatment because it may not always succeed. Local Authorities are often faced with great difficulties in securing improvements and may not always be able to make the progress they desire.

And there is a passage in Mr. Franck's paper I would like to mention: "In building houses on such sites special precautions should be taken to avoid the damp ground air penetrating the ground floor and the colour of the external facing material carefully considered." I think I know what he means by that, but I shall be glad if he will give us a little more enlightenment.

Dr. RAYMUND UNWIN [*F.*]: According to some of the speakers, I rather represent the culprit; but I would say, on behalf of those who deal with these matters at the Ministry of Health, that we are only too pleased to see architects and medical men putting their heads together, and if they can solve some of the conundrums connected with damp houses and connected with the administration of bye-laws, nobody will be more pleased than we shall. We shall welcome any help or suggestions they may make.

There are a few points which require going into with a good deal of care before we can put our fingers exactly on what will be the most effective remedies. We have power now, as your medical officers know, to deal with damp houses, and what is needed to enable that power to be exercised with greater effect is more houses. And I think it may be well not to be too hard on Dr. Addison, who contributed 200,000 houses. We want many many thousands more before your medical officers will dare to close those now being lived in; because they have nowhere to put the people who are or may be dispossessed in this way. That is an elementary fact, and it must be taken into account. Your medical officers have power to close houses if they are dangerous to health. That is a definition which stands in the law of the country.

One point I would like to ask Dr. Miller. He brought forward as an argument to prove that the particular form of disease he was referring to was due to damp and not to poverty, that he did not find so much of that disease among the very poorest of the people. I do not know that this is of very great importance; but it suggests that we have not got all the facts yet. I should expect, if damp were the cause, you would find the number of damp houses increase as you went down the scale, because those who can pay the least rent have to put up with the worst houses. I do not say that in order to draw a red herring across the trail, because we know enough disease already which is due to damp houses to make us anxious to get rid of such houses.

As to new methods of construction, I think probably the majority of damp houses are brick houses, and old houses, built probably, in a large number of cases, before the present code of bye-laws was in force. Many difficulties with regard to cheap bungalows which are being built, and which we deplore, are not due to the damp, but to other faults. It is easier to make the walls of a comparatively flimsy wooden house dry than to make a brick house dry, especially a cheap brick house. The question as between a damp and a dry wall in brick, concrete and stone houses is very largely one of degree. Most walls are more or less porous, and the whole question whether a wall is dry depends on whether the influences driving wet through it from the outside can prevail over the influences which will dry it again. Probably it is true, as has been suggested, that when you get a very long wet period, such as we have had this year, many walls which had been dry twenty or thirty years may be wet.

And there is a word of caution that I would urge, on the question of density. People have not always realised that in open development the force of the wind against the walls is greater than it is in compact development, and you need to take greater precautions in open development than in compact streets. We must look at things all round and fairly.

With regard to the bye-laws, this Institute was partly instrumental in getting a committee set up to consider a too-great stringency of bye-laws, and the way in which they were hampering economic building. We must not swing from one extreme to another, saying at one time they are too severe and at another time too lax. We want a very careful study of this difficult matter, to see whether it is the bye-law itself, or whether it is the inspection of the work under the bye-law that requires to be investigated. It is very difficult to draw a bye-law which will ensure a dry wall, whether it is well built or is not. You cannot put everybody to a degree of expense which is unnecessary, in order that you may ensure that a wall that has been thrown together will be dry.

Mr. H. M. FLETCHER [*F.*]: It has always seemed to me that there are two kinds of damp in houses, looking at the matter as an architect; I do not know whether the distinction is scientific. One is the moist dampness of saturation, that which comes from the ground and from weather beating through a wall or from a defective roof. The other is the damp of condensation. And I should like to know from Mr. Franck and Dr. Miller whether those two are equally harmful. The damp of condensation arises from hard non-porous non-conducting materials, and Mr. Franck advises us to use porous material. On other grounds these porous non-

conducting materials are detestable, and if we can condemn them also as being insanitary and as leading to diseases, it will be very satisfactory.

Mr. W. J. H. LEVERTON [*F.*] : Mr. Franck spoke about the importance of sunlight. In the majority of small houses, only two storeys high, of necessity one front is on the shady side. Could not something be done by means of roof lights to get more sun into the house, especially on the shady side ?

Dr. REGINALD MILLER (in reply) : Two questions were asked me at the end of the discussion. It is a difficult point, but we rather think that the comparative rarity of rheumatic heart disease in the very poorest is largely due to overcrowding ; that overcrowding produces many other diseases, but not rheumatism. From the rheumatism point of view, it is healthier for eight people to live in one warm room used as a kitchen than for three or four people to live in three or four rooms, using a cold, damp little room for the children to sleep in.

To the other question I cannot give you a definite answer ; but I think the damp of condensation is not the chief fault ; we think the chief damp is due to faulty construction or to dilapidation.

With regard to the rest of the discussion, I must say all my sympathy goes with Dr. Thomson's query : " What are we going to do ? " I think the architectural components of to-night's meeting will realise that the medical profession really do care about the business of these children's health. If any of you will come round to our Hospital and see these children, one after another, with heart disease in the making, who are going to die in the flower of their life, when they are 30, 35, 40 years of age, you will see it means an enormous thing. We are sick of seeing this thing, and we ask you to help us.

But then Dr. Thomson side-tracks his question by saying, " Let us have a definition." The Ministry of Health, every medical officer of health, will then be basking in the sun of inutility. We know damp when it is dripping down the walls.

Are we agreed about these bye-laws, these regulations ? When I speak to an architect personally, he tells me they are mainly useless. Architects tell me these bye-laws have been relaxed and not made more stringent in certain districts in order that the areas may be smeared over with a lot of houses. We know what that kind of house will be like.

Another point I would like to put is one which has not been mentioned to-night. I know it is a fundamental tenet of your profession that an architect can put up a dry house on any sort of site, however damp it is ; that it can be a dry house, and can be kept dry. The point is, can people pay for it ? We have heard a great deal about town planning ; have we any assurance that we shall get houses which are both cheap and dry put up on these sites ?

Mr. FRANCK (in reply) : If you want a nation to be great and virile it has got to be healthy. And since man has chosen to live in houses and has forsaken the woods and forests of primitive times, it is the first consideration to see that those houses afford him the very best protection, and, as the financier will say, at the very least cost. I think that matter of cost is all the trouble. Architects would have given you, in many cases, not only fine planning and dry houses, but they have been prevented by a policy which is absolutely wrong, cutting at the root and at the very beginning of any fine conception, namely, cheapness. That means you save at the beginning by having a damp, badly constructed and ill-ventilated house, but you pay ten times over in hospitals and other outgoings as a result of that bad policy. But I do say it is part of the architect's duty to his countrymen to endeavour to solve some of these problems, so as to produce a really satisfactory dry house, and at the very lowest cost. I think that eventually we shall do so ; these things cannot be all done at once. Certainly many of the experiments which have been tried have been absolute failures, and failures will only give you further cases of illness and disease.

There are two aspects of this problem : One is that you have some damp houses, for which we have to thank our forefathers, and it is the duty of the medical officer either to close them or see that dampness is eradicated from them. The other aspect is that there are houses being erected at the present time which in ten years, or twenty years, will be just as damp. And that is a problem we should endeavour to solve right away.

I was asked a question by Dr. Fenton with regard to the use of colour in materials for external facings. In large towns there are enough surfaces in buildings to affect materially the atmospheric conditions immediately surrounding the buildings.

The condensation of moisture in the air will depend on the duration of time which the heat, absorbed during the daytime by the buildings, is given off after sunset. Therefore in a country like England we should, if possible, when dealing with large wall surfaces try to select a material which will absorb heat slowly.

A material which absorbs heat slowly will generally give off heat slowly.

If the heat is given off directly the sun goes down, there is a tendency to produce mist later, and mist collects dust, and this dust is a source of disease of the respiratory passages, which is particularly to be avoided.

# Review of the R.I.B.A. Prizes and Studentships, 1928

## Criticism of the Work

BY L. SYLVESTER SULLIVAN [*F.*].

Before proceeding to prick any blisters of conceit it would be well to explain, by way of apology, that your critic is suffering from a violent attack of mental indigestion, which, perhaps, is not to be wondered at when it is realised that there are sixty competitors represented in these studentships and if each competitor, on a moderate estimate, has spent six weeks on the work he submits, the time being pooled, there has to be compressed into about an hour a criticism on work which, in the aggregate, has taken over seven years to execute. So acute is the indigestion that it is pleasant to think that if all these drawings and essays, together with the notes of the criticism, were placed end to end across the Atlantic they would ultimately reach the bottom of the sea, where, I am afraid, your critic would still look on them with a jaundiced eye.

Taken all round the designs are up to standard and encourage hope for the competitors in the future. If my words savour of fault-finding rather than praise, it is because the competitors are worthy enough to merit the hope that they will receive more benefit from such treatment. None of it is wanton but arises from a desire to help, most of the mistakes arising from inexperience. Schoolmen accustomed to criticism at the hands of their masters may think mine gentle and inefficient. However, the wind has been tempered to the shorn lamb.

### The Tite Prize, 1927–1928.

A Certificate and £50.

Final Competition.

*Subject : " A Crematorium."*

To consist of a chapel, furnaces, columbarium and service buildings, placed on a site, the maximum dimensions of which are 200 feet by 150 feet. This site, which is level and situated on the outskirts of a large town, is bounded by an arterial road on one of its short sides, and by park land on the other three sides.

1. The chapel is to have a covered porch for the arrival of the funeral processions ; with necessary waiting rooms, and their lavatory accommodation adjacent. A vestry with its own lavatory and entrance is to be provided.
2. The furnaces may be arranged either on approximately the same general level as the chapel, or in a basement. There are to be four furnaces. Proper accommodation for the staff and fuel storage is to be made with access to a service yard or space for the arrival of supplies of fuel, etc. The chimney shaft may be designed in conjunction with the columbarium or with a campanile so as to accommodate a peal of bells.
3. The columbarium may be incorporated in the general design of the chapel as one building, or as a separate building connected to the chapel by cloisters. These cloisters may also be used for the placing of urns. If the columbarium is to form part of the same building as the chapel provision for the urns is to be made either in crypts, galleries or side chapels off the main chapel.
4. Residences, each consisting of three bedrooms, two sitting rooms, and the usual offices, are to be provided for two resident attendants. These may be designed as lodges, or as flats, and are to be near the entrance.
5. Offices of the registrar to be placed near the entrance.
6. A small mortuary for two bodies is to be placed near the chapel or elsewhere.

The open spaces of the site are to be treated as formal gardens with planted walks and alleys.

" *Tomato.*"—This candidate has not thought out the arrangement of the furnaces thoroughly. The catafalque lift goes down between the " ovens " (as they are called on the plan) and the furnace shaft ; there is also an observation room between the " ovens " and the flues consequently appear to have no means of reaching the chimney shaft.

The draughtmanship is mediocre.

The lay-out is too cut up and the view of the park shut off except from the garden of rest. (This criticism applies to many of the plans, the fact that the site adjoins a park being overlooked or thought unimportant.) The garden of rest as designed lacks interest.

The staircases leading down to the crypts are unhappy and the columbaria are divided by the main entry.

The front elevation is pleasantly simple but the tower poor and the rear feeble, while the ½ inch detail is uninspired.

" *Ague.*"—This is an asymmetrical arrangement rather clumsily laid out. The columbarium is to the rear of another partially cloistered columbarium. The garden of rest is enclosed by the flanks of the chapel and cloister and might be pleasant. The detail is poor and the scale of the chapel gawky. The staircase round the chimney shaft seems unnecessary. The coal shoots in the loggia on the side of the chapel are ill-placed but are not shown on the ground floor plan, no doubt for this reason. The access of the furnace flues to the main shaft are not indicated.

" *Army.*"—This plan does not express the purpose of the building. The chapel is lost and the arrangement of the columbarium is more suited to a library or museum. The plan is institutional rather than one having a religious function of a solemn kind. The detail is also institutional in feeling.

Nearly the whole site is occupied. The draughtmanship is not bad—too much is made of the chimney (with

staircase) which is out of proportion even as a dominant motive, but it is questionable if the chimney should be given more importance than is absolutely necessary.

" *Cyprus.*"—The waiting hall is unnecessary in size. The chapel is also too large and the plan is generally out of scale with the elevations which are prison-like and quite unsuitable for buildings of this kind. The details are entirely secular in character.

The draughtmanship is adequate to express the ideas of the competitor.

" *Teddy.*"—The octagonal chapel is mean. The spaces that should in the nature of things be subsidiary chapels are used for waiting rooms and vestries. The chapel is too high for its shape. The tower and chimney would be better without balconies. The cloister round the flanks and back of the site, while being a pleasant feature, is too narrow in width for its great lengths.

The draughtmanship is adequate and the details nicely drawn.

" *Mubo.*"—A somewhat weedy plan, the entire front of the site being enclosed by a cloister which would have to be crossed by all approaching the chapel or at least walked round in wet weather. There is nothing in the front of this cloister to mark the axis of the building. The chapel is uninteresting in plan and dark. There is a pleasant simplicity in the elevations and details but the chimney is once again made too much of. The draughtmanship has eliminated all in-essentials and is good.

" *Eve.*"—This design has a square chapel with columbaria in chapels on the sides with a memorial court across the back of the site, which, however, is rather near the service yard. The furnaces are to the rear of the chapel. The elevations are somewhat feeble and have a very ordinary classic order to the portico. The detail is an undistinguished study in classic without much individual feeling. The belfry and chimney are curious without being interesting and are much too tall.

" *Spero.*"—The whole width of the site is occupied by the buildings with a large garden of rest in the rear from which a pleasant view of the park would be obtained. The chapel is in the centre with the columbaria in a wing to the left attached to the chapel by a loggia overlooking the rear garden. The balancing wing to the right is occupied by the residence and has a similar loggia attaching it to the chapel and also overlooking the garden. The service yard is thus to the front and is enclosed by a plain brick wall with a yard gate. This is unfortunate. The elevations are not unpleasing, especially to the garden of rest, though the treatment of the belfry and stack does not appear to be the best solution possible. The scale detail inside the chapel is not so good as the outside detail promises to be. The gold and colour introduced over the catafalque might be interesting.

" *Tavi.*"—Like " Capitol," this design has been placed *hors concours* for departure from the original sketch and apart from this would have been in the running for the prize. The draughtmanship is charming but for the exaggerated darker patches of colour on the plan which are unfortunate on so delicate a drawing.

This might be an impressive design but for the inadequate porte cochère which is entirely out of scale. The sections are pleasing but the tower is weak and there is a discrepancy of scale between the chapel windows on plan and elevation.

This competitor has a pleasant feeling for detail and a ince touch in his pencil work.

" *Rima.*"—This is a poor plan with the columbaria arranged in little cell-like apartments opening off separate corridors on either side of the chapel. The chapel is too high for its width and is lamentably dark, having only tiny bullseye windows very high up. Nicely drawn but the half-inch detail is disappointing and enforces the lack of inspiration and shows up the inadequate windows in the end of the chapel.

" *Capitol.*"—This, like " Tavi," is *hors concours* for the same reason and but for this would also have been in the running. There are, however, several defects. The badly proportioned windows over the chapel entry light nothing but a useless space in the roof. The plan is interesting and has some pleasant features, the gardens in the rear having a quietness which would be enhanced by a view of the park which, however, has been cut off by the tall trees indicated. The columbarium is to the front in two wings divided by the main entrance. The chapel is pleasantly proportioned. The draughtmanship is good but the half-inch scale is poor because the part detailed is poor. The chimney is badly designed and, like many others, is plumb on the main axis, for which there seems little need.

" *If.*"—This competitor is to be commended for having taken a bit of joy in the design of his combined chimney and belfry, which would be rather effective. The plan, however, is not effective, and is too broken up. The columbarium, like that in the design of " Army," is more suitable for the bays of a library or museum, and the long stack of urns down the centre would be horrible. The design of the chapel on the long section is out of character, being rather institutional, but is more successful on the cross section. The elevations are entirely unsuitable, especially the front which might be that of a group forming a rather formal stable in a private park. The draughtsmanship is good.

" *Long.*"—This plan has some pleasing points of proportion but has cell-like columbaria, as in some of the other designs, which are repeated in the basement—one can hardly call it a crypt. The elevations and sections are poor and lacking in proportion and the detail is uninspired.

" *Brechan.*"—This is one of the asymmetrical plans, but on the whole fails on the treatment of the site which is used to the least advantage. There are points to be commended in the simplicity of the sections and elevations. There is something underlying the idea in this scheme which makes it, in my opinion, almost equal to the winner, but it is not well enough worked out. The columbarium

is clipped on to the ends of the cloister as to a magnet. The end elevation of the columbarium has something tomblike about it which is not unsuitable. The drawing, especially of the sections, etc., is delicate and good but the detail drawing is somewhat ordinary.

" *Temporis.*"—Is the winner, who deserves to be slated for several things. In the plan, which is asymmetrical, there appears no reason why this should be so and it seems in this case to be rather wilful. The forecourt should be shut off by a cloister or other means from the service road in any case.

The forcing of the difference in scale between the chapel and the other buildings is overdone, and the competitor lost marks for this as he did for the undue raising of the chapel floor which gives an awkward approach up a flight of steps up which the coffins would have to be carried. This also gives an insignificant height to the door into the chapel which is as wide as it is high. The obelisk outside should be omitted—this is not a chapel to the glorification of Lot's wife, and portraits of her as a pillar of salt are uncalled for. The sudden change into a sort of bird's-eye view planning to the gardens in the rear is confusing and gives a mistaken idea of the size of the gardens which are larger than they appear to be. The chapel itself is not unpleasantly arranged, the congregations assembling round the catafalque as round a grave. The columbaria are arranged in chapels around the octagon. The treatment of the belfry and chimney is one of the more suitable ones and is not on the axis nor attached directly to the chapel. The drawings are a little coarse in feeling which gives a perhaps unintentional sense of vulgarity to them.

The candidate has chosen the poorest part of his design for the larger scale detail, which is not too well drawn. Some of the other candidates would have detailed this scheme better. This competitor may feel himself lucky that Tavi and Capitol were placed *hors concours* though it should perhaps be said that even if they had not been he would probably still have won. But when all is said and done his design remains a scheme, it is a chapel, it is a crematorium and is also a fair development of the original sketch.

" *Fella.*"—The chapel in this scheme is terrifically out of proportion and the bell tower is the same design as the chimney and the chimney as the bell tower, each to each and equally, their functions, however, being entirely different.

" *Titian.*"—This is neither good in plan nor elevation; the competitor appears to be obsessed by a need to use his compasses for every motive possible, with reiterated circles on the pavement plan, while the semicircular apsidal end and columbarium are struck from the centre of the circular chimney shaft which appears as the dominant feature in the chapel at the back of the catafalque. A splashy plan and not much else in this design.

" *Omega.*"—This is a design in colour on which an enormous amount of time has been spent—in many respects as a colour subject interesting and pleasant—but less time on the colour design would have allowed more for the consideration of the plan which might have led to more tangible results. The plan is unusually confused and has stupidly small cells, about the size of suburban bath rooms, as columbaria in three storeys. Nicely drawn, but the detail is uninspired.

" *Uz.*"—A well-drawn asymmetrical plan with the columbarium arranged as a cloister and with a garden of rest in the rear. The service access on the side away from the main entrance is well placed but rather inadequate. The height of the chapel is out of proportion to its plan. The belfry with four chimneys in its angles is not very interesting and would be better arranged as a campanile apart from the chapel. The ½ in. scale detail is a study in the Corinthian order and is not very interesting.

" *At.*"—A confused scheme both in plan and elevation, much broken up and with an untidy appearance generally, with courts of columbaria of 1st, 2nd, and 3rd. instance. On the whole the Italian manner is overdone. This student should study more direct method and simplicity of thought.

A final word generally to all the competitors in this competition, is on the relation of height to plan and section. In many instances the heights are overdone from a desire to force scale. Balance is got from a due consideration of proportion and a just relation of one thing to another only and the use of force destroys scale. Many of these chapels if sketched in perspective internally by the students I feel sure would have been modified.

### The Essay Silver Medal.

It seems desirable to impress on all competitors, in this and in future competitions, the need for simplicity in writing and the use of short words in place of long ones where short ones will convey the writer's meaning. It is not possible to criticise all the essays submitted, but three have been chosen for short comment and these will be referred to presently.

It would be an excellent exercise for competitors to take a short course of reading in one or other of the Masters of Essay writing, where they should analyse the easy styles employed, and inform themselves even in the construction of the simple sentences used. Let them take, say, any one of Stevenson's small books of Essays or *Travels with a Donkey in the Cevennes*, and try to write as directly. Read over what has been written and ruthlessly cross out almost every adjective however loved. It will be astonishing how much improved the general effect is and how much stronger the appeal of the adjective becomes when it rarely occurs, and finally how much more clearly the meaning shines out.

At least one essay this year has been ruined by spouting fountains of foliated and cuspèd words which contort the tongue and make the reader breathless with the effort of vocal expression. Keep on earth and avoid fine writing that the writing may be finer.

" Mass " is the winner of the Silver Medal and fifty pounds for his " Descriptive study of the First Principle of Architecture." Though awarding the prize to this essay on an abstract subject the jury does not recommend that such subjects be written on as a rule, as, except to a very able writer, they are much too difficult. The

winner has become involved in philosophical phrases that he has not thoroughly understood, he uses or coins words like " tectonic " and other uglinesses and here and there falls to the ground through the use of inappropriate words. There is a thread, however, which is carried through the thesis which is written in reasonably terse English with some powers of analysis and appreciation.

A more suitable subject, generally speaking, is that submitted by " Omega," who writes on the " Historical Development of English Roof Coverings." His effort would have been more successful had the writing been equal to the illustrations, which are excellent. In discussing Thatch, instead of saying that " Thatch fits the countryside," he says it " satisfies the fundamental æsthetic requirements germane to rurality," and elsewhere he says " Although it is patent that Thatch has served its primary purpose in the progression of English roof coverings as the harbinger of better materials, and that, having regard to its peculiar fitness to primitive conditions, any artificial revival of its use would be anachronistic, it would yet seem very desirable to encourage its discriminating revivification where appropriate conditions exist," and again, " certain varieties of Thatch possess the attribute of remarkable longevity, the material is, nevertheless, an essentially impermanent form of roof covering." None of this is terse and is the kind of fine writing not to be encouraged. If he does it again I shall tell his mother !

In writing on " The influence of European Architecture in India," " Craftsman " gives an interesting and enthusiastic study but has not the necessary grasp of composition nor of the idiomatic use of phrases. In places the grammar breaks down and there are inconsequential endings to sentences here and there so that the author's meaning is not always clear.

### Grissell Gold Medal.

A design for Shop Premises for a Departmental Store on an island site with building line dimensions 140 feet long and 80 feet deep, the four angles to be rounded to a radius of 20 feet.

The site is approximately level and the subsoil will carry a safe load of 3 tons per square foot.

*Requirements.*—Shopping space on basement and ground floor over the *whole* area of the site and on 1st, 2nd, and 3rd floors *as large an area* as possible allowing internal galleries for lighting purposes. The main entrance is on the *long* side. Subsidiary entrances at the discretion of the competitor ; goods entrance at *back*.

There are to be :—

One main stairs.
Two passenger lifts.
Secondary stairs.
Goods lift.
Dispatch office near goods entrance.

Floor heights :—

| | |
|---|---|
| Basement to ground : | 10 feet. |
| Ground to 1st : | 16 ,, |
| 1st to 2nd : | 13 ,, |
| 2nd to 3rd : | 12 ,, |
| 3rd to ceiling : | 10 ,, |

Flat or pitched roof as required.

Shop windows are to surround the site except for entrances, exits, and their adjuncts. The window enclosures must be shown.

The basement is to be lighted by pavement lights, and extends 6 feet beyond the building line exclusive of retaining wall which must be encased in asphalte.

There is to be a glass awning 7 feet wide around the whole building at 1st floor level.

The building is to be steel framed or reinforced concrete of fireproof construction throughout.

The materials for facing the building and for construction to be left to the competitor.

Floors to be designed to carry 1½ cwt. per foot super.

" *Brovic.*"—" Brovic," the winner of the Grissell Gold Medal and fifty pounds, has a fine main entrance which, however, is rather too large considering the size of the scheme.

The lifts are badly approached from the sides, their entrances on the gallery floor being against the wall, causing uncomfortable congestion when the premises are busy. The subsidiary staircases and their treatment have been rather an obsession and one feels are rather obtrusive. The main staircase from the central entrance is of the double or interlocking type for a portion of its height, to give access from both sides of the entrance. The scheme is carefully worked out and on the whole the drawings are an excellent set, though the lay-out of the steelwork might have been better. The architectural design is rather poor, especially at the corners where the cornices are broken. The top storey at the angles might have been omitted and some treatment of gardens or otherwise given to the flats, and by this means a better effect be given to the elevations. There is congestion on the ground floor at the angles between the stanchions and the show cases. The draughtsmanship is good and clear, while the calculations and schedules set out on the drawings are handy. This is one of the best sets submitted for the Grissell prize for some time.

" *Niloc.*"—This scheme has no main entrance on the long side as was asked for in the programme.

The staircases do not appear to have been designed with any consideration of fire risk. There would be congestion round the lifts on all floors, as these are placed on either side of the stair head. The staircase would not look well from any aspect owing to its shape and the lifts in the wells.

There are too many stanchions, especially in the centre, and the grouping of stanchions should be avoided.

The goods entrance is not well arranged. The draughtsmanship is poor and the design of the domes childish, while there is barely sufficient information given on the detail.

" *Rivet.*"—There is not much to be said for this design The main entrance is not important enough, being merely a gap in the show cases. The corner elliptical entrances are not happy. There are too many stanchions in places and the lay out of the steelwork is unhappy.

The draughtsmanship is poor. As a set of working drawings they are incomplete and hardly worth consideration.

### Measured Drawings

### Institute Silver Medal and £75.

This is a most satisfactory and encouraging competition, and of quite a high standard all round. It would be useful to see the candidates, who are obviously interested in Gothic work, have a try for the Arthur Cates prize for the study of vaulting and stability of edifices.

"*Cyrano*."—This set of drawings includes the north façade of the Tower of Greenwich Hospital, the inner and outer vestibules of the Chapter House, Westminster Abbey, St. John's Chapel, Tower of London, and drawings from the Priory of St. John's, Clerkenwell. A well-drawn set, but the tinting is not an aid. Dimensions on the finished drawings would have been usefully recorded. The selection of sketches included do not help the set, and might have been omitted.

"*Gregory*."—A good set of drawings that to an extent cover the same ground as those of "Cyrano," but they are more highly coloured, which is undesirable in drawings, the chief value of which is in their correct clarity. There is a composition sheet made up of measured motives from Greenwich Hospital, which also is over-coloured. Dimensions should have been put on the drawings.

"*Tripoli*."—"Tripoli" is the winner, with a splendid set of well-drawn sheets, which include parts of St. Martins-in-the-Fields, Wren's work at Hampton Court, Inigo Jones Banqueting House, and the Gothic Gatehouse to the Priory of the White Friars at Burnham Market. The survey books are particularly excellent, and there are many dimensions on the drawings. The competitor has appreciated the Gothic studies quite as much as the other, and can draw and take enjoyment in either equally well. A clean, clear, and precise batch of work.

"*Ben Hur*."—This set is the result of nine weeks' measuring in Italy and Spain, and shows a large amount of enthusiastic work carefully done. The drawings are pretty well dimensioned, but the colour, light as it is, destroys the definition of the clean pencil work.

"*Ego*."—A clean set of measured drawings of John Wood's Liverpool Town Hall, which are lacking in dimensions—nicely drawn and otherwise complete. There is a discrepancy, however, between the diameter of the drum beneath the dome on the $\frac{1}{8}$ in. scales and that on the $\frac{1}{2}$ in. scale detail, which should be looked into.

"*Tod*."—This is the least strong set sent in, but the competitor should be encouraged to do better work in the future. The drawings are of Stowe House, Buckinghamshire, and are unfinished, and have no stone jointing shown on the larger scale. The sections of the dome should be looked into and checked and clearly vouched for by dimensions on the drawings, and generally the drawings should be fully figured.

### The Owen Jones Studentship

### Certificate and £100.

In a gay and fashionable riverside resort it is proposed to erect a refreshment pavilion and shelters.

The site is on the water's edge and is 300 feet long, parallel with the river, and 120 feet deep. The river runs East to West, and the main road is 120 feet back on the North side, forming the Northern boundary of the site.

The site rises from the river to the road with a slope of 1 in 10, and the pavilion is to be placed near the road.

The pavilion should be about 3,000 feet super (one room only), with kitchen and services in addition.

The shape and treatment are left to the competitors.

The portion of the site not occupied by the pavilion is to be laid out with gardens, terraces, etc. Shelters or galleries in the form of colonnades, pergolas, etc., may be introduced as desired.

The whole scheme is to be treated as a colour scheme and either permanent coloured materials or paint, etc., may be used.

*Drawings* (*mounted*).

$\frac{1}{8}$ inch scale sufficient to explain the scheme.

$\frac{1}{2}$ inch detail of a portion.

This has been a rather unsatisfactory competition from the point of view that where a competitor has not done badly with the design of the building, he has broken down on the colour and ornament, or vice versa, or has broken down in both. The jury has felt compelled to withhold the award.

"*Tugela*."—This design would make a satisfactory refreshment pavilion and has a terrace overlooking the river frontage entered from it.

The colour scheme, however, both inside and out, is dull and neutral in tone and colour, and generally lacks the cheerfulness demanded in resorts of this kind. Altogether, rather a depressing place, likely to be avoided by the public. The jury found themselves unable to do more than commend this design.

"*Ajax*."—This design is planned rather more in the manner of a projection from a sea front than as a scheme for a river frontage. Apart from that it is perhaps the best arrangement sent in, but it goes badly down in its colour treatment which is rather cold, and the sudden transition from the coolness of the walls to the hot colour treatment in the ceiling is not pleasant.

"*Izzy*."—Considered as a colour scheme this is funereal both outside and in, and the windows are apparently not meant to be looked through or the pleasant prospect of the river enjoyed. In none of the designs, and this in particular, is the modernist business quite brought off.

"*Malmo*."—This is a design in a somewhat Chinese manner, but as a place of resort, as a refreshment pavilion, is hardly worth consideration; where windows should be wide for the enjoyment of the river prospect, they are tall and narrow. As colour, it seems wrong to think that the more bright colours are jumbled together the more cheerful the result is bound to be. What is lost here is a sense of dignity which is no more out of place in a building of this kind than in others. The jury has also "commended" this design, which is perhaps all it is worth.

R.I.B.A. (Alfred Bossom) Travelling Studentship
A Gold Medal and £250.

1. *The Subject set by the Jury for the R.I.B.A. (Alfred Bossom) Travelling Studentship is as follows :—*

A Company has been formed to erect a large Seaside Hotel in one of the important seaside resorts on the coast of the British Isles. The competitor may choose a site in any resort, where a first-class hotel containing the accommodation given below would be suitable.

He must submit a scheme as architect for the Company, complying with the following conditions :—

1. The site must be on the " Front " or " Esplanade " and should be as nearly rectangular as possible and with a good frontage to the Esplanade.

The size of the site is left to the competitor but must be such as will allow of economic development.

If a leasehold site is chosen, the financial statement of the scheme must include the repayment of the capital at the end of the lease of eighty years. Allowances for depreciation of the building should be made in any case.

The cost of the building and how arrived at, the cost of site as rental, incidental expenses, legal expenses, fees, etc., should be stated, also the net return on the Company's capital.

2. The local rates and the probable rateable value should be stated.

3. The local Bye-laws must be complied with and a copy should accompany the drawings.

4. Accommodation :—

Entrance hall, reception bureau, keys, etc. ; Main Staircase ; Lifts ; Small shops in Entrance Hall for the sale of tobacco, chocolates, flowers, papers, etc. ; Hairdressing departments ; Lavatory and cloakroom accommodation ; Large Lounge (Thés Dansants would be given here) ; Ball Room, about 3,000 feet super for dances and entertainments ; Dining Room ; Two or three small dining rooms for private parties ; Restaurant ; Grill Room ; American Bar ; Reading, writing, smoking, and ladies' rooms ; Billiard Room ; Children's Recreation Room ; Manager's and other offices, which may be in a mezzanine.

It is to be assumed that garage accommodation is available near the Hotel, and is not to be considered.

A large covered verandah facing the sea is desired.

Two hundred bedrooms are to be provided, the majority so arranged as to be lettable in suites or otherwise as required. Some of the 200 rooms will be used as sitting rooms when let in suites.

As many bedrooms as possible should have bathrooms. Some of them, where only single rooms, may be provided with screened recesses containing lavatory basin and shower bath only, in place of bathrooms.

As many rooms as possible should have balconies overlooking the sea.

Accommodation must be provided on all floors for service of meals in bedrooms or sitting rooms. Valet and chamber-maid's room. Lavatories, etc.

Rooms in addition to the above 200 are to be provided for visitors' maids and men servants, also for staff.

All necessary kitchen and other services, heating, ventilating, vacuum, lighting, and other plant required.

Separate entrance for luggage.

" *Me* " is the winner of this competition. The best use of the site is made so that the maximum number of rooms have a seaward view, and the arrangement of the public rooms is such that the non-residential business of the Hotel need not interfere unduly with the residents. The Kitchen and services are well disposed near the Grill room with lifts to the service rooms of the restaurant, tea room, and dining room. These latter rooms are all on the sea front with a Terrace.

The Children's room and Ladies' drawing room are approached by passing the American Bar, which has immediately opposite to it the Reading and Writing room, and this is a bad defect in arrangement. The Bedrooms for visitors' personal servants, male and female, are extremely bad in shape, and if possible a further staircase should be inserted.

The elevations are dull and lack interest. The draughtmanship is adequate but the elevations are not helped by the heavy colour.

The report is fairly well drawn and shows appreciation of the conditions, though it appears probable that a larger amount should have been added to the estimated cost of the building. The competitor seems to be a little optimistic about the letting of the rooms—at the seaside 100 is a nearer number of times they are likely to be let per annum than 240 which is probably more applicable to a London hotel.

" *Palm Beach.*"—The plan of this scheme is one devised to secure a seaview to the largest number of rooms possible. There are fine suites of public rooms on the ground floor with a widespread service room which runs across from the restaurant to the back of the Dining room. The cloak room arrangements and access are unsatisfactory. The planning of the Bedroom suites requires consideration—the spaces marked dining alcoves could not be used as such owing to their small size and lack of daylight.

There is a roof garden facing the sea.

The elevations are not very good and the competitor should remember to consider the internal treatment and decoration of rooms when designing the exterior. The windows in some of his rooms are badly placed from this point of view which is too often overlooked by many competitors in all competitions.

" *Admiral.*"—This is a pleasantly drawn set but the type of plan is hardly suitable for an hotel with sea views and would be more fitted for one in a city. The arrangement of the Bedrooms has points of interest, and the competitor states that the arrangement of the internal bathrooms has been approved by the Borough Engineer.

The service and Kitchen is placed in the Basement. In these circumstances the service room above to the Dining room is inadequate and the lifts not sufficient in number, and the spiral stairs are unthinkable.

The Ball room has a dangerous row of pillars.

On the whole this plan is nothing like so good as those by " Me " or " Palm Beach " but the elevations are in some respects more pleasing than either.

"*Bracing*."—The general arrangement of the main entrance, stairs, and accessories is pinched and inadequate. The different floor levels in the restaurant are bad, as is also the large number of pillars in all the public rooms. The public rooms are not well arranged and could not be used *en suite* as is on occasion desirable. Many of the bedrooms would have a view of the sea. The offices overlooking the hall without outside ventilation are badly placed. The Cloakrooms are badly placed, and there are other points that might be criticised if time permitted. The elevations are not very distinguished, and the alternation of large and small windows on the fronts could have been better managed. This is the weakest of the four schemes submitted.

### The Soane Medallion and £150.

### Final Competition.

*Subject : A Covered Market.*

This market, to be erected on an open site in a provincial town, would provide for the sale of fruit, flowers, and vegetables.

It would be situated in close proximity to a railway station, and be easily accessible by wide roads and thoroughfares (see accompanying plan).

It is assumed that the buildings in the vicinity would be warehouses and stores.

The market building is to comprise :—

1. A basement for storage and refrigerating plant, with adequate approaches from the surrounding streets by means of inclined ramps, conveyors (on the escalator principle), and lifts. Provide lavatories (male and female.)

2. The ground floor, in which the space not required for circulation and gangways would be let as shops and market stalls. The shops to have a frontage opening on one side on to the street ; and the other into the market.

The shops to be divided into multiples of approximately 10 feet wide, to enable the space they occupy to be divided into large or small shops as required.

These shops to have mezzanine floors for offices.

Provide on Ground Floor lavatories (male and female).

A space approximately 10,000 feet super to be reserved for auctions.

3. On an upper floor, acceded to by lifts and staircases, the Market Company's offices with the following accommodation : Waiting Room, Board Room, Secretary's Office, Manager's Office, Superintendent's Office, and an office for 15 clerks. Lavatories (male and female).

An important consideration is the necessity for the rapid loading and unloading, without confusion, of the vans and carts so as not to block the surrounding streets. Therefore, the question of circulation, entrances, exits, and the reception and despatch of goods is an important one.

The easy circulation of the public by means of passages and gangways to the stalls and shops, lighting, ventilation, and facilities for washing the floors should all be given consideration.

The stalls should be given sufficient floor space to allow for an overflow of goods without blocking the circulation and gangways.

In some respects this is a disappointing competition, more especially as there is no really outstanding design, and on the whole the various schemes may be said to cancel out each other—nearly, but not quite. The remarks made in the Tite Prize competition regarding scale and height apply equally to this one, and where, for instance, masses big in themselves are employed, they are often made bigger for the purpose of forcing effect to such a degree as to defeat the competitors' object and become ludicrous. The mere human man, even piled high with baskets as he sometimes is, in these vast halls would feel of puny proportions. It must be remembered that buildings are made for humans, not humans for buildings, so that the scale must always be a human one, too.

This is essentially and vitally a practical problem—not a monumental one, but a project for the bartering of goods for money, and is in no sense a Temple, nor an arena. There is nothing God-like or Olympian about it. The much-maligned financial man, rate-aided or otherwise, if asked to put money into any one of many of these schemes, would consider the designer a lunatic, not only for thinking him likely to spend money in such wild-cat ways, but for not having more sense of the fitness of design itself—and he would not be unreasonable in doing so either.

Now a word on the reading of programmes. The earliest and most elementary thing a student is taught to do, surely, is to read and understand programmes. The very title of this one is "A Covered Market." Why do some of you disregard that altogether ? What chance do you imagine you have of winning ? What would be said of a jury who awarded you the prize ? People who win public competitions do not as a rule do so by such disregard of conditions. For this reason I do not propose to waste time by further criticising the designs of "Dunkirk," "Mex," and "Pet."

"*Vendor*."—The entrances to the basement are badly conceived. The introduction of carts into the main hall of the market is not desirable, and in any case the size of the entrances provided for them is inadequate. The change of height, from comparatively low over some stalls, to vast over others, is uncomfortable. The roof form is colossal and not a constructable possibility on the small piers indicated. The elevation is unsuitable.

"*Tegumai*."—The plan is poorly expressed. There is the same defect of the stalls under the low and high roofs as appears in others quite irrespective of expression or demarkation in the plan. The lorry entrances to ramps are too small, and the space on the loading banks inadequate, as is also the space where the lifts deliver to the conveyors below. The traffic ways for lorries in the basement are much too narrow. There are good shops on the ground floor with a separate avenue between them, but the wholesale market should have direct access from the street or preferably a street frontage. The wholesale markets, however, as implied in the programme, would be in the neighbouring warehouses and stores whose owners would have representatives at stalls in the market.

The conveyor system has been thought out. The piers to support the roof are entirely inadequate in size and shape and the concrete shapes of the roof ribs, especially at their abutments, are not good. The elevations are poor, and the treatment of the gable end is finicky.

"*Mercado.*"—This plan is better expressed. The auction room is shown obstructed by stalls. Access for lorries is bad with sharp right-angle turns not possible for the huge lorries used by the market gardeners. The traffic ways in basement are more possible than in "Tegumai's." The type of roof shown is more feasible than in many others, including that of the winner. A well enough drawn set, but the elevation is poorish, and that and the section are too heavily coloured.

"*Arcade.*"—This is a combined cast-iron *cum* Vanbrugh or Inigo Jones design—the drawings are in the manner of the period and are well done. As in many of the other designs, the turns for lorries are too sudden, and I have doubts if the heights under the beams in the basement are sufficient for the high loads. The auction theatre is not badly placed. The shops, owing to the style adopted, are not open or attractive enough. This design is hardly fitting to modern needs and modern possibilities in construction. As a period essay of its sort it is amusing and pleasant.

"*Niente.*"—Niente gets an Honourable Mention. Cartways within the building are not desirable, as traffic would spoil the use for traders and buyers and destroy free circulation. Many competitors have overlooked that specially spacious streets are given in the programme, and appear to think it undesirable to take advantage of them. The escalators for trucks are a good idea which might have been duplicated at the other end of the building. This competitor scores on his section and elevation, which are interesting. Daylight is good, and obtained in an interesting manner. The advantage of the flat roof lights is doubtful, especially as the lighting would be adequate without them. No access is indicated to the offices over the shops, but could easily be devised. The stalls are too large—a larger number of smaller stalls would earn more rentals.

"*Salt.*"—Salt gets an Honourable Mention. Unlike most others, the stalls are too small and numerous, and the plan is rather too magnificent to be practical. There is too much fuss and detail for a building with this function. The auction room is too gorgeous. There is the same error of right-angle turns for lorries, and the crossings of the lines of traffic at the access points to and from the streets is bad. The market is altogether too tall; the size of the supporting piers to the huge roof are altogether inadequate and take the stresses across their short section instead of the long one. The engineering problems in most of these tremendous roofs have been neglected. The detail as well as the height is overdone—there is far too much of it. Glazed roofs have to be mended and looked after, but to attend to this one at reasonable cost is impossible. The lines of the plan are not so bad, but the competitor is decorative everywhere.

"*Ave.*"—Ave is another who gets an Honourable Mention. There is simplicity and directness in the plan, but the six main drives right through the building for lorries are a misconception, for reasons stated elsewhere. The many auction spaces are unnecessary. The lorry entrances to the basement are not well done. The building is far too high, and cubing cost, as in the others, appears to have been unthought of. The windows in the upper part of the market are too small and better omitted. The elevation and section are undistinguished.

"*Nib.*"—The jury did not give this scheme the compliment of much consideration. The traffic should not be brought inside the building, for reasons already given. There are no construction piers to carry the gigantic main roof, and there is no cross-section to show how it is managed.

"*Peep.*"—This is another scheme to which the jury did not give much consideration. The large goods yard inside the building is not required. This large piece of valuable site earns nothing, and much of the market area is given up to duties for which the specially spacious streets have been provided.

"*Nine.*"—This is one of the few designs reasonable in height. The same fault of right-angle turns occurs, with a bad debouch on to the streets. The ramps do not appear to be high enough to allow access for carts or lorries to the basement. Modern construction allows fewer points of support than appear in this scheme, which is a forest of them. The elevation is not very market-like in character.

"*Nerod.*"—This is the winner, and I hope he will take some of my opening criticisms on this competition to heart—especially as regards height, though his is not the worst design in this respect. There are good points in the plan. The basement is ventilated (I think this is the only one where this occurs) through the shafts between the stalls and again through the centre of the assembly of auction rooms. The auction rooms, however, would be better placed elsewhere than in the centre of the building where they block the internal traffic. The lorry access to the basement is more reasonably arranged, but the end elevations with two storeys of lavatory windows would require careful treatment. The liaison between the stalls and their basement stores is excellent, and there seems to be reason in the proportion of letting space to corridor with some consideration to rental return. The auction rooms are overdone in number—one, or at most two good sized ones are sufficient. The large roof is constructable, and this is almost the only design where the engineering shape of reinforced concrete approaches reality, though even here it is doubtfully sufficient in size. The elevation is that of a market, but would be improved with less roof. A parking arrangement is thought of. It is a well-drawn set.

"*Hesperus.*"—Here the entrances are too small and the accesses for goods in or out much too tiny. The ramps to the basement are inadequate. The conveyor rooms at the angles next the ramps seem inaccessible for goods, except either through the windows, a tiny door, or from the ramps, and so the lifts and conveyors are useless at one end or the other, and consequently altogether the planning is too tight and unimaginative, and the elevation and section weak.

Preliminary Sketch competitions for the Soane and Tite prizes I do not propose to criticise.

*Illustrations of the Prize Winners' designs will be published in the next issue of the Journal.*

# Vote of Thanks to Mr. Sullivan

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR.

Mr. H. M. FLETCHER (Chairman of the Board of Architectural Education), in moving a vote of thanks, said: Mr. Sullivan has given great thought to his criticism; there are very few designs upon which he has not had something to say, and I think that that is a point which students especially appreciate. They would rather have their designs slated than not noticed, and Mr. Sullivan's criticism has been very mild compared to some which we have heard in this room in former years. Indeed, I feel that the competitors have got off very lightly.

I am not going to speak further about the designs, except to say that the juries have been, on the whole, very well satisfied with the standard which has been reached this year. But I should like to say something about the system which has produced them.

There is little doubt that most of the designs are done by students in the schools, and the school system, we may now say, has come to stay. I do not want to say anything in disparagement of other systems; the pupilage system, at its highest, produced very remarkable results, which handed down a great school of design from the days of Wren and Chambers, by direct hereditary succession. Even at the present day those who are privileged to be pupils of a great architect come in contact with something which the schools cannot give them. But that system is confined to about three or four men in a generation—I mean three or four masters. If they have five or six pupils apiece in the time of their practice, that gives, perhaps, twenty or thirty students who are able to obtain the benefits of that system. On the other hand, we have the schools, which educate some hundreds of students at a time. One of the most interesting and remarkable outcomes of the school system has been a competition which is of far greater significance than any competition we see on these walls to-night, a competition in which every Englishman, every English-speaking person, must take interest and pride. That is the competition for the Shakespeare Theatre at Stratford-on-Avon. Miss Scott's success has been significant of several things. In the first place, she has chosen with extreme prudence the family in which she was born. I have noticed that all the papers which have spoken of her success have mentioned the fact of her connection with Sir George Gilbert Scott, but by no means all have referred to her relationship to Sir Giles Scott. One of the papers which did mention Sir Giles spoke of his success at an early age in *a* competition for *a* cathedral in Liverpool. In the second place, it is significant of the entry of women into our ranks. I am not going to stress that, because those of us who helped in opening the schools to women are not at all surprised; we felt that architecture was a matter for the human brain and the human imagination, quite apart from the question of sex, and Miss Scott has amply proved that to be correct. It is significant, again, in the fact that she belongs to Shakespeare's own direct race. The competition was open to all English-speaking peoples, and rightly so, because all English-speaking peoples inherit the results of Shakespeare's genius. Without being prejudiced, I think that we, as English people, may feel delight that it has fallen to an English woman to build the theatre on the central spot of English literary genius.

I want to point out to you specially how significant it is that she is, and is proud to be, a product of the school system. She has directly connected her success with that. She points out that in the schools you get an education in the big aspect of architecture, a thing which very few private practitioners can give, except those three or four geniuses who occur in a generation. It is because the schools stand for architecture in the highest sense, apart from their everyday practice, that they are able to give that education. When I say education I do not mean instruction; I do not think we can too strongly, or too often, emphasise the well-known fact that education is the bringing out of what is in a person, and not the pumping in of information which is outside him or her. What the schools cannot give, and what no genius in architecture can give to students is imagination; the student has to bring that; but the schools can bring it out, they can train it, they can direct it, and they can give to the student the power of concentrating the imagination, not merely letting it play in vague flights into the empyrean, but directing it on the problem which is in hand and doing the best with it, clothing it in forms of dignity or efficiency or romance or whatever is appropriate to the problem. If you look at the design for the Shakespeare Theatre and consider the way in which it has been adapted to the river on which it is situated, you will see that that training and direction have been given to the imagination; and we have it in Miss Scott's own words that she owes that to the schools. That seems to me to be the highest testimony to the school system that we could have had.

I have great pleasure, Mr. President, in moving a vote of thanks to Mr. Sullivan for his criticism.

Mr. T. P. BENNETT [*F.*] (in seconding the vote of thanks to Mr. Sullivan) said: I am sure everyone must have appreciated and enjoyed Mr. Sullivan's clear and analytical criticism of the drawings, and, whether they were winners or losers, the students must have felt that their designs had been reviewed by a master in architecture, and their faults and their successes have been indicated, no doubt for their future improvement.

I would like to say a few words to the students whose work is here to-night. There are, first of all, those who have been fortunate enough to secure success, who have secured the beginnings of what we might call immortality, whose names will appear on the register of winners of the R.I.B.A. Studentships, for generations who may come afterwards to see. The inscription of your names on prize winners' board is a very high achievement, considering the early stage of your careers. It is a matter of great importance to you, and an encouragement to go forward. When I look at the work of all successful men, I always reflect that there is a terrible temptation, in

achieving success, to arrive at a condition of mental lethargy, a condition of mind which makes a man work less hard, to think less intensely than he did before success came his way. Only certain men seem able to continue the necessary quality of effort after their work has brought success. I would like to commend to you the magnificent series of drawings which represent the lifework of Sargent, recently shown in the Tate Gallery. Throughout the whole of his life—not only at the beginning, not merely when he was striving for success, but when all the world was acknowledging him a master—we still see him putting into his work the maximum intensity of mental effort. You will find that success will go immediately you relax your effort, and the only thing which will enable you to continue in your success is a continuance of your best effort. So I would say to winners, although you have secured success in this early period of your career, mental laziness is surely awaiting you round the corner, whatever walk in life it may be that you have been successful in, and it plays an even more important part in after life, when the natural energy is not quite so great as in early manhood.

Now I come to those who have tried, but failed. At such moments, especially if the intensity of effort to win which has been put forward has been very great, you are apt to feel a sense of serious discouragement. You may reflect, "If all this tremendous effort has produced, apparently, nothing, is it worth while to continue?" Is it likely you will ever secure the success for which you have been striving? That thought and that feeling must come to all the great men of this world when there has been lack of success, and in most cases perhaps many times. I was very much impressed with a remark I read, which was casually written in an interview with Sir Landon Ronald, the famous musical conductor. At one stage of his career, after having achieved a considerable place, he found himself without a job, not for a short time but for a considerable period, and he was in the depths of despair, and he said if he could work all this time and secure this measure of success and then hit on a period in which the public apparently did not require his services, probably they would never want his services again. That moment of disappointment is sincere and keen, and requires grit and character to overcome it and to go in a second time and again. It wants something which is as great as brilliance to go in a second, a fourth, a tenth time. I do not say go in for the Tite Prize every year for ten or twenty years; apart from the question of age-limit that would not be wise, but the will to do something must never be allowed to flag, and even if there are a dozen failures, it should be taken for a spur to renewed effort to do something before yesterday's work is forgotten. There is always to-morrow in which you may do something better.

A word to non-competitors. They have a way, as we know, of walking round and saying, "What a rotten thing Jones produced for the Soane," and "I should never have thought Brown could produce such wretched drawings as these"—you are all familiar with the superior, aloof attitude of the non-competitor. I would like to give the non-competitor a serious warning. He is not always the least able among his fellows, nor always the least industrious, but often he is one who fails to achieve things, to make designs and drawings and do the more important work of the architect's life because he can't bring himself to begin and to carry things through. There must be many half-boiled schemes which have never seen the light of day. But a bad scheme completed is better than one of greater merit which is left in an unsatisfactory state, which has failed because the requisite amount of labour has not been devoted to it to bring it on to these walls.

The PRESIDENT: It is merely a function to be carried out for me to put to you for acceptance this vote of thanks, but it is not at all necessary, because Mr. Sullivan has given such an excellent criticism, and you have had Mr. Fletcher and Mr. Bennett speaking wisely and very soundly. I ask you to vote in favour of this resolution.

The vote was carried by acclamation.

Mr. SULLIVAN (in reply): I am rather sorry that, in addition to Mr. Fletcher and Mr. Bennett, one of the students was not put up to have a cockshy at me in return, because I think he might have had some quite justifiable things to say. It is impossible, in the enormous amount of work I have had under review, to feel sure, in myself, that I have been fair to everybody. I wanted to be fair, but I do not know whether I have been. However, I will give students of the future a stick with which they can beat the critic well and truly over the head If you will refer to the twelfth chapter of Job, the second verse, you will find these words:—

> "No doubt but ye are the people, and wisdom shall die with you. But I have understanding as well as you; I am not inferior to you; yea, who knoweth not such things as these? I am as one mocked of his neighbour, who calleth upon God, and He answereth him; the just upright man is laughed to scorn"

I think that there, for the future, you have got a very good stick with which to belabour your critics.

# Mr. Raffles Davison's Drawings*

BY HERBERT W. WILLS [*F.*].




Few among us have earned such universal esteem as Raffles Davison both as a man, a friend and an artist, and we of the profession are delighted to possess a memorial of him other than that embodied in the pages of the building papers, or in the form of perspective drawings he has carried out and which have often helped us to round difficult corners with our clients. One of the most outstanding merits of Raffles Davison's work is that he has never sought to impress his own individuality in depicting a building, but has always done his utmost to give it its true architectural value.

Drawings made by many gifted artists often seem to merge their design into what may be called a family type, while in every case the designer's individuality is given full value by Raffles Davison—and yet with this we feel that no work is more distinctive and personal in its touch and rendering.

We have sometimes wished that instead of helping architects, as he has, by making drawings which in the nature of things must be ephemeral in their influence, he had done a smaller amount of work to be enshrined in books of lasting permanence; as it is he has freely given work which compares in its excellence with that of Pennell with the primary object of helping his fellow architects in their needs, and by so doing he has conferred a benefit not only on architects but on modern architecture.

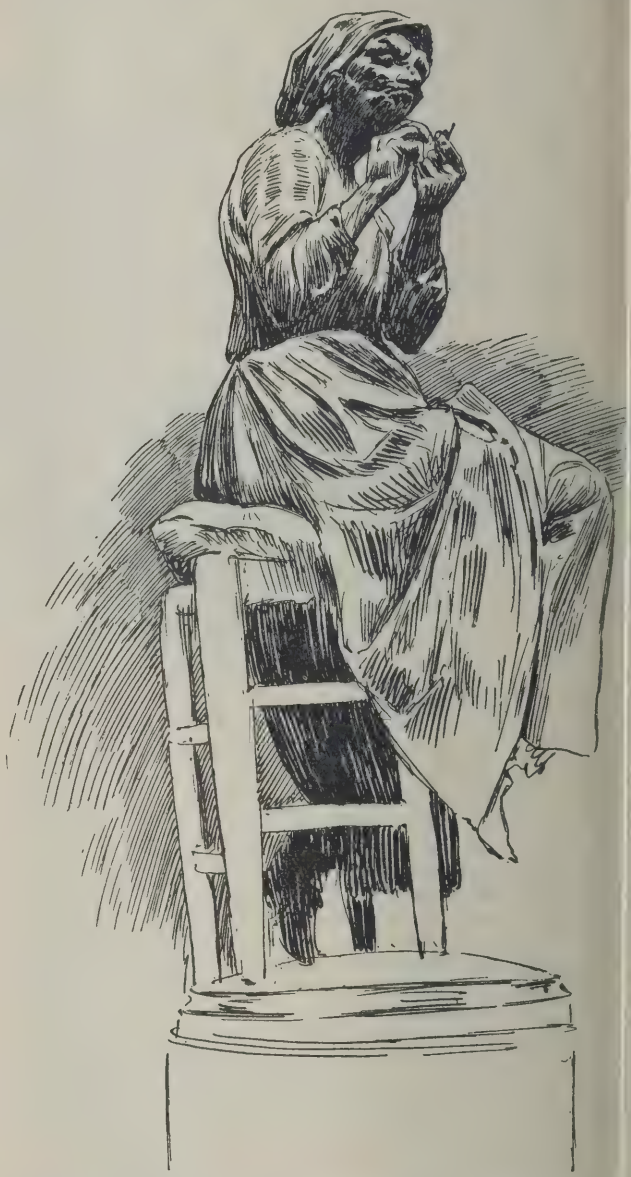
The description of him as the most optimistic of pessimists is literally and absolutely true. Few among us have felt less confidence in what could be achieved and at the same time made greater efforts to achieve it, and he has always had a delightfully ready sympathy for the enthusiasm of others which has helped and encouraged them.

Although we are glad to have these delightful drawings, we feel it might well have enclosed many other charming studies which come to our memory. We remember some very delightful studies of the Chateau de Josselin in Brittany which we shall always think of as the finest examples of Davison's work. The best examples given in the book before us are those showing the City churches and the selections from his Cornish series. Many of the smaller sketches are rather unfortunately

* *Raffles Davison.* A Record of His Life and Work from 1870 to 1926. fo. Lond., 1927. B. T. Batsford, Ltd.



divorced from the surrounding text in which they were drawn to appear, for there is an exact value proper for an illustration inset with text and quite another for an illustration standing by itself, a difference given its true weight by Davison. His skill in depicting landscape is unusual, and gives an indication of what he could have



achieved had he devoted his attention to pictorial rather than architectural art.

Among the personalities of the profession during the last quarter of a century, his is one which will always stand out with greatest prominence, nor does he hold a lesser position in the hearts of his friends.

# Shakespeare Memorial Theatre, Stratford-on-Avon

## RESULT OF COMPETITION

The design of Miss Elisabeth Scott for a new Shakespeare Memorial Theatre at Stratford-upon-Avon, to replace the theatre destroyed by fire in 1926, has been chosen by the Assessors as the best of 72 designs submitted. Miss Scott was the only woman to take part in a competition open to this country, Canada, and the United States. Her design has been accepted by the governors of the Memorial Theatre.

The assessors in this competition were Mr. E. Guy Dawber, A.R.A., F.S.A., P.P.R.I.B.A., Mr. Raymond Hood, A.I.A., A.D.G.F. (New York), and Mr. Robert Atkinson, F.R.I.B.A., Director of Education, Architectural Association. The architects taking part in the final competition were as follows :—(1) Messrs. Percy Tubbs, Son & Duncan, and F. Rowland Pierce ; (2) Mr. D. F. Martin-Smith ; (3) Miss Elisabeth Scott ; (4) Messrs. Albert R. Mohr and Benjamin Moscowitz (America) ; (5) Mr. Albert J. Rousseau (America) ; (6) Mr. Robert O. Derrick (America).

In the course of their report to the Governors the assessors write as follows :—

" The six competitors all return their preliminary designs with very few alterations. The additional drawings required in the final competition have been very useful to the assessors in elucidating the details of the various schemes. The assessors congratulate the Governors on the high standard of the designs submitted, the whole of the series being admirably illustrated and in every way worthy of their subject. Most of the competitors have fully appreciated the value of a careful study of the site of the proposed buildings, and have endeavoured to harmonise their schemes with the town and locality. The assessors do not consider that any of the designs completely solve this very difficult problem, but further developments will undoubtedly remove any defects in the design chosen.

" The problem of a modern theatre on this exceptional site, worthy of Shakespeare's memory, is one which the assessors feel to be so important that time for very deliberate and mature consideration should be allowed to the selected architect before the work is commenced. For this purpose, and for the study of foreign theatres, they suggest that at least 12 months should be allowed to the architect, accompanied perhaps by the director of the theatre. The assessors also suggest that the Governors should employ an independent expert in theatrical equipment as a technical adviser to the architect : they feel that the opportunity to secure a really fine building should outweigh any financial consideration in securing the best possible advice.

" The assessors have unanimously chosen design No. 3 (by Miss Elisabeth Scott) as the most suitable design submitted. They consider that design No. 3 in its general conception, in its acceptance of the site difficulties and their solution, and in its architectural character shows great ability and power of composition. It has a largeness and simplicity of handling which no other design possesses. Its general silhouette and modelling to fit the lines of the river are picturesque, and the character of the design shows consideration for the traditions of the locality : if any criticism is offered, it would be that brick for the external facings would be warmer and more harmonious with the general aspect of the town, and would at the same time be more economical.

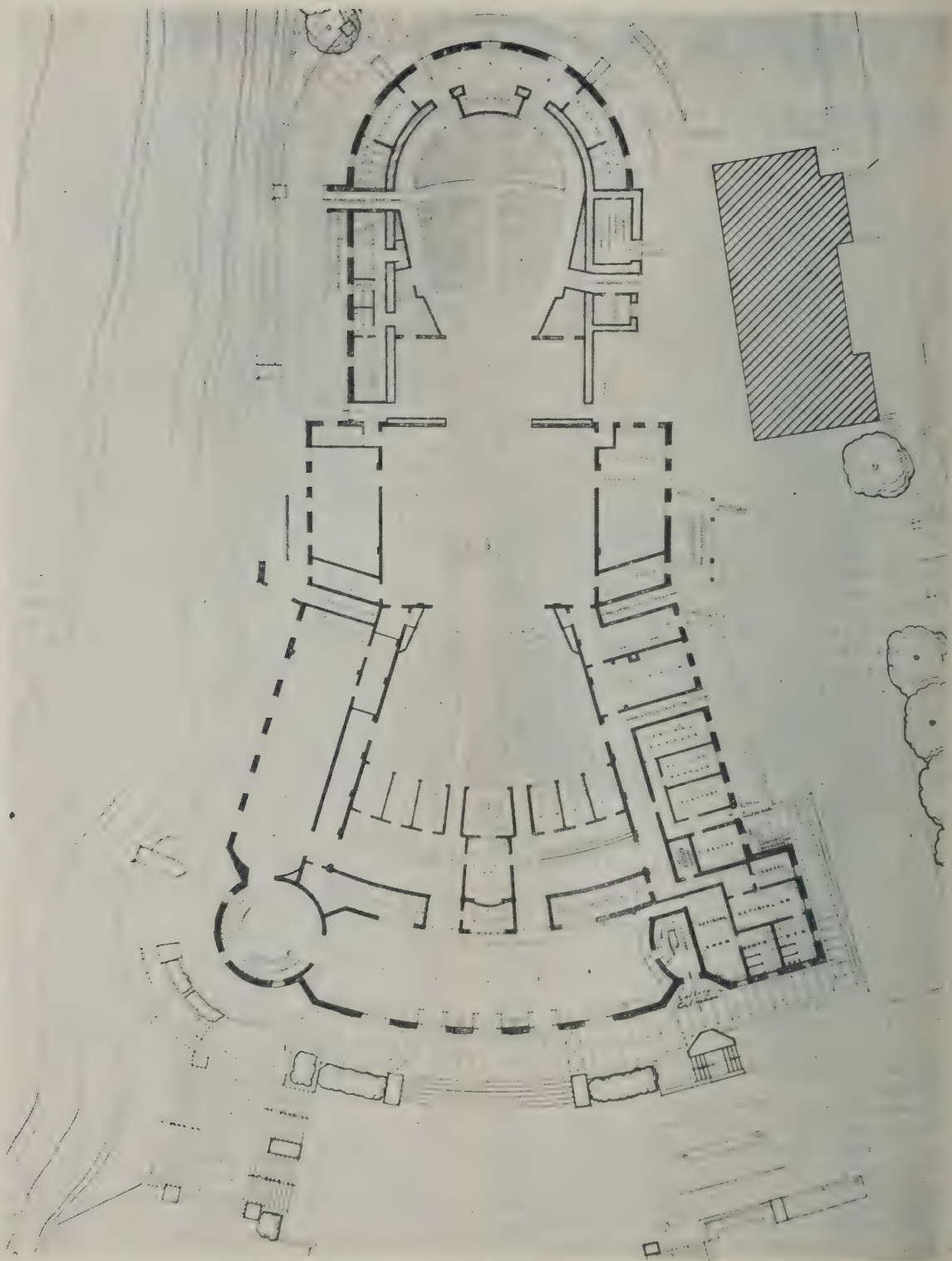
" The general lay-out of the site is admirable. The new Bancroft Gardens are made to lead up to the buildings very successfully, and parking spaces for cars are provided as suggested in the conditions. Good river terraces, steps and approaches are also incorporated ; the treatment of the river being one of the great features of this scheme. The central approach across the gardens might be omitted, as it appears to cut the ground up rather needlessly, and the carriage approach to the main entrance is not ample enough and needs fuller consideration.

" Internally, the scheme gives substantially the requirements asked for, the stage being admirably arranged and the sighting and planning of the auditorium satisfactory. The assessors do not need to specify the details of the scheme, as the drawings will be able to express themselves, but they would point out one or two features where improvements could be effected. The duplication of foyers and refreshment rooms is needlessly extravagant. The boxes as shown are too large and their approaches too spacious. Some of the staircases do not comply with theatre regulations, in the fact that they have no external lighting. The gallery pay-box and approach might be better if planned further away from the main entrance.

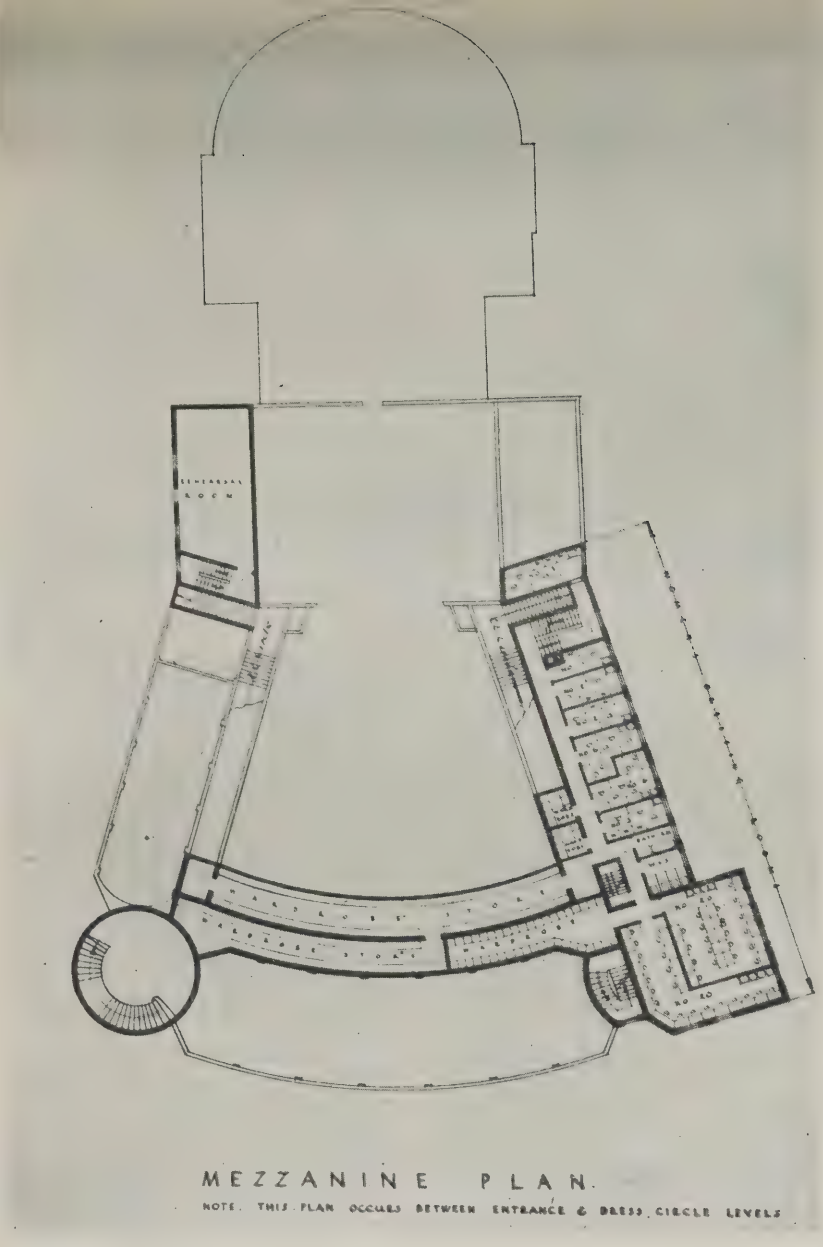
Miss Elisabeth Scott, daughter of a doctor, was born at Bournemouth in 1898. She is twenty-nine years of age. Educated at Redmoor School, Canford Cliffs, Bournemouth, she began her architectural studies at the Architectural Association School in 1919 and took the full five years' course and diploma in 1924. The A.A. also is thus to be congratulated with Miss Scott on her success. During the past three years she has been following her career as architect with Mr. Louis de Soissons, F.R.I.B.A., at Welwyn Garden City, Mr. Oliver Hill, F.R.I.B.A., in London, and Mr. Maurice Chesterton, F.R.I.B.A., at Hampstead. She will now enter into partnership with Mr. Chesterton.

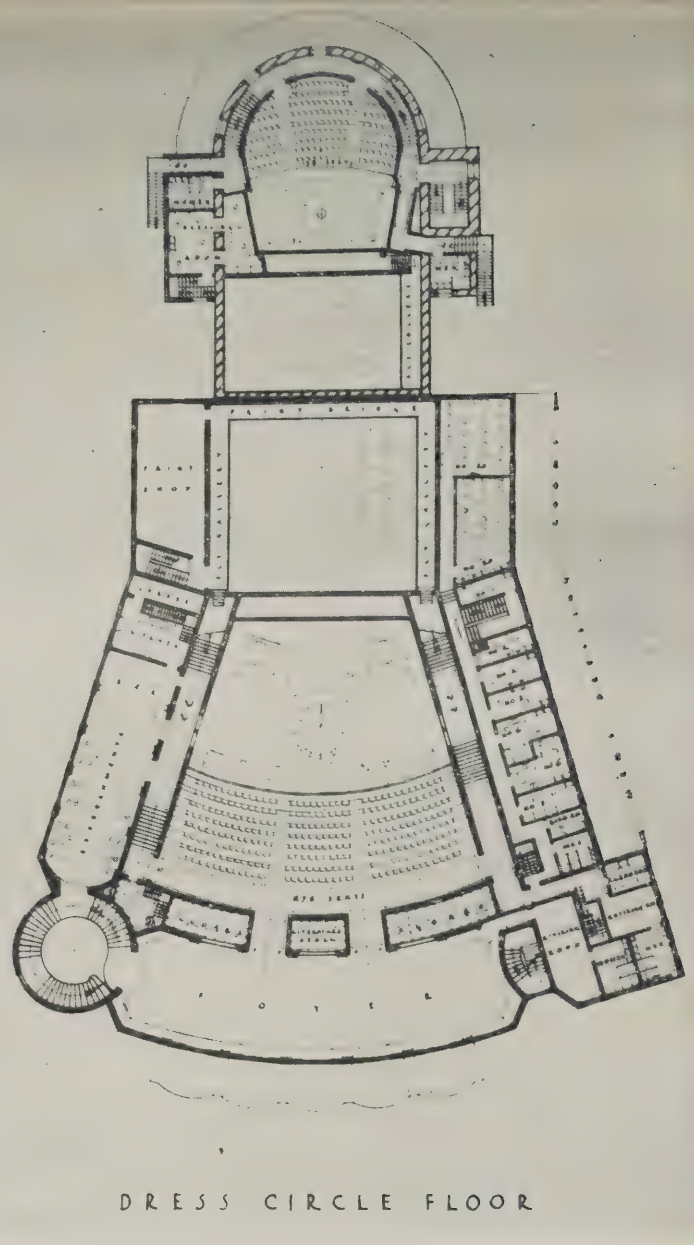
Miss Elisabeth Scott's grandfather, a Brighton doctor, was brother to Sir Gilbert Scott, the well-known Victorian architect. Her grandmother was sister to another highly esteemed architect of the period, Mr. George Bodley, a direct descendant of the founder of the Bodleian Library. Miss Scott is second cousin to Sir Giles Gilbert Scott, architect of the Liverpool Cathedral.

The Shakespeare Memorial Theatre is Miss Scott's first success in competition work. She felt interested in the announcement, but took four months' consideration before she began her design. In this she was much assisted by the instructions sent out to architects and the aerial view of the site published in the Press. This view showed the river, the trees, the bridges and the old theatre before it was burned down.



SHAKESPEARE MEMORIAL THEATRE
Entrance Floor Plan




Shakespeare Memorial Theatre

# Everyday Things in Britain

## MR. AND MRS. QUENNELL'S HOLIDAY LECTURES TO CHILDREN

BY F. R. HIORNS [*F.*]

In the essay on Homer, that finds a place in James Anthony Froude's *Short Studies on Great Subjects*, an effective claim is made for the value of poetic description or imagery in the right apprehension of history. The essayist bases his contention on the condition—at first sight quite remarkable—that while, of the times of which Homer sang, historically we know nothing of a literal kind; no names of kings, ministers, wars, intrigues, revolutions, crimes, and so on—yet his verse presents the most vivid of pictures of men of that age and how their lives were passed; of how they acted, thought, talked and felt; what they made of this earth and of their place in it; their private and their public life; men and women, masters and servants, rich and poor—all truly and vividly delineated in the marvellous verse of the greatest of poetic figures. If the claim of Froude is right—and it can hardly be questioned—then historical knowledge must be judged by the success with which it presents a generally true picture of life in past ages and enables it to be visualised in the mind. This is obviously the principle on which Mr. and Mrs. Quennell proceed, and which has been adopted in the admirable historical books of which they are authors. But they add to what may be called the Homeric method a use of pictorial line illustration, based on careful archæological research, that, in certain aspects, may even enhance the value of poetic description and that—as applied to the teaching of children—is of undoubted value. The pictures presented become more real and afford a nearer approach to that actuality of which it is said that "an hour at an Athenian supper party would teach us more Grecian life and character than all Aristophanes." One does not, indeed, really understand even the picturesque vividness of Horace and Juvenal until it has been possible to wander over the Roman Forum and to see something of the Campagna. But, realising all this, the illustrative method of Mr. and Mrs. Quennell takes the outstanding features of life in each age and reveals them to us in drawings, archæologically accurate and pictorially composed, that seem to leave nothing to wish for. They show the habits, dress, implements, and everyday associations of actual life against a background of the buildings — internally and externally — expressive of the age in which the people lived, worked, worshipped, and took their pleasures.

The three lectures on *Everyday Things in Britain* covered (i) the Roman occupation; (ii) the Middle Ages; and (iii) the Renaissance. In the first we saw representations of life as it was before and after the Roman invasion—with a clear idea of the stupendous advances in both the manner and the associations of life that the coming of highly-civilised rulers among a relatively-barbarous people implied. The admirable drawings thrown upon the screen included a most effective reconstruction (in the form of a bird's-eye view) of Silchester, while, in contrast, details of everyday working life included a baker's oven, such as we may see at Pompeii, and drawings of mechanical contrivances for locking doors, that seemed to show no wide departure from a similar contrivance of which Mr Quennell quoted a description from the Odyssey. Though our space forbids anything like a detailed review of the scope of these informal talks, it may be mentioned that Mrs. Quennell's specialisation in costume enabled her to demonstrate such interesting things as the application and use of the "capuchon"; and she made rapid blackboard drawings of this side of the subject with quite uncanny skill—calling forth the spontaneous and obviously sincere admiration of her juvenile audiences. A few others of the more notable drawings that might be mentioned were: the old Hall of Berkhamsted School, the Elizabethan "Plaie" House, a 16th century Staircase and one of Charles the 2nd's reign, and several windmills and ships—the "Ark Royal" being a specially fine example of beauty in ship design. In fact, we little realise how much life has lost of interest by the practical supersession of large sailing ships. The lecturers' treatment of the periods of the Middle Ages and the Renaissance revealed a consecutive story of almost kaleidoscopic variety—smoothly and naturally evolved, as between one phase and another—that showed the typical castles, halls, monasteries, houses, ships, domestic implements, costumes, carriages, carts, and so on, that applied to each of them. Nothing could be, perhaps, more interesting to a crowd of eager young scholars than all this proved to be—or more likely to inculcate a thirst for a branch of human knowledge that, more and more, demands general attention if the vast problems arising in our more complicated age are to be even dimly understood. Among these Mr. Quennell rightly gave emphasis to the necessity for sustaining the traditional crafts, by the agency of which the works that now afford us such pure pleasure have been produced through a period of more than a thousand years and only in quite recent times suffered a break in that long, natural, and splendid process of evolution. A revived general interest in traditional building and the arts associated with everyday life, as the more obvious expression of history, would give happy augury for the future.

For each lecture the Institute meeting room was filled with a thoroughly interested crowd of young people. And it is this chance for educative propaganda of the right kind, and the value attaching to it, that makes the novel experiment of these lectures so splendid. If such a pageant of the past led one, at times, into the realm of architectural phantasy, it was, perhaps, not other than well. But until the public view more nearly accords with the desire of the relatively few for a return to the ordered harmony of utility and beauty, natural to the past, we shall go on much as we are. Our poetic fancy may sometimes amuse itself with visions of, shall we say, a modern equivalent of the ideal Greek state—but, if so, it will be only a dream; a species of architectural "Never-Never Land" and, one fears, as far off from realisation as those other, very distant, "Elysian fields where dwells Rhadamanthus with the golden hair, whose life is ever sweet."

# Architects' (Registration) Bill

ARRANGEMENT OF CLAUSES.

Clause.
1. Short title.
2. Interpretation.
3. Council to set up and maintain a register of architects.
4. Appointment of officers.
5. Persons entitled to be registered without examination.
6. Council to prescribe future qualifications for registration.
7. Removal of name from register.
8. Restoration of name removed from register.
9. Council to give notice of refusal to register or of removal of name from register.
10. Appeal against refusal to register or removal of name from register.
11. Use of title.
12. Change of address, etc.
13. Penalty for obtaining registration by false representation.
14. Prosecutions.
15. Power to make regulations.
16. Supply of regulations and forms.
17. Service of notices by post.
18. Saving for co-operative societies, etc.
19. Saving for other bodies.
20. Application of Act to Scotland and Northern Ireland.
Schedules.

A BILL TO PROVIDE FOR THE REGISTRATION OF ARCHITECTS.

Be it enacted by the King's Most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows :—

*Short Title.*

1. This Act may be cited as the Architects (Registration) Act, 1928.

*Interpretation.*

2. In this Act unless the context otherwise requires :—

The expression "the Institute" means the Royal Institute of British Architects.

The expression "the Council" means the Council of the Institute.

The expression "registered person" means a person registered under this Act.

The expression "prescribed" means prescribed by regulations made under this Act.

The expression "the Register" means the Register of registered architects kept in pursuance of this Act.

*Council to Set Up and Maintain a Register of Architects.*

3. (1) It shall be the duty of the Council within six months from the passing of this Act to set up and thereafter maintain a register to be called "the Register of Architects," and to cause to be entered therein the name, address and qualifications of every registered person, and to cause to be removed therefrom the names of all registered persons who shall have died or have been declared by a competent court to be lunatics, and any names which the Council, in accordance with the provisions of this Act, are entitled to have removed from the register, and any names or particulars inaccurately entered therein, and from time to time to cause to be made any necessary alterations therein.

(2) The Council shall, not later than twelve months from the passing of this Act, and annually thereafter, publish and offer for sale copies of the Register, setting forth the names of the registered persons in alphabetical order according to their surnames, with their respective regular business addresses, and a copy of the register certified by order of the Council or by any officer of the Council duly authorised in that behalf, to be a correct copy, shall be primâ facie evidence that any person named therein is registered in accordance with the provisions of this Act: Provided always that in the case of a person whose name does not appear on such copy, a certificate under the hand of any officer of the Council, duly authorised in that behalf of the entry of the name of such person in the register, shall be evidence that such person is registered in accordance with the provisions of this Act.

*Appointment of Officers.*

4. The Council shall from time to time appoint such officers and servants as shall be necessary for the purposes of this Act, and may assign to such officers and servants such duties as the Council shall consider desirable for the purposes of this Act, and every person so appointed shall be removable at the pleasure of the Council, and shall be paid by the Council such salary, emoluments, and benefits as the Council may think fit.

*Persons Entitled to be Registered Without Examination.*

5. (1) The following persons shall on making application to the Council, and on payment of the prescribed fee without any other qualification being required under this Act, be entitled to be registered, and the Council shall cause their names to be entered in the register :—

(*a*) Architect members of the Royal Academy and of the Royal Scottish Academy ;

(*b*) Every person who has gained a degree or diploma in architecture from any university in Great Britain or Northern Ireland or from the Architectural Association, London ;

(*c*) Every person who at the passing of this Act is or has been in bonâ fide practice as an architect ;

(*d*) Every person—

(i) who was for a period of five years immediately prior to and is at the passing of this Act a bonâ fide architectural assistant ; or

(ii) who, subsequently to the passing of this Act, has completed a period of five years (one year at least of which period shall have been prior to the passing of this Act) as a bonâ fide architectural assistant.

Any period during which any such architectural assistant has been engaged as a pupil to an architect or has been a student in a school of architecture recognised as such by the Council shall be reckoned as part of such period of five years :

Provided that applications for registration from persons referred to in paragraphs (*c*) and (*d*) of this sub-section must be made within a period of five years from the passing of this Act.

(2) If any question arises as to whether any person is or is not entitled to be registered under paragraphs (*c*) and (*d*) of this section, such question shall be referred to, and determined by, the Admission Committee, hereinafter in this section mentioned, after inquiry at which the person concerned shall be entitled to be heard, and on the Admission Committee reporting to the Council that such person is or is not entitled to be so registered, the Council shall thereupon inform such person in writing of the decision of the Admission Committee and shall enter or refuse to enter his name in the register.

(3) For the purposes of this section there shall be appointed annually an Admission Committee consisting of twenty-three persons, one to be nominated by each of the twelve bodies specified in the second schedule to this Act and eleven persons to be appointed by the Council, of whom nine persons shall be members of the Institute, one person shall be nominated by the Incorporation of Architects in Scotland, and one person shall be nominated by the Ulster Society of Architects (Incorporated). The Admission Committee shall continue in existence for such period as may be necessary to deal with questions arising under sub-section (2) of this section.

*Council to Prescribe Future Qualifications for Registration.*

6. (1) The Council shall from time to time by regulations prescribe the qualifications necessary for registration in respect of persons other than those referred to in the immediately preceding section of this Act, and any person possessing the prescribed qualifications shall, on making application to the

Council in the prescribed manner and on payment of the prescribed fee, be entitled to be entered in the register.

(2) If on the advice of the Board of Architectural Education (in this Act called "the Board"), constituted for the purposes of this Act in manner prescribed in the first schedule of this Act and to be appointed annually by the Council, the prescribed qualifications include the passing of any examinations, the Council shall provide for the holding by the Board of such examinations at least once in each year and at such times and places as the Board may prescribe. The Council shall recognise as examinations under this section examinations, the passing of which is, or may be, recognised for exemption from the final examination of the Institute, and on the advice of the Board the Council shall recognise as examinations under this section examinations for the time being organised and held at any school of architecture: Provided always that recognition of examinations once accorded by the Council shall not be withdrawn without the approval of the Privy Council.

*Removal of Name from Register.*

7. (1) If any person registered under the provisions of this Act shall be convicted of felony or misdemeanour or after an inquiry held as hereinafter provided be judged by the Discipline Committee, hereinafter in this section mentioned, to have been guilty of any conduct disgraceful to him in a professional respect, the Council shall, if the Discipline Committee so request, cause the name of such person to be removed from the register, either permanently or for such period as the Discipline Committee think fit.

(2) For the purpose of holding any inquiry under this section as to whether any person registered under this Act has been guilty of any conduct disgraceful to him in a professional respect and at which inquiry such person shall be entitled to be heard, there shall be appointed annually a committee to be called "the Discipline Committee" consisting of seven members, three members being persons registered under this Act to be appointed by the Council, one member appointed by the Minister of Health, one member appointed by the President for the time being of the Law Society, one member appointed by the Incorporation of Architects in Scotland, and one member appointed by the Ulster Society of Architects (Incorporated), and the Council shall convene a meeting of the Discipline Committee from time to time whenever necessary to hold any such inquiry.

*Restoration of Name Removed from Register.*

8. The Council may (subject in the case of persons removed from the register under the immediately preceding section to the approval of the Discipline Committee) at any time restore to the register any name or entry removed therefrom.

*Council to give Notice of Refusal to Register or of Removal of name from Register.*

9. In any case in which the Council refuse to register any person or remove the name of any person from the register, they shall give notice thereof in writing to that person within one month after the receipt of the application for registration or after the removal of the name from the register.

*Appeal Against Refusal to Register or Removal of name from Register.*

10. Any person aggrieved by the refusal of the Council to enter his name in the register or the removal of his name from the register, may within three months from the date on which he receives notice in writing to that effect from the Council appeal against the refusal or the removal as the case may be in manner provided by rules of court to the High Court, and on any such appeal the High Court may give such directions in the matter as they think proper, including directions as to the costs of the appeal, and the order of the High Court shall be final and conclusive and not subject to an appeal to any other court.

*Use of Title.*

11. Any registered person shall be entitled to take and use the name or title of "registered architect" or any style containing the words "registered architect," but a person shall not practise in Great Britain or Northern Ireland under any name, title or style containing the words "registered architect," unless he is a registered person, and any unregistered person who so practises or wilfully pretends to be a registered person, or takes or uses the name or title of a registered architect or any name, title, style or description implying that he is a registered person shall on summary conviction be liable to a penalty not exceeding fifty pounds for the first offence and one hundred pounds for every subsequent offence: Provided that subject to the provisions of this section nothing in this Act shall prevent any local authority or person performing any act or operations in connection with the construction of buildings which such local authority or person was entitled to perform prior to the passing of this Act: Provided also that nothing in this section shall affect the validity as between contracting parties of any act of any person under any customary form or conditions of a building contract.

*Change of Address, etc.*

12. For the purpose of maintaining the register the Council may at any time by notice in writing addressed to any person registered under this Act at his address in the register, inquire if such person has changed his regular business address, and if no answer shall be received within six months from the sending of such notice, the Council shall send a further notice by post as a registered letter, and if no answer shall be received within three months from the sending of such further notice the Council may remove the name of such person from the register.

*Penalty for Obtaining Registration by False Representation.*

13. If any person shall wilfully procure or attempt to procure himself to be registered under this Act by making or producing or causing to be made or produced any false or fraudulent representation or declaration, either verbally or in writing, the person so offending and every other person aiding or assisting him therein shall be liable on summary conviction to a penalty not exceeding fifty pounds, and shall, if registered, have his name removed from the register.

*Prosecutions.*

14. A prosecution for any offence under this Act may be instituted by the Council.

*Power to Make Regulations.*

15. (1) The Council shall from time to time make regulations:—

(*a*) Prescribing the fees to be charged in respect of the entry of any name or other particulars on the register and in respect of the retention in any year of the name of any person on the register, the fees to be paid by candidates for any examinations held under the provisions of this Act, and the charges to be made for copies of the register and of any regulations made under the provisions of this Act and of any forms prescribed by such regulations: Provided that such fees and charges only shall be prescribed as shall be not more than reasonably sufficient to provide for the expenses of the Council in the execution of this Act so far as the Council can estimate the same;

(*b*) Prescribing the manner in which application is to be made for registration under this Act, including the form on which such application is to be made and the information to be supplied thereon;

(*c*) Generally for carrying out or facilitating the purposes of this Act:

Provided that no regulations relating to the powers and duties of the Board or the Admission Committee shall be made by the Council without consultation with the Board or the Admission Committee as the case may be.

(2) No regulations made under this Act shall be of any force or validity unless and until they have been approved by the Privy Council, and the Privy Council shall before giving their approval cause the regulations to be published and give interested persons an opportunity of being heard thereon.

*Supply of Regulations and Forms.*

16. The Council shall on payment of the prescribed charges pply a copy of any regulations made under this Act and of forms prescribed by such regulations to any person applying the same.

*Service of Notices by Post.*

17. (1) Any notice or document required by or for the rposes of this Act to be sent may be sent by post, and when it to any person registered under this Act shall be deemed to properly addressed if addressed to him at his address in the ister, and shall be deemed to be properly served if so dressed and put into the post.

(2) Any notice relating to the refusal to register any person, to the removal from the register of the name of any person istered under this Act, or to the refusal by the Council to mit the name of any person after removal from the register be again entered therein shall be sent by post as a registered ter.

*Saving for Co-operative Societies, etc.*

18. Nothing in this Act shall prevent a body corporate firm partnership from carrying on the professional business of egistered architect:—

(*a*) If the business of the body corporate firm or partnership so far as it relates to architecture is under the control and management of a superintendent who is a registered person and who does not act at the same time in a similar capacity for any other body, corporate firm or partnership; and

(*b*) If in every premises where such business as aforesaid is carried on and is not personally conducted by the superintendent, such business is bonâ fide conducted under the direction of the superintendent by an assistant who is a registered person.

*Saving for Other Bodies.*

19. The provisions of this Act, other than the provisions the section of this Act of which the marginal note is "Use Title," shall not, unless he is a registered person, apply to y person who is or may at any time hereafter be a professional mber of the Institution of Civil Engineers or a professional mber of any of the bodies specified in the Second Schedule this Act, or of such other professional body as may from ie to time be approved by the Council or to any person when rforming any of the duties or functions connected with any ice held by him under any public or local authority or to the partment of any undertaking the head of which is a registered rson: Provided that nothing in this section shall operate to event a professional member of any body referred to in the d Schedule, or of such other body as may from time to time approved by the Council from being registered under this t if he is duly qualified for registration under the provisions this Act.

*Application of Act to Scotland and Northern Ireland.*

20. (1) In the application of this Act to Scotland the pression "High Court" means the Court of Session, and y proceedings for recovery of fines under the section of this t of which the marginal note is "Removal of Name from gister," may be taken under the provisions of the Sheriff urts (Scotland) Act, 1907.

(2) In the application of this Act to Northern Ireland the pression "High Court" means the Supreme Court of dicature of Northern Ireland.

(3) For the purpose of enabling the Parliament of Northern land to repeal or alter the provisions of this Act in its application to Northern Ireland this Act shall be deemed to have en passed prior to the appointed day referred to in the vernment of Ireland Act, 1920.

## SCHEDULES.

### First Schedule.

Constitution of the Board of Architectural Education.

One representative of each of the governing bodies of the Universities of Oxford, Cambridge and London, and three others to be nominated by the Standing Committee of Vice-Chancellors and Principals of the Universities of Great Britain and Ireland.

One representative of each school of architecture in Great Britain, the passing of whose examinations is or may be recognised for exemption from the final examination of the Institute.

Four representatives of the schools of architecture in Great Britain, the passing of whose examinations is or may be recognised for exemption from the intermediate examination of the Institute.

The Director of Education of the school of architecture of the Architectural Association, London.

Two representatives of technical institutions teaching architecture (one of such representatives from London institutions and one from provincial institutions) to be nominated by the Association of Technical Institutions and one representative of the art schools teaching architecture to be nominated by the National Society of Art Masters.

One representative of the Association of Teachers in Technical Institutions.

One representative of and to be nominated by each of the following bodies:—

- The Board of Education.
- The Headmasters' Conference.
- The Incorporated Association of Headmasters.
- The Association of Architects, Surveyors and Technical Assistants.
- The Institute of Builders.
- The Royal Society of Arts.
- The Incorporation of Architects in Scotland.
- The Ulster Society of Architects (Incorporated).
- The British School at Rome, Faculty of Architecture.
- The Royal Academy of Arts.
- The Incorporated Association of Architects and Surveyors.
- The Faculty of Architects and Surveyors.
- The National Federation of Building Trades Operatives.
- The Union of Educational Institutions.
- The Workers Educational Association.
- The Central Education Committee of the Co-operative Union.

The Education Officer of the London County Council.
The Master of the Art Workers' Guild.
The President of the Town Planning Institute.
The President of the Institute.
The Honorary Secretary of the Institute.
The Chairman of the Allied Societies' Conference.
The President of the Architectural Association.
Twelve members, being persons on the register, to be appointed by the Council.

### Second Schedule.

- The Surveyors' Institution.
- The Institution of Municipal and County Engineers.
- The Society of Engineers.
- The Institution of Structural Engineers.
- The Incorporated Association of Architects and Surveyors.
- The Association of Architects, Surveyors and Technical Assistants.
- The Auctioneers and Estate Agents Institute of the United Kingdom.
- The Incorporated Society of Auctioneers and Landed Property Agents.
- The National Association of Auctioneers, House Agents, Rating Surveyors and Valuers.
- The Land Agents' Society.
- The Faculty of Architects and Surveyors.
- The Scottish Estate Factors' Society.

# R.I.B.A. Prizes and Studentships, 1928

## DEED OF AWARD

The designs and drawings submitted for the Prizes and Studentships in the gift of the Royal Institute are now on exhibition in the R.I.B.A. Galleries, 9 Conduit Street, and will remain open to members and the public until 23 January (10 a.m. till 8 p.m., Saturdays 5 p.m.). The Council's Deed of Award, read at the General Meeting of 9 January, is as follows :—

### DEED OF AWARD OF PRIZES AND STUDENTSHIPS.

MONDAY, 9 JANUARY, 1928.

To the Ordinary General Meeting, Monday 9 January, 1928.

Gentlemen,

Pursuant to the terms of Bye-law 74, that the Council shall, by a Deed of Writing under the Common Seal, award the Prizes and Studentships of the year, and announce such Awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works submitted for the Tite Prize, the Soane Medallion, the Grissell Prize, the Owen Jones Studentship, the Royal Institute Silver Medal (Measured Drawings), The Royal Institute Silver Medal (Essay), and the R.I.B.A. (Alfred Bossom) Travelling Studentship.

### THE TITE PRIZE : A CERTIFICATE AND £50.

One hundred and thirteen candidates took part in the Preliminary Competition and 20 were admitted to the Final Competition.

The Council report that in the Final Competition 20 designs for a Crematorium were submitted under the following mottoes :—

| | | |
|---|---|---|
| Tomato | Spero | Temporis |
| Ague | Tavi | Fella |
| Army | Rima | Titian |
| Cyprus | Capitol | Omega |
| Teddy | If | Uz |
| Mubo | Long | At |
| Eve | Brechan | |

The Council have awarded the Certificate and, subject to the specified conditions, the sum of £50 to the author of the design submitted under the motto "Temporis."[1]

### THE SOANE MEDALLION : A SILVER MEDAL AND £150.

Twenty-five candidates took part in the Preliminary Competition and of these 8 were admitted to the Final Competition. In addition 7 candidates were admitted direct to the Final Competition.

The Council report that in the Final Competition 15 designs for a Covered Market were submitted under the following mottoes :—

| | | | |
|---|---|---|---|
| Vendor | Mex | Pet | Nine |
| Dunkirk | Arcade | Ave | Nerod |
| Tegumai | Niente | Nib | Hesperus |
| Mercado | Salt | Peep | |

[1] Mr. Patrick McNeil, A.R.I.B.A., Oakbank, Dollar, Clackmannanshire.

The Council have awarded the Soane Medallion an subject to the specified conditions, the sum of £150, the author of the design submitted under the mot "Nerod,"[2] and Certificates of Honourable Mention to t authors of the designs submitted under the motto "Niente,"[3] "Salt,"[4] and "Ave."[5]

The Council have also granted exemption from t Testimonies of Study for the R.I.B.A. Final Examin tion, to the authors of the designs submitted under t mottoes "Dunkirk,"[6] "Tegumai,"[7] "Mercado,"[8] "A cade,"[9] and "Nib."[10]

### THE GRISSELL GOLD MEDAL AND £50.

Three designs for Shop Premises for a Department Stores were submitted under the following mottoes :—

Brovik Niloc Rivet

The Council have awarded the Grissell Gold med and £50, to the author of the design submitted und the motto "Brovik."[11]

### THE OWEN JONES STUDENTSHIP : A CERTIFICATE AND £100.

Four candidates took part in the Preliminary Compet tion, all of whom were admitted to the Final Competitio

The Council report that in the Final Competition designs for a colour scheme for a Riverside Resort R freshment Pavilion were submitted under the followi mottoes :—

Tugela Ajax Izzy Malmo

The Council regret that they are unable to award t Owen Jones Studentship.

### THE ROYAL INSTITUTE SILVER MEDAL FO MEASURED DRAWINGS AND £75.

Six sets of drawings were submitted under the followi mottoes :—

| | | |
|---|---|---|
| Cyrano | Tripoli | Ego |
| Gregory | Ben Hur | Tod |

The Council have awarded the Silver Medal and £7 to the author of the measured drawings submitted und the motto "Tripoli."[12]

[2] Mr. Leonard W. T. White, A.R.I.B.A., 18 Alyth Garden Golders Green, N.W.11.

[3] Mr. Geo. A. Goldstraw, 76 Cholmondeley Road, Pendl ton, Salford, Manchester.

[4] Mr. James Barrington Wride, A.R.I.B.A., 1 Grove Plac Birchgrove, Whitchurch, Cardiff.

[5] Mr. J. T. Lloyd, 9 South Side, Stamford Brook, W.6.

[6] Mr. H. G. C. Spencely, Ashley House, Box, Wilts.

[7] Mr. W. Bernard Oldacre, A.R.I.B.A., 130 Princes Roa Hartshill, Stoke-on-Trent.

[8] Mr. W. Percik, A.R.I.B.A., 27 Dyne Road, Brondesbur N.W.6.

[9] Mr. Raymond Erith, A.R.I.B.A., 46 Albion Road, Sutto Surrey.

[10] Mr. S. G. Chaplin, 51 Blandford Street, Baker Street, W.

[11] Mr. Alfred G. Geeson, A.R.I.B.A., Lincoln Chambe Lincoln Street, Nottingham, and School of Architectur Leicester College of Arts.

[12] Mr. F. W. C. Adkins, "Delamere," Elmwood Avenu Harrow, Middlesex, and Polytechnic School of Architectur

## THE ROYAL INSTITUTE SILVER MEDAL AND £50 FOR AN ESSAY.

Eight Essays were submitted under the following mottoes :—

| | | |
|---|---|---|
| Bourdon | Emma | Rind |
| Mass | Craftsman | Cathay |
| Omega | Traveller | |

The Council have awarded the Silver Medal and £50, to the author of the Essay on " A descriptive study of the first principle of Architecture " submitted under the motto " Mass."[13]

## THE R.I.B.A. (ALFRED BOSSOM) TRAVELLING STUDENTSHIP.

1. *R.I.B.A.* (*Alfred Bossom*) *Silver Medals.*—The Council have awarded R.I.B.A. (Alfred Bossom) Silver Medals, to the authors of the designs and reports submitted under the following mottoes :—

| | | |
|---|---|---|
| Me [14] | Palm Beach [15] | Admiral [16] |
| | Bracing [17] | |

2. *R.I.B.A* (*Alfred Bossom*) *Travelling Studentship : A Gold Medal and* £250.—The Council have awarded the R.I.B.A. (Alfred Bossom) Gold Medal and, subject to the specified conditions, the sum of £250, to the author of the design for, and report on, a large Seaside Hotel in an important seaside resort on the coast of the British Isles, submitted under the motto " Me."[14]

## THE ARTHUR CATES PRIZE : A SUM OF £50.

The Council report that no applications were received for the Arthur Cates Prize.

## THE ASHPITEL PRIZE, 1927.

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. John Gairns Laskie, of Roselynn, Bearsden, near Glasgow, Probationer 1925, Student 1926, and who passed the Final Examination July 1927.

## THE R.I.B.A. SILVER MEDAL FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE FINAL EXAMINATION.

The Council have awarded the Silver Medal for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Final Examination, to Mr. William Ralph Brinton, of the Architectural Association School of Architecture.

## THE R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE INTERMEDIATE EXAMINATION.

The Council have awarded the Bronze Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Intermediate Examination, to Mr. Allan Johnson, of Leeds School of Architecture.

Seal

In witness thereof the Common Seal has been hereunto affixed this ninth day of January Nineteen Hundred and Twenty-eight, at a Meeting of the Council.

WALTER TAPPER, *President.*
MAURICE E. WEBB, ARTHUR KEEN, } *Members of Council.*
E. STANLEY HALL, *Hon. Secretary.*
IAN MACALISTER, *Secretary.*

# Obituary

F. J. FISHER [*F.*].

The late Mr. F. J. Fisher, F.R.I.B.A., commenced his architectural training in the office of the well-known Ecclesiastical Architect, Mr. Blackburn, over fifty years ago, and assisted him in carrying out many alterations and additions to churches in the Norfolk Diocese. Later he joined with his brother-in-law and practiced under the name of Treacher, Son & Fisher, at Moorgate Street, and elsewhere, carrying out many rebuildings of licensed properties, hotels, and other public buildings. In 1900, the partnership of Treacher, Son and Fisher was dissolved and then the late Mr. Fisher practiced as F. J. Fisher, architect, Queen Street, E.C.1.

In 1920, he took into partnership his son and practiced under the style of F. J. Fisher and Son.

Mr. Fisher became a member of the Society of Architects on its foundation and later a Fellow (in 1926) of the Royal Institute of British Architects.

His connection with the architectural profession for over fifty years brought him many friends by whom he will be greatly missed.

---

## THE ART OF DRAWING IN LEAD PENCIL.

Mr. Jasper Salway, the author of the book with the above title, writes with reference to a library note which appeared in the last issue of the JOURNAL (see p.108), "May I ask your reviewer how it has proved possible for a publisher to reproduce drawings in lead pencil or any medium for that matter by other than printing in ink? Would indeed that it were possible.

" The particular book referred to is also not especially concerned with sketching, but with the whole question of producing finished pictures in lead pencil as an art in itself.

" For a method of sketching I beg to refer those who may be interested to my later book, viz. : ' Sketching in Lead Pencil for Architects and Others.' "

---

[13] Mr. Vernon Constable, A.R.I.B.A., Old Town House, Dundee, late of the Glasgow and West of Scotland Technical College.

[14] Mr. Patrick Cutbush, A.R.I.B.A., 107 Jermyn Street, S.W.1, of the Architectural Association School of Architecture.

[14] Mr. Patrick Cutbush, A.R.I.B.A. (as above).

[15] Mr. John R. Moore, A.R.I.B.A., 13 Acland Road, Willesden Green, N.W.2.

[16] Mr. R. Nelson Guy, A.R.I.B.A., Dalkeith, 128, Crescent Road, South Woodford, Essex.

[17] Mr. Charles Thomas Bloodworth, B.Arch., Liverpool, A.R.I.B.A., 138 Derby Lane, Stoneycroft, Liverpool.

## WIMBLEDON'S NEW TOWN HALL.

The awards in connection with the competition for designs for the new Town Hall at Wimbledon were announced on 10 January. The contest was restricted to architects of British nationality, and 114 plans were submitted. The assessor, Mr. H. V. Ashley, has awarded the first prize of £200 to Messrs. Bradshaw, Gass & Hope, of Bolton, whose design more nearly than any other complied with the conditions and requirements of the competition.

The second prize of £150 was awarded to Mr. D. H. McMorran and Mr. Arthur Bailey, of Harrow, and the third prize of £75 to Mr. S. Cook and Mr. E. D. Lyons, of the office of Mr. T. Schaerer, of Westminster.

The building of the new Town Hall will be entrusted to the winners of the competition, subject to the sanction of the Ministry of Health for a loan of £120,000, which is the estimated cost. The present Town Hall will be pulled down to make room for the new one.

## R.I.B.A. AND A.A. VISITS.

In future the R.I.B.A. and the Architectural Association will arrange joint visits to buildings. The visits will be under the direction of a Joint Committee of the two bodies, with Mr. Yerbury, Secretary of the A.A., as Secretary.

It is proposed to arrange a certain number of visits both for the Spring and Summer, some of which will probably be for week ends. Full particulars of the visits arranged will be announced from time to time and any members either of the R.I.B.A. or the A.A. having suggestions to make of suitable buildings to be visited should send their suggestions to Mr. Yerbury, 34-36, Bedford Square, W.C.1.

## THE COMMONWEALTH FUND FELLOWSHIPS.

MEMORANDUM, 1928.

I.—*Purpose of Fellowship.* The Commonwealth Fund of 1 East 57th Street, New York City, a philanthropic foundation existing since 1918 and supported by gifts from the late Mrs. Stephen V. Harkness, has established for British graduate students a number of Fellowships tenable at American Universities.

II.—*Basis of Selection.* Fellowships are offered to persons of British birth who are domiciled in England, Scotland, Wales and Ireland, and are graduates of recognised Universities therein. The candidates may be either men or women but must be unmarried and not more than thirty years of age on 1 September of the year of award.

III.—*Applications and Information.* All applications must be submitted on the prescribed form, and must be forwarded through the authorities of the College or University of which the candidate is or has been a member. They must reach the Secretary to the Committee by 18 February 1928 at latest.

Forms of application may be obtained from the Secretary R.I.B.A., and full particulars from the Commonwealth Fund Fellowships, 50 Russell Square, London, W.C.1.

## NOTES FROM THE MINUTES OF THE COUNCIL.

*5 December*, 1927.

LONDON SQUARES.

On the recommendation of the Town Planning and Housing Committee, it was agreed to approach the Royal Commission on London Squares with a request that the R.I.B.A. should be allowed to submit evidence to them.

ST. OLAVE'S CHURCH, TOOLEY STREET, SOUTHWARK.

The Town Planning and Housing Committee were empowered to act on behalf of the Institute in the matter of the threatened demolition of the tower of St. Olave's Church, Tooley Street.

CHRISTMAS HOLIDAY LECTURES FOR CHILDREN.

Arrangements were made for a series of lantern lectures for children to be given by Mr. and Mrs. C. H. B. Quennell during the Christmas holidays.

ACOUSTICS RESEARCH.

On the recommendation of the Science Standing Committee, the following resolution was approved and forwarded to the Department of Scientific and Industrial Research :—

> "The Science Standing Committee of the R.I.B.A. understand that the Department of Scientific and Industrial Research are considering further acoustic experiments following the programme of research work proposed by the R.I.B.A. in 1917. They wish to express their opinion that such further experiments are most desirable, especially experiments upon the new wall, ceiling, and partition materials placed on the market in the last few years. The data from such experiments would be of immediate use to architects."

BRITISH ARCHITECTS' CONFERENCES, 1928 AND 1929.

On the recommendation of the Allied Societies' Conference it was decided that the British Architects' Conferences in 1928 and 1929 should be held at Bath and York respectively.

R.I.B.A. LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Board reported that they were making arrangements for a series of six lectures to be held during the Session.

EXAMINATIONS.

The following results were reported to the Council :—

(*A*) *The R.I.B.A. Summer Examinations. Intermediate, Final and Special Examinations, June and July* 1927.

| | *Examined.* | *Passed.* | *Relegated.* |
|---|---|---|---|
| Intermediate Examination | 85 | 30 | 55 |
| Final Examination .. | 41 (and 4 Pt. I. only, and 2 Pt. II. only) | 14 (and 2 Pt. I. only, and 2 Pt. II. only) | 29 |
| Special Examination .. | 17 (and 3 Pt. I. only, and 1 Pt. II. only) | 5 (and 1 Pt. I. only, and 1 Pt. II. only) | 14 |
| Special Examination in Design for former members of the Society of Architects .. .. .. | 1 | 1 | 0 |
| Professional Practice Examination .. .. | 42 | 38 | 4 |
| | 196 | 94 | 102 |

*(B) R.I.B.A. Examination in Professional Practice, McGill University, Montreal, Canada.*

| *Examined.* | *Passed.* |
|---|---|
| 5 | 5 |

*(C) Special Examination in Design (for former Members of the Society of Architects), Durban, South Africa.*

| *Examined.* | *Passed.* |
|---|---|
| 1 | 1 |

### Distinction for Theses.

The Board of Architectural Education reported that marks of distinction for Theses had been awarded to Mr. J. G. Laskie and Mr. B. S. Tempest.

### Probationership R.I.B.A.: Examinations Recognised: List of Subjects Required.

On the recommendation of the Board it was agreed that the joint subject "Physics and Chemistry" should be included in the list of subjects as one of the alternative subjects required.

### Registration as Probationer R.I.B.A.—Drawings Required.

On the recommendation of the Board it was decided that candidates for the Probationership should be required to submit drawings from the solid in addition to freehand drawings in future.

### Libraries of Schools of Architecture.

The Board reported that the R.I.B.A. Visiting Board had administered the grant of £50 made by the Council for one year for the provision of text-books for use by students of Recognised Schools as follows:—

School of Architecture, R.W.A. Bristol .. £20
School of Architecture, University of Sheffield £20
School of Architecture, Southend .. .. £10

### Examination in Professional Practice for Students of Recognised Schools Exempted from the R.I.B.A. Final Examination.

On the recommendation of the Board it was decided that Students of Schools recognised for exemption from the R.I.B.A. Final Examination should be permitted to take the R.I.B.A. Examination in Professional Practice any time in the fifth year of their course or after, provided they complied with the regulation to the effect that they must come up for election as Associates R.I.B.A. within two years of completing their School course qualifying for exemption from the Final Examination.

### The R.I.B.A. Maintenance Scholarships.

The Board reported the award of R.I.B.A. Maintenance Scholarships as follows:—

(i) The A.G.B.I. Maintenance Scholarships (£100) to J. F. D. Wylson, of Whitstable.
(ii) The R.I.B.A. Fourth and Fifth Year Maintenance Scholarships (£100) to C. J. Bartlett, Cardiff School of Architecture.

The Board reported that the following had been granted renewals of their R.I.B.A. Maintenance Scholarships for the year 1927–1928:—

(i) B. I. Day, R.W.A. School of Architecture, Bristol (£100).
(ii) E. L. W. Davies, Bartlett School of Architecture, University of London (£100).
(iii) E. J. White, Bartlett School of Architecture, University of London (£100).
(iv) Herbert Jackson, Birmingham School of Architecture (£60).
(v) A. K. Brown, Armstrong College, Newcastle-upon-Tyne (£50).

### R.I.B.A. Prizes and Studentships.

*The R.I.B.A. (Archibald Dawnay) Scholarships.*—The Board reported that the following awards had been made:—

(i) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1927-1928 to G. R. Beveridge, Architectural Association School of Architecture.
(ii) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1927-1928 to W. G. Plant, Liverpool University School of Architecture.
(iii) A second year R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1927-1928 to Miss C. W. Preston, Architectural Association School of Architecture.

*The R.I.B.A. (Henry Jarvis) Studentship at the Architectural Association School of Architecture.*—The Board reported that the Studentship had been awarded to Mr. R. W. Lloyd.

*The R.I.B.A. (Howard Colls) Travelling Studentship at the Architectural Association School of Architecture.*—The Board reported that the Studentship had been awarded to Mr. A. G. Gibson.

*The R.I.B.A. (Donaldson) Medal at the Bartlett School of Architecture, University of London.*—The Board reported that Mr. A. C. Light had been awarded the Medal.

*The Tite Prize.*—The report of Mr. E. Cumine, Tite Prizeman 1927, was approved.

*The Godwin Bursary and Wimperis Bequest.*—On the recommendation of the Board it was decided that in future this prize should be described as "The Godwin and Wimperis Bursary."

### Recognised Schools.

The R.I.B.A. Silver Medal for Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination was awarded to W. R. Brinton, Architectural Association School of Architecture.

The R.I.B.A. Bronze Medal (and £5 in books) for Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination was awarded to A. Johnson, Leeds School of Architecture.

### The Constitution of the Board of Architectural Education.

On the recommendation of the Board it was agreed to invite the National Society of Art Masters to nominate one representative to serve on the Board, the Association of Principals of Technical Institutions to nominate one representative, and the Association of Teachers in Technical Institutions to nominate one.

CENTENARY OF THE INCORPORATION OF THE INSTITUTION OF CIVIL ENGINEERS.

The President was appointed to represent the R.I.B.A. at the celebration of the Centenary of the Incorporation of the Institution of Civil Engineers by Royal Charter to be held in June 1928.

JUBILEE CELEBRATION OF THE INSTITUTE OF CHEMISTRY.

The President was appointed to represent the R.I.B.A. at the celebration of the Jubilee of the Institute of Chemistry to be held on 14 and 15 December.

UNIVERSITY COLLEGE, HULL.

Mr. John Bilson [*F.*] was appointed to represent the R.I.B.A. on the Court of Governors of University College, Hull.

ARCHITECTS' BENEVOLENT SOCIETY.

The usual annual grant of £100 was made to the Architects' Benevolent Society for the year 1927.

PRESENTATION TO THE R.I.B.A.

The Council passed a cordial vote of thanks to Mr. Percy B. Tubbs [*F.*] for his kindness in presenting an oil painting ("Interior of Cathedral") to be hung at 28, Bedford Square.

MEMBERSHIP.

Applications for Membership were approved as follows :—

As Fellows : 9 applications.
As Associates : 4 applications.
As Hon. Associates : 4 applications.

The following ex-member was reinstated :—
As Associate : Wilfrid Gould Pidsley.

RETIRED FELLOWSHIP.

The following member was transferred to the Retired Fellowship :—

James Osborne Smith, elected Associate 1881, Fellow 1891.

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (*f*) OF THE SUPPLEMENTAL CHARTER OF 1925.

Four applications were approved.

RESIGNATIONS.

The following resignations were accepted with regret :

John Edward Arpin [*A.*].
Walter William Bull [*L.*].
George Edward Ellis [*L.*].

## MEDIÆVAL ARCHITECTURE.

Sir Banister Fletcher, F.S.A., will continue his series of University Extension Lectures on the History of Architecture at the Central School of Arts and Crafts, Southampton Row, W.C., this Term, by delivering a course of twelve lectures on "Mediæval Architecture." The first lecture, on Wednesday, 11 January, at 6 p.m., is open to the public without fee.

Sir Banister, who is well known as an interesting lecturer and an authority on his subject, will deal mainly with English Architecture, devoting special lectures to Westminster Abbey, the Tower of London, and Cathedrals and Churches. Each of his lectures will be fully illustrated by means of his splendid collection of lantern slides, and by photographs, diagrams and models.

## R.I.B.A. LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

On Wednesday, 18 January 1928, Mr. Arthur T. Bolton, F.R.I.B.A., will give a paper on "The Architecture of Robert and James Adam."

The paper on the "Architecture of Provincial France" by Mr. Henry M. Fletcher, F.R.I.B.A., originally fixed for Wednesday, 18 January, was given on Wednesday, 14 December, Mr. Ernest Law, owing to illness, being unable to deliver his lecture on Hampton Court Palace.

## ROYAL SANITARY INSTITUTE.

### THE HENRY SAXON SNELL PRIZE.

The subject given for essays in competition for the Henry Saxon Snell Prize in 1927, was "Sanitary Accommodation, Appliances and Fittings for Hotels and Flats, with suggestions as to proper placing, arrangement, ventilation and lighting, particularly where there are no external walls in which windows can be placed." Eight Essays were received, including one from India, and they have been brought under the consideration of the Council.

The Adjudicators appointed for the Competition were :—

Dr. Frederick J. Allan, D.P.H.
Mr. H. D. Searles-Wood, F.R.I.B.A.
Mr. A. Saxon Snell, F.R.I.B.A.
Sir Henry Tanner, C.B., I.S.O., F.R.I.B.A.

Acting on the advice of the Adjudicators, the Council have awarded the prize of Fifty Guineas and the Silver Medal of the Institute to Mr. Henry H. Clay, A.R.San.I. (St. Marylebone), writing under the motto "Equipoise."

The Adjudicators desire to commend the Essay sent in under the motto "Commune Bonum," and the Council have made a supplementary award of a Bronze Medal to the writer of this Essay, Mr. Harvey R. Sayer, M.R.San.I.

It is proposed to publish the Prize Essay with some of the drawings which accompany it.

## PROBATIONERSHIP OF THE R.I.B.A.

A.—*List of Subjects Required.*—Attention is drawn to the fact that the Council of the R.I.B.A. have decided that Physics and Chemistry shall be included in the list of subjects as one of the alternative subjects. The following are the subjects now required :—

English Composition ;
Elementary Mathematics (Arithmetic, Algebra, Geometry) ;
Mechanics or Physics or Higher Mathematics or Chemistry or Physics and Chemistry ;
History or Geography ;
One Language other than English.

B.—*Drawings Required.*—The Council have decided that after the 31 December 1928 candidates must produce drawings showing that they possess an elementary knowledge of *drawing from the solid* in addition to freehand drawing.

R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of istrict Surveyor under the London Building Acts, or uilding Surveyor under Local Authorities, will be eld at the R.I.B.A., London, on 2nd, 3rd, and 4th May, nd on 17th, 18th, and 19th October 1928.

The closing dates for receiving applications for admis- on to the Examinations, accompanied by the fee of 3 3s., are 11th April and 1st October respectively.

Full particulars of the examinations and application rms can be obtained from the Secretary R.I.B.A.

# R.I.B.A. Examinations

*Intermediate Examinations.*—May 11th, 12th, 14th, 15th, nd 17th, 1928. (last day for receiving applications, th April, 1928). November 9th, 10th, 12th, 13th and th, 1928 (last day for receiving applications, 9th ctober, 1928).

*Final Examination.*—July 4th, 5th, 6th, 7th, 9th, 10th, th and 12th, 1928 (last day for receiving applications, h June, 1928). December 5th, 6th, 7th, 8th, 10th, 11th, th and 13th, 1928 (last day for receiving applications, h November, 1928).

*Special Examination.*—July 4th, 5th, 6th, 7th, 9th and th, 1928 (last day for receiving applications, 4th June, 928). December 5th, 6th, 7th, 8th, 10th and 11th, 1928 ast day for receiving applications, 5th November, 1928).

*Special Examination in Design for Former Members of the ociety of Architects.*—July 4th, 5th, 6th, 7th and 9th, 928 (last day for receiving applications, 4th June, 1928). ecember 5th, 6th, 7th, 8th and 10th, 1928 (last day for ceiving applications, 5th November, 1928).

*Special Examination for Licentiates to qualify as Fellows.* -April 16th, 17th, 18th, 19th and 20th, 1928 (last day for ceiving applications, 16th March, 1928). November 9th, 20th, 21st, 22nd and 23rd, 1928 (last day for receiv- ng applications, 19th October, 1928).

*Statutory Examination for the Office of District Surveyor nd London and Building Surveyor under Local Authorities.* -May 2nd, 3rd and 4th, 1928 (last day for receiving pplications, 11th April, 1928). Oct. 17th, 18th and 19th, 928 (last day for receiving applications, 1st Oct., 1928).

*Town Planning Examination.*—June 27th, 28th, 29th, nd July 2nd, 1928 (last day for receiving applications, st March, 1928).

R.I.B.A. INTERMEDIATE EXAMINATION.

TESTIMONIES OF STUDY.

Special attention is drawn to the fact that the eight heets of Testimonies of Study required of candidates for dmission to the R.I.B.A. Intermediate Examination may ow be submitted on *six dates* during each year.

The following dates have been fixed for 1928 :—29th ebruary, 11th April, 29th June, 31st August, 9th Octo- er, 31st December.

THE INTERMEDIATE EXAMINATION.

NOVEMBER 1927.

The Intermediate Examination qualifying for election s Student R.I.B.A. was held in London from 11 to 17 November, and in Manchester from 11 to 16 November.

Of the 91 candidates examined, 31 passed and 60 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the Examiners :—

BOON : GEOFFREY MAURICE
HARTLEY : JAMES STANLEY
WALDEN : RONALD PHILIP
VINE : CYRIL MALCOLM
PARSONS : DAVID WILLIAM
PETTIT : HENRY EDWARD
PRICE : GEOFFREY LANGFORD
BROUGHTON : FRANK HOLDEN
ANDREW : LEONARD ARTHUR DUNCAN
BIRKETT : ARNOLD LYNN
BRADLEY : FRANK
CARTLIDGE : WILFRED GEORGE
CLARK : ARTHUR RONALD
FAIRHURST : ROBERT FRANCIS
FISHER : RODERICK CHARLES
FRIZZELL : FREDERICK GEORGE
GLEAVE : JOSEPH LEA
GOLDING : ALFRED
GREEN : HARRY ALBERT
KELLY : HOWARD LAURENCE
MILESON : HAROLD
PARSONS : LESLIE HARRY
PICKERING : CHARLES EDWARD
POWELL : ADRIAN EVELYN
PROFFITT : NORMAN WEDGWOOD
RILEY : HAROLD
SMITHSON : GEORGE HUGH
TARGETT : CYRIL HENRY
UNDERHILL : ALFRED
WALMSLEY : WILLIAM GEORGE
WILLIS : NORMAN JAMES SIDNEY

## FINAL EXAMINATIONS

### ALTERNATIVE PROBLEMS IN DESIGNS

*Instructions to Candidates.*

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9, Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, *must be accompanied by a declaration* from the student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (*a*) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (*b*) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

XCVII

(*a*) A design for a *Block of Small Flats*. The building is intended to be part of an Estate development scheme in South London for the housing of Government Clerks.

The site selected is level and faces north on to a quiet road.

The building is to be 70 feet long and will be set back 18 feet from the pavement.

The two end walls are to be left as party walls for purposes of future development of the Estate.

There is a large garden at the back of the site for the use of tenants on the Estate. Pedestrians will require access to this through the main entrance of the building.

The building will contain two flats on each of the Ground, First and Second Floors, and four self-contained maisonettes in all are to be comprised in the Third and Attic (Fourth) floors.

Access to the upper residences may be by means of external balconies.

No caretakers' quarters are required.

A boiler room and fuel store are to be included for the provision of central hot water.

A small Laundry room (about 100 square feet) is required on the second floor for the use of tenants.

It is required that each residence contains :—

Living room (with coal fire).
Kitchen.
Bath and w.c.
Two to three bedrooms (one bedroom at least to have a gas fire).

A back door is not required.

Facilities must be made for the collection of household refuse.

The total floor area (measured within the external or containing walls) of each residence must conform with the following dimensions :—

| | |
|---|---|
| Flats . . | Minimum 550 square feet. |
| | Maximum 880 square feet. |
| Maisonettes | Minimum 620 square feet. |
| | Maximum 950 square feet. |

*Drawings required :—*

Plans of all floors, one cross section and two elevations to $\frac{1}{8}$-inch scale. A half Imperial sheet of exterior detail in plan, elevation and section to $\frac{1}{2}$ inch scale.

(*b*) Working drawings for Subject No. XCV, *A Vicarage.*

The design for a Vicarage may, after it has been approved, be re-submitted with the addition of complete details to $\frac{1}{2}$-inch scale of the treatment of the Panelled Dining Room, with one sheet of full size details of joinery.

## XCVIII

(*a*) A design for a *Small Cinema.* To be situated in a country town on a site which has a frontage of 90 feet and is 150 feet deep, with a fall of 1 in 40 from front to back.

This frontage is on a main street which is to be built to a co-ordinated design.

The Cinema should be planned on the assumption that the frontage will eventually be linked up to public buildings on either side, and alley ways approximately 10 feet wide should be provided for access at the ground floor level to the side entrances and exits of the building. It should be assumed that these alleys will, upon the completion of the whole scheme, be built over to a depth of about 40 feet from the front boundary line. Light is only available from the main street.

*Accommodation required :—*

Entrance vestibule.
Foyer.
Manager's office.
Advance booking office.
Ticket office.
Cloak and lavatory accommodation for both sexes.
Auditorium. Total seating approximately 900.
Stage. This should be large enough to enable variety turns to be presented.
Orchestra pit.
Dressing rooms and lavatory accommodation.
Projector room.
Re-winding room.
Electrical room.
Boiler room and fuel store.
Office accommodation on the first and second floors the frontage, approximately 2,000 feet super, exclu of lavatory accommodation for both sexes, which m be provided. These offices are to be sub-let and sho be separate from the Cinema ; access thereto be provided from the street.

The building is to conform with the usual County Regu tions with regard to Cinema Theatres.

*Drawings required :—*

Plans of all floors.
Two elevations.
Cross and longitudinal sections.
$\frac{1}{8}$-inch scale.
Cross section through Auditorium $\frac{1}{2}$-inch scale.

(*b*) Working drawings for Subject No. XCVI, *A Sm Housing Scheme.* The design for a Small Housing Sche may, after it has been approved, be re-submitted with addition of working drawings of one Complete Block of Fl including $\frac{1}{2}$-inch scale cross section, and $\frac{1}{2}$-inch scale plan one complete flat, indicating the places intended for the ch furniture, and a detail of the type of window proposed to 1-inch scale.

## XCIX

(*a*) A design for *A Housing Scheme for a Rural Distr Council in Cornwall.* In a wide village street, running no and south, and rising at a grade of 1 in 12 to the north. The is on the east side a cleared and vacant plot having a fronta to the road of 150 feet. The depth from the street line the end of the gardens of the houses adjacent to the p is 100 feet. Beyond to the east is a large open field having slope from north to south similar to that of the road, but risi about 1 in 60 from west to east.

It is desired to build 24 houses at a density not exceedi on the average 10 to the acre, and sufficient land can be tak from the field for this purpose in any reasonable shape desir In addition, one acre of the land may be taken free for a gre or open space of any kind.

Four village shops are to be provided either as detach lock-up shops, or attached to four of the cottages.

A water main and sewer (7 feet deep) already exists in village street.

*Drawings required :—*

A complete lay-out and block plan of the site, showi any roads, footways, sewers, and all the propos buildings to a scale of $\frac{1}{500}$ (41.66 feet to 1 inch).
Outline plan and complete front elevations in th relative positions of all the buildings fronting on different roads to a scale of 16 feet to 1 inch. Pl and two elevations of one block or group of the cotta to a scale of 8 feet to 1 inch.

(*b*) Working drawings for Subject No. XCVII, *A Block Small Flats.*

The design for a Block of Small Flats may, after it has be approved, be re-submitted with the addition of $\frac{1}{2}$-inch sc section of the building showing both the roof constructi and the design of the main staircase.

## C

(*a*) A design for *Administrative Offices for an Industr Company.* This Company has its works in a Country Distri

During the erection of the works the administrative wo has been done from existing buildings and temporary she but the Company has developed to such an extent that has become necessary to erect administrative offices of permanent character.

The Company is likely to further develop and the n offices are to be planned to allow for a development up to tw the area to be provided at present.

The present requirements are to allow for four (4) stories each of about 15,000 feet super, with a basement in addition for services such as sprinkler plant, heating and ventilating vacuum, electric light, etc.

The building should be so planned that it may be easily divided into sections of varying sizes.

Generally the accommodation is to be as follows :—

*Ground Floor.*

Entrance hall.
Porter and waiting rooms.
Dining room for about 300 staff.
Kitchen accommodation to suit.
The remainder of this floor is to be used for general offices and records.

*First Floor.*

Board room for 20 members.
Four Directors' rooms, each of about 320 feet super, and general offices.

*Second Floor.*

General offices.

*Third Floor.*

Drawing offices with north light.

The site is not restricted in any way.

The Administrative Office Block will have a frontage facing a private road leading to the Company's general works. The direction of the road is east and west, and the new building is to be on the north side of the road.

*Drawings required :—*

Site plan showing proposed offices and development to twice such area. Ground floor plan of offices and section to $\frac{1}{16}$-inch scale. Elevation to road to $\frac{1}{8}$-inch scale. Half-inch detail of entrance.

(*b*) Working Drawings for Subject No. XCVIII, *A Small Cinema.*

The design for a Small Cinema may, after it has been approved, be re-submitted with the addition of a $\frac{1}{2}$-inch section through the front portion of the building.

CI

(*a*) A design for *A Flight of Steps.* This flight of steps is to be a connection between two levels of road in a great city, and should be of such a character as to form a decorative element of the city.

Such "Steps" exist in Rome in the Scala di Espana and in other hilly towns.

The site is as follows :—

An important street leads to a small "Place." On the axis of this street and on the opposite side of the "Place" is situated a church 60 feet above the "Place," and the steps are to form an approach to the plateau on which this church is situated.

The steps are not to be in a direct straight flight, but should be arranged to give interesting and pleasurable "pauses" to alleviate the fatigue of climbing to such a height.

The site is not in any way restricted.

*Drawings required :—*

Plan to $\frac{1}{16}$-inch scale. Elevation and section to $\frac{1}{8}$-inch scale.

Half-inch detail of portion of steps and balustrade.

(*b*) Working drawings for Subject No. XCIX, *A Housing Scheme for a Rural District Council in Cornwall.*

The design for a Housing Scheme for a Rural District Council in Cornwall may, after it has been approved, be re-submitted with the addition of working drawings complete for the group or groups of buildings fronting on or adjacent to the village street. Plans and elevations to be to the scale of 8 feet to 1 inch, sections and details to the scale of 2 feet to 1 inch.

CII

(*a*) A design for *A Large Public Garage.* A Town Garage is to be built on a site bounded by roads on three adjacent sides, and a party wall on the fourth side. It is a rectangle, 180 feet by 120 feet, one long side facing the main road and the other being on the party wall.

The accommodation required on five floors is as follows :—

*Ground Floor.*

Part of site to be used as an open air filling station, but a portion of this to be under cover. A control lodge or lodges are to be provided. A small shop for motor accessories with display window. Washing space. General repair shop with lock-up workshop adjoining. Locker room. Offices comprising Manager's office, typist's room and general office with waiting space. Heating chamber, etc., and waste and rubbish stores are to be placed in the basement.

The ground floor space is to be as open as possible, and consideration is to be paid to the convenient spacing of stancheons or other supports. The remaining floor space in the building is to be planned with separate lock-up spaces.

The basement, first and second floors, in addition to staircases, are to be approached by ramps for cars, and the third floor by means of a lift. This floor will be used for the storage of cars for long periods.

In addition, accommodation must be provided in suitable positions, for Mess Room, Reading Room and Dressing Room for chauffeurs, petrol, oil and other stores, and lavatory accommodation where necessary.

Two maisonettes or flats for resident mechanics are required, each comprising Living Room, Sitting Room, two Bedrooms, Bathroom, Kitchen and the usual offices.

*Drawings required :—*

$\frac{1}{16}$-inch scale plans, two elevations and one cross section to $\frac{1}{8}$-inch scale, and $\frac{1}{2}$-inch detail of a portion of the main elevation.

(*b*) Working drawings for Subject No. C, *Administrative Offices for an Industrial Company.*

The design for Administrative Offices for an Industrial Company may, after it has been approved, be re-submitted with the addition of working drawings, $\frac{1}{2}$-inch elevation and section of entrance portion.

*Dates for Submission of Designs in* 1928.

| | | | |
|---|---|---|---|
| Subj. XCVII .. 29 Feb. | Subj. C .. 31 Aug. |
| ,, XCVIII .. 30 April | ,, CI .. 31 Oct. |
| ,, XCIX .. 29 June | ,, CII .. 31 Dec. |

# R.I.B.A. Probationers

During the period 1 July to 30 November 1927, the following have been registered as Probationers of the Royal Institute :—

ACWORTH : WINIFRED BARBARA, 35 Shootup Hill, London, N.W.2.

ADAM : WILLIAM, 122 Mungalhead Road, Falkirk, Scotland.

ADDISON : JOHN STRETTON, "Catriona," Oadby, Leicester.

AERS : JAMES H. MCARTHUR, 2 Malefant Street, Cathays, Cardiff.

ALCOCK : EDWIN, "Strathmore," 115 The Avenue, Leigh, Lancs.

ALDRED : DOUGLAS WINSTON, 25 Hall Street, Southport, Lancs.

ALEXANDER : ELLEN BAKER, Ashburne Hall, Fallowfield, Manchester.

ALLAN : CHARLES CYRIL, P.O. Box 110, Pietermaritzburg, Natal, S.A.

ALLARDYCE : WILLIAM EDWIN JAMES, Wilmar Cottage, Lonsdale Road, Southend-on-Sea.

ALLEN : ALFRED HENRY GEORGE, 12 Henstridge Villas, St. John's Wood, N.W.8.
ALLEN : THEO TRACY, 235 Coldharbour Lane, Brixton, S.W.9.
ALLPORT : CHARLES HENRY WILLIAM, 11 Frederick Road, Aston, Birmingham.
AMARASINGHE : BALAPITIYAGE ALADIN, c/o Messrs. Adams and Small, Imperial Bank Building, Colombo, Ceylon.
AMOS : PIERRE CHARLES, 78 Crescent Street, Montreal, Canada.
ARIS : BOYNTON BATEMAN GIFFORD, Y.M.C.A., Salisbury.
ARNETT : FREDERICK MARK WILLIAM, 6 Cripley Road, Oxford.
ASHTON : ROBERT, "Schoolhouse," Kinghorn, Fife, Scotland.
ASHWELL : BERNARD JOHN, Hurstlea, St. Albans.
ASHWORTH : ALLAN HARGREAVES, 199 Blackburn Road, Accrington.
ASPLAND : ARTHUR, Brackenrigg, Windermere.
ATKINSON : WILFRED JOHN, "Sunnylea," Barkers Lane, Ashton-on-Mersey.
AYLWARD : GEORGE RICHARD CHARLES, 73 Furness Road, Harlesden, N.W.10.
BACKHOUSE : JOHN COULSON, "Cray," Netherfield Road, Guiseley, Leeds.
BAILLIE : IAN, Fallside House, Uddingston, near Glasgow.
BAIRD : MARGARET, Benty Heath Lodge, Willaston, Cheshire.
BANISTER : HARRY, "Edgbaston," Crosby Road South, Seaforth.
BANKS : DAVID JOHN HENRY, 3 Bedford Villas, Salisbury Road, Langton Green, Tunbridge Wells, Kent.
BARKER : ALFRED HAY, 58 Hilden Street, Haulgh, Bolton, Lancs.
BARRACLOUGH : LOUIS KENNETH GEORGE, Locke Avenue, Barnsley.
BARRETT : LESLIE DANIELS, 12 Hosack Road, Balham, S.W.17.
BAXTER : ARCHIBALD JAMES, 13 Panmure Place, Edinburgh.
BAYES : KENNETH AUSTIN HORTON, 25 Clifton Road, Rugby.
BEAUMONT : MICHAEL GIBBONS, 24 Brazenose Street, Manchester.
BECK : GEORGE ALBERT, "The Cottage," Croft, Leicestershire.
BENOY : WALTER GORDON, 98 Claude Road, Chorlton-cum-Hardy, Manchester.
BIGGS : WILLIAM JAMES, 170 The Drive, Ilford, Essex.
BILLINGTON : PERCY, 31 Watford Street, Skelton, Stoke-on-Trent.
BIRCH : JAMES STANLEY, 27 Cedar Street, Kedleston Road, Derby.
BIRKS : THEODORE HERZL, 108 Bignor Street, Hightown, Manchester.
BODICOAT : VICTOR CHARLES, High Street, Whetstone, Leicester.
BOLTON : BENJAMIN BALMER, 4 Hampton Road, Blackpool.
BOOTH : JOHN LESLIE, Pevensey, Valley Road, Edwalton, Nottingham.
BOWDEN : FRANK IVOR, 53 Princess Victoria Street, Clifton, Bristol.
BRADBURY : RONALD, Taxal Gate, Whaley Bridge, Stockport, Cheshire.
BRADLEY-BARKER : ROGER BEVAN, "Langwarren," Arnside, Carnforth.
BREGAZZI : JOSEPH LINGARD, 1 Hawthorn Villas, Woodbourne Road, Douglas, Isle of Man.
BROADBENT : FRANCIS GEORGE, 58 Thornton Avenue, Chiswick, W.4.
BROADHEAD : GORDON LESLIE, 118 Cemetery Road, Barnsley.
BROMILOW : FRANCIS EDWARD, Uplands, Alvechurch, Worcestershire.
BROOKER : JAMES ALBERT, 23 Kingsbridge Road, London, W.10.
BROOKS : RUTH HILLYARD, Woodcote, Harborne, Birmingham.
BROWN : HORACE NORMAN, School House, Groes, Margam, near Port Talbot, Glam.
BROWNING : JOHN ALEXANDER, 122 Great Western Road, Glasgow.
BRUCE : HAROLD ERIC WARREN, c/o Workers Dwellings, Treasury Buildings, Queen Street, Brisbane, Queensland.
BUCKNELL : FRANK THOMAS, Kingsholme School, Weston-super-Mare.
BULL : HENRY WYNNE, Stanton House School, Chester.
BURTON : HENRY ALBERT ETRIDGE, "Hillmorton," Hendon Lane, Finchley, N.3.
BUTCHER : HERBERT STANLEY, Mount Pleasant, The Grove, Snodland, Kent.
BYRAM : LESLIE BRAMLEY, "Grasscroft," Hardhorn Road, Poulton-le-Fylde.
CAMPBELL : JOHN, 9 Kennedy Drive, Partick W., Glasgow.
CANTRILL : HARRIET, "Conway House," Denison Street, Beeston, Notts.
CARTER : FREDERICK HAROLD, 12 Bordesley Green Road, Small Heath, Birmingham.
CARTER : SIDNEY, Ravenna, Richmond Avenue, Bognor, Sussex.
CARTLIDGE : THOMAS, Trent Vale Vicarage, Stoke-on-Trent.
CHAPMAN : WILLIAM DOBSON, 117 Queen's Road, Monkseaton, Northumberland.
CHAPPELL : SIDNEY WILLIAM, 197 Perry Vale, Forest Hill, S.E.23.
CHAPPELLE : REGINALD THOMAS, 41 Chequer Road, Doncaster.
CHARD : FREDERICK VINCENT SCOTT, Kingsbury, Belmont Road, Hereford.
CLAVERING : JOHN CECIL, 48 Ormonde Street, Sunderland.
CLIFFORD : LEONARD, 15 Larkdale Street, Forest Road West, Nottingham.
CLIVE : ROBERT MCMILLAN, Newton Stewart Road, Glenluce, Wigtownshire.
COATES : LEWIS REYNOLD, 34 The Avenue, Consett, Co. Durham.
COATES : UDOLPHUS AYLMER, 55 Ennismore Street, Burnley.
COLLIN : JAMES MUSGRAVE, Geoffrey Street, Brisbane, Australia.
COLLMANN : LEONARD JOHN, c/o The Architectural Association, 34 Bedford Square, W.C.1.
COLLYER : CHARLES EDWIN, 21 Andover Road, Twickenham, Middlesex.
COOK : JAMES HENRY, Bonds, Garstang, Lancashire.
COOK : SYDNEY ARTHUR GEORGE, "Philomel," 63 Victoria Drive, Eastbourne.
COOKE : ANNE JOYCE, Mote Mount, Highwood Hill, N.W.7.
COOPER : LYNDON CLAPPISON, 48 Neath Road, Maesteg, Glam.
CORBISHLEY : WILLIAM SHALLCROSS, 29 Moorhouse Street, Staffordshire.
COULL : JAMES FINDLAY, 258 Easter Road, Leith, Scotland.
COULTER : HERBERT GEORGE, "Aberdeen," Singlewell Road, Gravesend.
COUSINS : WILLIAM EDWARD, 14 Brelade Road, Stoneycroft, Liverpool.
COWIE : MORTON JOHN HEDDELL, "Durrisdur," St. John's Road, Corstorphine, Midlothian.
COWLEY : GEORGE JAMES DOUGLAS, The Osprey, Bowood, Calne, Wilts.
CREMER : LEWIS BERNARD HENRY, 128 High Street, Newington, Sittingbourne.
CRESSWELL : DONALD RANDALL, 22 West View, Park Road, Barnsley.
CROWTHER : JOSEPH, 7 Legge Street, West Bromwich, Staffs.
CRUICKSHANK : RONALD DAVIDSON, 201 King Street, Aberdeen.
CUSWORTH : HARRY, 20 High Street, Heckmondwike, Yorks.
DAFFURN : ERIC, 32 Clement Road, Blackheath, Birmingham.
DALTON : JOHN HARLEY, 2 Blackburn Street, Worsboroug Bridge, near Barnsley, Yorks.

DALY : DENIS SKEFFINGTON, Brewery House, Datchet Road, Windsor, Berks.
DANNATT - ANTHONY RICHARD, The Orchards, Great Waltham, Chelmsford.
DANSON - GEORGE WARBRECK, "Mayfield," Cop Lane, Penwortham, Preston.
DAVIDSON : CHARLES STEWART MILNE, Lynwood, Ashtead, Surrey.
DAVIES : ERIC, 992 Middleton Road, Chadderton, Oldham.
DAVIES : THOMAS SUMMERS, 6 Woodville Road, Meir, Stoke-on-Trent.
DAVIS : DENZIL M., 157 St. Helen's Road, Swansea, South Wales.
DAVISON : CYRIL MURRAY, 80 Manchester Road, Blackpool.
DAY : ERIC AUBREY, 64 Holdenhurst Avenue, Finchley, N.12.
DEAN : EDWARD GEORGE, "Broadview," 224 Beechcroft Road, Wandsworth Common, S.W.17.
DELEUSE : JOHN EDWARD, 60 Millbrook Road, East Brixton, S.W.9.
DICKER : ALMA JOSEPHINE, 29 Wharton Street, Lloyd Square, W.C.1.
DONALDSON : GEORGE JOHN ANDREW, 91 Stanley Road, Bowes Park, N.11.
DOWDING : EDWARD ARTHUR, 8 King's Road, Bournemouth, Hants.
DUDLEY : STANLEY, "Westward Ho," Countesthorpe, Leicestershire.
DUNCAN : JOHN FLETT, c/o Thomson, 13 Watson Street, Aberdeen.
DUNGEY : WILLIAM JOHN HUGH, 21 Francis Street, Plymouth.
DUNLOP : ALEXANDER, 53 McLelland Drive, Kilmarnock, N.B.
DUNN : HERBERT GORDON, 11 Belgrave Place, Edinburgh.
EASTWOOD : GEORGE, 8 Westmorland Street, Burnley, Lancs.
EDWARDS : CLIFFORD PERCY, "Westwood," 15 Temple Street, Basford, Stoke-on-Trent.
EDWARDS : NORMAN HERBERT, 14 Edward Road, Balsall Heath, Birmingham.
ENTWISTLE : JOHN MORTON, 34 All Saints' Street, Bolton, Lancs.
EVANS : DAVID THOMAS DANIEL, "Tower House," Talgarth, South Wales.
EVANS : ROBERT HOLLAND, c/o Evans, Clark and Woollatt, Eldon Chambers, Wheeler Gate, Nottingham.
EYRE : OSBERT FYNES CLINTON, Red Garth, White Knowle Road, Buxton, Derbyshire.
FAIRWEATHER : GEORGE, 32 Shepherds' Loan, Dundee, Forfarshire, N.B.
FARRALL : ARTHUR WILLIAM EDWARD, "St. Heliers," 27 Langford Road, Portsmouth.
FARRELL : JOHN EDMUND, Park Crescent, Station Road, West Wycombe, Bucks.
FERNANDO : MAHAMARAKKALAGE MUNIDASA, Karagampitiya, Dehiwala, Ceylon.
FISH : ISIDORE, 475 St. James Street, Montreal, Canada.
FLEETWOOD-HESKETH : ROGER, 1 Wyndham Place, W.1.
FLETCHER : FREDERICK LESLIE, 14 Avenue Road, Starbeck, Harrogate.
FLETCHER : MARCUS RAINSFORD, c/o F. G. Cooke, 2 Hyde Gardens, Eastbourne.
FOX : HAROLD EDDISON, 1 Priory Buildings, London Road, Cheltenham.
FRANKENTHAL : JOSEPH JOSHUA, 14 Burges Street, Hoole, Chester.
FRANKLIN : HERBERT JAMES, "Newstead," Nightingale Road, Rickmansworth, Herts.
FRITH : COLIN SILVER, 157 Barton Street, Gloucester.
FUROIS : LOUIS PHILIPPE, Architects' Department, C.N. Railways, Winnipeg, Manitoba, Canada.
GALLETLY : JAMES, 51 Inchview Terrace, Edinburgh.
GARDNER-MEDWIN : ROBERT JOSEPH, Angorfa, St. Asaph, North Wales.
GARNETT : ATHELSTANE, 11 Garton Grove, East End Park, Leeds.
GARRARD : GEORGE EDWARD JAMES WILFRED, "Dennington," Somerville Road, Sutton Coldfield, near Birmingham.
GELDARD : ALFRED WALKER, School House, Woolley, Wakefield, Yorks.
GIBNEY : JOHN FRANCIS, 45 North Circular Road, Phœnix Park, Dublin.
GIDNEY : SEPTIMUS, 12 Nesbit Road, Mazgaon, Bombay, India.
GILLETT : MARGARET, 5 Downshire Hill, N.W.3.
GLASBY : WALTER GEORGE, 34 Maycroft Road, Rodwell, Weymouth.
GOLD : JACK BRUNNER, Abbots Hall, Shalford, Braintree.
GOODACRE : NORMAN WILLIAM, 33 Greetby Hill, Ormskirk, Lancs.
GOODWORTH : CLIFFORD EDWARD, "Lynton," Belfairs Drive, Leigh-on-Sea.
GORDON : ISOBEL MARGARET, 48 Fountainhall Road, Aberdeen.
GORNALL : JAMES THOMAS, Danes Bottom, Winsley, Bradford-on-Avon, Wilts.
GRAY, WILLIAM STUART, 31 Grosvenor Road, Scarborough.
GUPTE : GANESH SHANKER, Architecture Class, Kala-Bhavan, Technical Institution, Baroda, India.
HAINES : HARRY NORMAN, 29 Woodnook Road, Streatham, S.W.16.
HALL : ERNEST EDWARD, The Town Mills, Milverton, Taunton, Somerset.
HAMMOND : GORDON HENRY, Carlton Lodge, Lingards Road, Lewisham, S.E.13.
HANDISYDE : CECIL CHARLES, 31 Mercers Road, London, N.19.
HARLEY-SMITH : RALPH, 9 Bridgford Road, West Bridgford, Nottingham.
HARRISON : FREDERICK PONDER, 76 Lakeside Road, Palmers Green, N.13.
HARRISON : NORMAN, Montrose House, Skipton Road, Barnoldswick.
HART : LESLIE WALTER, 59 Merton Road, South Brisbane, Queensland, Australia.
HARTLEY : JAMES MITCHELL, 7 Prospect Street, Crosshills, near Keighley, Yorks.
HASTINGS : OSWALD PAULYN, 39 Gipsy Lane, Leicester.
HENSHAW : ALLAN, 15 Richmond Terrace, Blackburn.
HICKFORD : ERIC, 6 The Avenue, Consett, co. Durham.
HICKS : JOSEPH KENNETH, "Belmont," Church Green Road, Bletchley, Bucks.
HIGHET : GRAEME IAN CAMPBELL, Bamborough, Horsell, Woking, Surrey.
HILL : FRANK OSBORNE EVERSLEIGH, 66 Priory Road, Hornsey, N.8.
HILL : GEORGE HENRY, 22 Campbell Street, Newcastle-on-Tyne.
HILL : LESLIE HOWARD, 33 Drummond Place, Edinburgh.
HILLS : JAMES WILLIAM, 6 Osborne Place, Tweedmouth, Berwick-on-Tweed.
HIND : ALBERT CHARLES, 2 Kirby Road, Earlsdon, Coventry.
HINDLE : CYRIL, 12 Fir Street, Ramsbottom, near Manchester.
HINES : REGINALD ARTHUR, 76 Hampton Road, Southport, Lancs.
HOLDEN : JOHN CHARLES, 26 Rose Lane, Holme Slack, Preston, Lancs.
HOLMES : ERIC, 29 Baalbec Road, Highbury, N.5.
HOLMES : NOEL GALLIFLENT, 26 Wymond Street, Putney, S.W.15.
HOPE : THOMAS STANLEY, Brewery Buildings, Kelloe, Coxhoe, S.O., co. Durham.
HUTCHINSON : WILLIAM ARTHUR, Halfe Hill Farm, Skeeby, Richmond, Yorks.

JAMES : BERNARD VINCENT, " The Hollies," Cannock, Stafford.
JENKINS : KENNETH HYLTON, 23 Montpelier Terrace, Swansea, Glam.
JOEL : DUDLEY WATKIN, 29 Cedars Road, Beckenham, Kent.
JOHNSON : FRANCIS FREDRICK, Medina House, Bridlington.
JOHNSON : HENRY CHARLES, " Dovedale," Lime Grove, Eastcote, Middlesex.
JONES : GERALD VICTOR, 75 Chester Road, Southport.
JONES : MAXWELL, " Highfield House," 44 Lord Street, Southport.
KEEFE : HAROLD GEORGE, 168 Lowden Road, Herne Hill, S.E.24.
KEEPING : CUTHBERT MONTAGUE GEORGE, 12 Southsea Terrace, Southsea, Hants.
KELLY : RICHARD HARRISON, Sloane Lea, Orrell Park, Aintree, Liverpool.
KELLY : STANLEY WILSON, " Greeba," Woodville Avenue, Great Crosby, Liverpool.
KELSEY : ALFRED EDWARD, 40 Radnor Terrace, S.W.8.
KENNEDY : THOMAS, 40 Copperfield Street, Belfast, N. Ireland.
KERR-BATE : STANLEY CHAVE, Rodney House, New Malden, Surrey.
KING : IVOR HUBERT LANGLEY, 39 High Street, Rochester, Kent.
KIRK : STANLEY FREDERICK, 9 Crystal Street, Derringham Street, Hull, E. Yorks.
KIRK : THOMAS HENRY, 10 Chaucer Street, Mansfield.
KIRK : WILLIAM, The Villas, Green Lane, Featherstone, nr. Pontefract.
LAIRD : ALEXANDER GORDON, 6 James Place, Broughty Ferry, Dundee.
LANE : NEVILLE EDWARD, " Brockhurst," The Park, Mansfield, Notts.
LAVERS : RALPH STEPHENSON, " Glanusk," Buckhurst Hill, Essex.
LAWSON : PETER DUNBAR, 71 Roe Lee Park, Brownhill, Blackburn.
LAZARUS : JACK, " Hillcrest," Emerson Avenue, Linthorpe, Middlesbrough.
LEACH : ROBERT HERBERT, 18 St. Dunstan's Road, Barons Court, W.6.
LEE : ERNEST, 88 Park Road, Polsloe Park, Exeter.
LEEB : ISIDORE, Queen's Hotel, Muizenberg, Cape.
LISTER : MARTIN HENRY, 71 Grange Street, Fountain Road, Hull, Yorks.
LLEWELLYN : DAVID REES, 46 High Street, Sevenoaks.
LONG : CYRIL GEOFFREY, 39 Salcott Road, Wandsworth Common, S.W.11.
LUNN : NORMAN SYKES, Lea Ridge, Occupation Road, Lindley, Huddersfield, Yorks.
LYALL : JOHN, 6 Granby Terrace, Glasgow, W.2.
MACDUFF : ALBERT S., 322 Selby Street, Westmount, Montreal, P.Q., Canada.
MCGRATH : RAYMOND, Clare College, Cambridge.
MCLAREN : IAN HASTINGS, Abbotsville, Caults, Aberdeenshire.
MCLAUGHLAN : CHARLES PHILIP, 98 Bethune Road, Stoke Newington, N.16.
MACLEAN : ARCHIBALD, 12 Manor Avenue, Whalley Range, Manchester.
MACLENNAN : JOHN, 339 Great Western Road, Aberdeen.
MACLEOD : NEIL, c/o Ballantyne & Taylor, 28 Queensgate, Inverness.
MCNICOL : WILLIAM HAMILTON, 15 Range Road, Whalley Range, Manchester.
MAGADAL : RAMACHANDRA VENKATA RAO, c/o S. H. Parelkar, 1312 Parel Village, nr. Government House, Parel, Bombay, No. 12.
MALONEY : WILLIAM HENRY, 27 Alt Street, Liverpool, S.
MANCHESTER : SYDNEY ERNEST, 120 Nithsdale Road, Pollokshiels, Glasgow.
MARE : BERNARD ARTHUR LE, 29 The Drive, Walthamstow E.17.
MARKS : LINDON, Albert House, Shirley Road, Hanley, Stoke-on-Trent.
MEREDITH : HAROLD EDWARDS, Fir Tree House, Staple Hill Bristol.
MIDDLEMISS : CLYDE OLIVER, 34 Station Road, Westcliff-on-Sea.
MILES : MARJORIE, Milnthorpe, Westmorland.
MILLARD : LEONARD WILLIAM, 271 Flaxley Road, Stechford Birmingham.
MILLER : ALEXANDER, 269 Stonelaw Road, Rutherglen.
MILLER : STANLEY ARTHUR, 84 Catherine Street, Reading.
MILLS : ANDREW KAYE, 67 5th Avenue, Ottawa, Ontario, Canada.
MILNER : KENNETH ALAN, High Street, Buckden, Hunts.
MITCHELL : ARTHUR MATTHEW, Blundell Arms Hotel, Southport, Lancs.
MITCHELL : NORMAN BRAKE, " Riverina," 6 Anglesea Road, Ipswich, Suffolk.
MITCHELL : PHYLLIS ERNESTINE, 91 South Norwood Hill, S.E.25.
MITCHELL : TOM NOEL, 118 Bolton Street, South Shore, Blackpool.
MONRO : GEOFFREY JAMES, " Saxonholme," Bearsden, Glasgow.
MOORE : ALBERT VICTOR THEODORE STOREY, 20 Ingleby Terrace, Chester Road, Sunderland.
MORRISON : DAVID CHARLES, " Ivy House," Summerfield Park, Dudley Road, Birmingham.
MORT : RALPH, 378 Main Road, Darnall, Sheffield.
MOSELEY : HORACE GEORGE, " Stannington House," Alders, Tamworth, Staffs.
MUCKLESTON : HAROLD VICTOR, Pinewood, Farnborough, Hants.
MUNGI : KESHAW SHANKAR, c/o District Local Board Office, Ahmednagar, Ahmednagar City (India, Deccan).
MUSSELL : RONALD SEYMOUR, 32 Mildmay Road, Chelmsford, Essex.
NASH : SIDNEY WILLIAM, 272A, Blackhorse Lane, Walthamstow, E.17.
NAVAS : MAMALER MARIKAR ABDUL, Public Works Dept., Colombo, Ceylon.
NAYLOR : MAURICE RILEY, Prospect House, Witton Park, Co. Durham.
NEILSON : ANGUS MONCUR, Eastfield House, Eastfield, Joppa.
NICKSON : FREDERICK, 12, Livingstone Road, Blackburn.
NOBLE : GRAHAM PHILIP, Craig Hall, Middleton, Morpeth, Northumberland.
NOBLE : HORACE, 26 Highgate, Kendall.
PAGE : LINCOLN, 52 Lewisham Park, S.E.13..
PAGE : REGINALD JOHN, Liscamor, St. Mary's Road, Frinton-on-Sea.
PALMER : DENNIS CARL, St. Mary's, Longlands Road, Sidcup, Kent.
PARKER : ROBERT GEOFFREY, Cressington House, Devonshire Park, Birkenhead.
PARRY : OWEN HERBERT, 18 Alma Road, Clifton, Bristol.
PARSONS : DAVID WILLIAM, 205 Franciscan Road, London, S.W.17.
PEACE : FRANK NORMAN, Homewood, Woodland Park, Prestatyn, N. Wales.
PEARCE : HORACE WILLIAM, 33 West Street, Colchester.
PEERS : FREDERICK WILLIAM, Spital Park, Bromborough, Cheshire.
PENBERTHY : ARTHUR JOHN, " Hardwycke," Bishops Road, Sutton Coldfield.

PENNELL : REGINALD RICHARD LEE, Nedging, Little Hallingbury, nr. Bishop's Stortford, Herts.
PENROSE-THACKWELL : WILLIAM JOHN RAWDON, 19 Royal Avenue, Chelsea, S.W.3.
PHILP : ROBERT HENDRY, " Albany," Westerton Avenue, Westerton, Dumbartonshire.
PIKE : CHARLES HENRY, Savernake House, High West Street, Dorchester, Dorset.
PILLING : HARRY, 1 Park View, Crescent, Salford, Lancs.
POMFRET : GEORGE, 647 Bury Road, Brightmet, Bolton.
POOLE : MAURICE MELVILLE FORBES, 450 Moore Road, Durban, Natal, S.A.
PRESTON : EDWARD KEITH, " Walmer," Sissinghurst Road, Croydon, Surrey.
PULLAN : FREDRICK RAWLAND, 27 Ridgett Park Road, Roundhay, Leeds.
RANDALL : GEORGE LEWIS, Lowfield, Frant, Sussex.
RAO : B. RAM, c/o Architect's Office, South Indian Railway, Trichinopoly.
RAWLINGS : MORRIS WILLIAM EDWARD, School House, Walsingham, Norfolk.
RAWLINSON : JAMES, 22 Church Street, Fleetwood, Lancs.
REES : ELWYN JAMES, 12 Holly Street, Pontardawe, nr. Swansea, S. Wales.
REEVE : CECIL EDWARD, 62 Warwick Square, S.W.1.
REVY : SYDNEY CHARLES, " Brackley," 17 Marius Road, S.W.7.
RICHARDSON : RACHEL JOAN, Colvend, Boundary Road, Bridston, Cheshire.
RICHMOND : HUGH WILLIAM, Tannox Lodge, New Abbey, Dumfries, Scotland.
RISHWORTH : THOMAS, 82 Spencer Street, Keighley, Yorks.
ROBERTSON : DOUGLAS WHYTE, " Allerly," 81 Mayfield Road, Edinburgh.
ROBERTSON : HUGH DOUGLAS, 26 McTavish Street, Montreal, P.Q., Canada.
ROBERTSON : GORDON STANLEY DONALD, 42 Park Avenue South, Crouch End, N.8.
ROBINSON : AUBYN PEART, 71 Victoria Road, W.8.
ROBSON : HERBERT STANLEY VICTOR, 1A Magnolia Road, Chiswick, W.4.
ROSE : ALISTER KENNETH, 22 Alwyne Square, Canonbury. N.1.
ROSE : JOHN NEIL, 1 Brettell Lane, Amblecote, nr. Stourbridge.
ROSS : ROBERT, 6 Ward Street, Alloa, Clackmannanshire, Scotland.
ROSSELL : REGINALD ERNEST, " Craigness," Bolsover, nr. Chesterfield, Derbyshire.
ROWELL : MONTAGUE, 1 Nassau Road, Barnes, S.W.13.
ROWLEY : JOHN COURTENAY, 104 Cromwell Road, Wimbledon Park, S.W.
RUNNICLES : CYRIL GEORGE, 21 Ashling Road, Addiscombe, Croydon, Surrey.
RYAN : EDWARD F., 112 O'Connell Street, Limerick.
SAINT : ARTHUR, Hall Bank, Green Road, Ashbourne, Derbyshire.
SANFORD : JAMES RAY, Portland Lodge, Teddington, Middlesex.
SAUNDERS : WALTER HOLMES, 19 Cotswold Road, Westcliff-on-Sea, Essex.
SCHOFIELD : SYDNEY ELMER, The High House, Otley, Ipswich, Suffolk.
SCHWARTZEL : STANLEY HOWLETT, 29 Muswell Hill Place, Muswell Hill, N.10.
SEARLE : CECIL JOHNSTONE, " Berwick," The Avenue, Claygate, Surrey.
SENIOR : DENIS, 50, Smawthorne Lane, Castleford, Yorkshire.
SHEPHERD : EDWIN, 5 Beech Terrace, Off Bradford Road, Furtown, Huddersfield.
SHEPHERD : WALTER BLACK, 44 St. James Road, Forfar, Scotland.
SHERIDAN : GERARD RICHARD, 47 Catharine Street, Liverpool.
SHERMAN : WILLIAM MILLWARD, " Westholme," Upton Road, Moreton.
SHREEVE : PHILIP ALFRED, 265 Branstone Road, Burton-on-Trent.
SHREWSBURY : JOHN BRAMMALL, " Claremont," London Road, Horsham.
SIBLEY : RICHARD FRANK, 34 Goldcroft, Yeovil, Somerset.
SIDWELL : JOHN ROLAND, " Strathmore," Wilson's Lane, Longford, Coventry.
SIMPSON : WILLIAM KEIR, Spring Farm, Romiley, nr. Stockport, Cheshire.
SMETHURST : ARTHUR, Rydal Mount, Turf Lane, Royton.
SMITH : ARTHUR LLEWELLYN, 5 The Grove, Highgate Village, N.6.
SMITH : EDGAR HARRY, c/o S. Cripps, Esq., " Littlecote," Headington, Oxford.
SMITH : JOSEPH EDWIN, 33 Dragon Parade, Harrogate.
SMITH : LIONEL SOUDEN, " Fairholm," 80 Eltham Road, S.E.12.
SMITH : WILLIAM CHARLES BARKER, 76 Westbourne Avenue, Hull.
SNELL : EDWARD REX SAXON, 92 Cotterill Road, Surbiton.
SOULSBY : GEORGE ERNEST, 151 Choumert Road, Peckham, S.E.15.
STEEL : ANTHONY JOHN, 18 Athol Park, Sunderland, Co. Durham.
STEPHENSON : GORDON, 40 Walton Village, Liverpool.
STEWART : ARTHUR AMMERMAN, Ardenza, Donegal Park Avenue, Antrim Road, Belfast, Ireland.
STEWART : DONALD ARTHUR, 71 Commercial Road, Portsmouth, Hants.
STEWART : RONALD ALEXANDER, 49 Spencer Street, Carlisle.
STOKES : HORACE, 5 Medusa Road, Catford, S.E.6.
STOKES : LEONARD GEORGE, 44 Alexandra Road, St. John's Wood, N.W.8.
STOWER : JOHN REGINALD, 90 Ella Road, West Bridgford, Nottingham.
SYKES : STANLEY, " Brook Field," Hoyle House, Linthwaite, nr. Huddersfield.
SYMON : JAMES ALEXANDER, 10 Mayfair Road, West Jesmond, Newcastle-on-Tyne.
TAGHOLM : CHRISTOPHER GLYN, 15 Page Street, Swansea, S. Wales.
TALBOT : EDWIN WILLIAM, 7 Nothe Parade, Weymouth, Dorset.
TAUNT : ARTHUR, 46, Clarence Square, Cheltenham, Glos.
TEE : ROBERT GEORGE, 3 Edison Road, Crouch End, N.8.
TERRIS : JOHN HENRY BURDEN, 7 Pitt Terrace, Stirling, Scotland.
THEOBALD : CHARLES REGINALD, 22 Lawn Road, Doncaster, Yorks.
THOMAS : JOHN LESLIE, " Avondale," Trallwm Road, Bryn, nr. Llanelly, Carm.
THOMAS : MARK HARTLAND, 10 John Street, Bristol.
THOMPSON : HARRY BERTRAM, The Mount, Park Lane, Kidderminster.
THORNELY : ETHEL MARY, The Homestead, Prenton, Birkenhead.
THORNTON : ROY, 12 East Avenue, Crosshills, nr. Keighley, Yorks.
THORPE : JACK LESTER, 66 Bankfield Road, Moldgreen, Huddersfield.
TINKER : RUTH MERYON, 13 Brunswick Square, W.C.1.
TOLAND : CHARLES KIRK, 94 Agincourt Avenue, Belfast, Ireland.
TONGE : GEORGE MAXWELL, 130 Roe Lane, Southport, Lancs.

TURNER : GEORGE CLIFFORD, 3 Gable End, Crimbles Road, Pudsey, nr. Leeds, Yorks.
TURNER : GEORGE STANLEY, 38 Gloucester Avenue, Blackpool, Lancs.
TURNER : RONALD JAMES, 183 Shaftesbury Avenue, Thorpe Bay, Essex.
TWEMLOW : WILFRED JOHN, 406 Wargrave Road, Newton-le-Willows, Lancs.
TYPE : CHRISTOPHER MARCUS, 84 Greenhill Road, Moseley, Birmingham.
VIDLER : JAMES WILLIAM, "The Firs," Weeke Hill, Winchester.
VINER : WILFRED JAMES, London Road, Windlesham, Surrey.
WAITES : REGINALD ROGERS, Ladywell House, Ackworth, nr. Pontefract.
WALKER : ALEXANDER, "De-Aar," Overlea Road, Clarkston-by-Busby.
WALLS : ARTHUR WILLIAM, 41 Amwell Street, Finsbury, London, E.C.1.
WALLS : HERBERT FORREST, 4 St. Aidans Terrace, Birkenhead.
WARD : JOHN PALEY, Cherry Garth, Christchurch, Newport, Mon.
WATKINS : FREDERICK JOHN BAYMAN, "South Bank," Easemore Road, Redditch, Worcs.
WATSHAM : CHARLES WILLIAM, "Glenville," 39 King George's Avenue, Dovercourt, Essex.
WATSON : LESLIE KENYON, 6 Gray's Inn Place, W.C.1.
WEBB : NORMAN ARTHUR, Post Office, Saltney, Chester.
WEBBE : ARTHUR HAROLD FRANK, 61 Curzon Street, W.1.
WELCH : DUDLEY SAM, National Bank of South Africa, 111 St. Martin's Lane, W.C.
WELSH : JOHN STEWART, Haywood House, Mucklow's Hill, Halesowen, Worcs.
WESTMORELAND : CHARLES EDWARD, "Lydhurst," Emerson Avenue, Linthorpe, Middlesbrough.
WESTON : LESLIE TAIT, Department of Public Works, Brisbane, Queensland, Australia.
WHEATLAND : MURIEL WINIFRED, 49 Allison Road, Acton, W.3.
WHINCOP : BRUCE TAYLOR, Chantry House, Hatfield, Herts.
WHITE : MYLES FREDERIC, 54 Langwith Road, Shirebrook, Mansfield.
WHITING : EDWARD JOHN, Springhead Gardens, Northfleet, Kent.
WIGHTMAN : HAROLD, 8 Sampson Street, Annesley Woodhouse, Notts.
WILKINSON : MARY LEONORA, Melcombe-Bingham, Dorchester, Dorset.
WILLETT : FREDERICK EDWARD, "Ambergate," 182, Uppingham Road, Leicester.
WILLIAMS : IORWERTH MALDWYN, 87 Russell Street, Moss Side, Manchester.
WILLIS : HENRY CHALLENGER, St. Martin's Villa, Craven Street, South Cliff, Scarborough.
WILLIS : RICHARD FFOLLIOTT COLONEL, C.B., 22 Campden House Chambers, Campden Hill, W.8.
WILMOT : ENID MARY, "Byfield," Silhill Hall Road, Solihull, Warwickshire.
WILSON : ERNEST FRANCIS, 2 Fenwick Grove, Peckham Rye, S.E.15.
WILSON : WILLIAM, "Glencairn," Traquair Park West, Corstorphine, Edinburgh.
WINSTON : DENIS, 13 Menlove Avenue, Mossley Hill, Liverpool.
WINTER : HARRY, 51 Huddersfield Road, Barnsley.
WINTER : KATHLEEN, 6 Thornton Way, N.W.11.
WISE : ALFRED HENRY, "Woodside," Longdown, nr. Exeter, Devon.
WOOD : ALLAN HAIGH 53 Ennismore Street, Burnley, Lancs.
WOOD : WILLIAM GLOVER, 14 Highfield Road, West Bridgford, Nottingham.
WOODE : JACK ANNABLE, "Englehurst," Cleveleys Park, n Blackpool.
WOODWARD : FRANK GEOFFREY, "Stratton," 3 The Driv Golders Green, N.W.11.
WORSNIP : JOHN VICTOR, 55 Liscard Road, Wallasey, Cheshir
WRIGHT : ARTHUR GEORGE BEAUMONT, 15 Fitzroy Squar W.1.
WRIGHT : DEREK SELBY, 12 Saxe Coburg Place, Edinburgh.
WRIGHT : RALPH, 125 Stockport Road, Denton, Manchest
WYATT : HAROLD, 223 Stanley Road, Bootle, Liverpool.
YOUNG : RONALD MACPHERSON WATSON, "Coniston," Morve Drive, Troon, Scotland.

# Notices

## THE SIXTH GENERAL MEETING.

The Sixth General Meeting (Ordinary) of the Sessio 1927-28 will be held on Monday, 23 January 1928, a 8.30 p.m., for the following purposes :—

To read the minutes of the General Meeting (Ordinary held on Monday, 9 January 1928; formally to admi members attending for the first time since their election.

The President, Mr. Walter Tapper, A.R.A., to delive his address to students and to present the Prizes an Studentships awarded by the Council for 1928.

## R.I.B.A. FORM OF BUILDING CONTRACT.

### SPECIAL GENERAL MEETING.

A Special General Meeting will be held on Wednesday 25 January 1928, at 6 p.m., to receive the recommendation of the Council on the report of the Conditions of Contrac Conference; to adopt the Form of Building Contrac agreed between the representatives of the Royal Institut of British Architects, the Surveyors' Insitution, th National Federation of Building Trades' Employers an the Institute of Builders, and approved by Sir Willia MacKenzie, K.C. (President of the Industrial Court) Chairman of the Tribunal appointed by the Conference and to withdraw all previous forms from circulation.

The following explanatory statement has been prepare by Major Harry Barnes, Chairman of the Conditions o Contract Conference, and Mr. H. D. Searles-Wood :—

### CONDITIONS OF CONTRACT.

#### HISTORY OF THE NEGOTIATIONS.

The suggestion that a new Standard Form of Building Contract should be prepared was made in 1920, and after forma negotiations between the R.I.B.A., the Society of Architect the Surveyors' Institution, the Quantity Surveyors' Associa tion, the National Federation of Building Trades Employers and the Institute of Builders, a Conference, at which all thes bodies were represented, was held in May 1921 when it was decided "that a new form of Conditions of Contract betwee Employers and Builders should be drawn up for general us in England and Wales."

After consideration of the best means of giving effec to this resolution, it was decided to enlist the co-operatio of the State and to ask the Government to appoint an inde pendent Chairman who should be assisted by two Assessor (one of whom should be an architect and the other a builde appointed by the bodies taking part in the Conference) an that this Tribunal should convene a conference composed of the representatives already appointed by the bodies referre

to above, together, if necessary, with representatives of other bodies interested in the question, to whom should be entrusted the task of preparing and finally agreeing the document as far as possible, the Tribunal to have referred to them for *final decision* any points of difference.

The Government, while entirely in sympathy with the proposals put forward, were unable themselves to appoint a Chairman, but, on the suggestion of Sir Robert Horne, then Chancellor of the Exchequer, Sir William Mackenzie, K.C., President of the Industrial Court, was invited to act in this capacity. Sir William, with the concurrence of the then Minister of Labour, kindly agreed to accept the position and in June 1922 a further Conference was held at which he was present.

A Drafting Committee was then formed composed of representatives of the bodies taking part in the Conference and the procedure to be adopted by it in preparing the new document was settled, and it was arranged to refer all matters on which agreement could not be reached to Sir William Mackenzie, assisted by the two Assessors, for *final decision*.

At the request of the Conference, Sir William Mackenzie nominated Mr. Lawrence Tooth, a barrister, to act as Secretary of the Drafting Committee, but when the Committee commenced its labours, it was agreed that Mr. Tooth should act as Chairman instead of Secretary as originally contemplated.

The work of the Committee proceeded, and in order to give the provinces more representation at the negotiations, the Committee was reconstituted in July last, architects and builders representing every part of the country being added to it.

In December last the Drafting Committee completed its task, agreement having been reached on every point. Its report was submitted to and adopted at a meeting of the full Conference held on 20 December 1927.

Although happily it had not been found necessary to call upon the services of Sir William Mackenzie to arbitrate on any points of difference, it was thought that it would be a pity to lose the benefit of his unparalleled experience, and the Conference therefore decided to submit the document agreed upon to him with the request that he would be good enough to examine it from the point of view of its fairness as between the three parties concerned in its acceptance, i.e., the building-owner, the architect, and the master builder.

Subject to certain minor verbal amendments which have been incorporated in the draft, Sir William gave the document his unqualified approval and endorsement.

*Features of the Document.*—The form consists, first of all, of the Articles of Agreement which are substantially the same as those of the 1909 Form, of Conditions of Contract which are contained in 31 clauses, one less than the 1909 Form, and an Appendix which is a new feature and which gathers together all the matters which require to be filled in to complete the contract.

*Scope of Contract and Power of Architect.*—The effect of the Contract is to make the powers of the architect absolute during the progress of the works, but to give both parties to the Contract the power to refer any decision of the architect to arbitration, with this qualification: "That no decision of the architect on the question of workmanship or materials can be referred to arbitration, unless it is first shown that the obtaining of the relative evidence on these matters would not delay the progress of the work." It is thought that this provision tends to strengthen the position of the architect in the exercise of his duties.

*Ascertainment of Price for Extras.*—In Clause 6 provisions have been made, in the ascertainment of extras expended, for every work dissimilar to that included in the Bills of Quantities, for undue omissions and for increases and decreases in the prices of materials.

*Assignment or Sub-Letting.*—In Clause 6 provision has been made which, while leaving the consent to the employment of Sub-Contractors in the discretion of the architect, affords a means of removing the uncertainty of Contractors in that matter.

*Delay Caused by Act of God, War, or Civil Commotion.*—In Clause 17 the delay caused by matters outside the control of the Contractor has been dealt with by a special provision.

*Certificates and Payment.*—In Clause 19 provision has been made in the case of contracts exceeding £10,000 for payment into a retention fund in the joint names of the Employer and Contractor of the retention amount when it reaches or exceeds £500, and for the control and application of the fund in the case of liability by the Contractor to the Employer.

*Damage to Persons and Property.*—In Clause 23, provision has been made for indemnity against injury to persons by means of a policy with an Insurance Company or otherwise (in either case approved by the architect).

Provision has also been made for indemnity against injury to property up to an amount named in the Bills of Quantities or Specification.

*Sub-Contractors.*—In Clause 25 provision has been made for varying the terms under which Sub-Contractors are employed, and for making final payment to Sub-Contractors before the contract work is completed if desired.

*Extraordinary Traffic Expenses.*—In Clause 30 provision has been made in respect of extraordinary traffic expenses.

*Arbitration.*—In Clause 31 provision has been made for greater variety in the methods of appointing an Arbitrator, reserving the appointment in the last resource to the President for the time being of the Royal Institute of British Architects.

Save in these matters, it is believed that the differences between the Form of Contract as agreed upon and prior forms are of minor importance. It is further believed that the order in which the matters are dealt with and the language in which they are expressed tend to lucidity and clarity, and in consequence, the better understanding of the relative duties and obligations of the parties concerned, and that the document provides for their discharge in a fair and equitable manner.

## ANNUAL SUBSCRIPTIONS.

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1928.

The amounts are as follows :—

| | | | |
|---|---|---|---|
| Fellows .. .. .. | £5 | 5 | 0 |
| Associates .. .. .. | £3 | 3 | 0 |
| Licentiates .. .. .. | £3 | 3 | 0 |
| Students .. .. .. | £1 | 1 | 0 |
| Subscribers .. .. .. | £1 | 1 | 0 |

## COMPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme for compounding subscriptions for Life Membership which was approved by the General Body at the Business Meeting held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Asso-

ciate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute.

## APPLICATIONS FOR MEMBERSHIP.

ELECTION 19 MARCH 1928.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 6 February 1928.

### AS FELLOWS [14].

ADDENBROOKE : Lt.-Colonel JOSEPH SAUNDERS, O.B.E. [*A.* 1884], late of Headquarters Scottish Command ; 13 Cluny Place, Edinburgh.

ARCHER : EDWARD PERCY [*A.* 1903], 3 Raymond Buildings, Gray's Inn, W.C. ; " Albie," Great Baddow, Essex.

BAIN : CAPTAIN VICTOR [*A.* 1920], 38 Albion Street, Leeds ; Forelands, Wetherby, Yorkshire.

DENMAN : JOHN LEOPOLD [*A.* 1909], 27 Queen's Road, Brighton ; Oldways, Hurstpierpoint, Sussex.

GORDON : ALEXANDER, Dip. Arch. Abda. [*A.* 1921], Municipal Architect, Singapore, Straits Settlements. [Under Section IV Supplemental Charter 1925, Clause 4 *c* (i).]

GRAY : GEORGE HALL [*A.* 1919], 50 Camden Street, North Shields ; 38 Cleveland Road, North Shields.

MASON : Major HAROLD CLAYFORTH [*A.* 1920], Government Architect, P.W.D., Baghdad, Iraq ; 144 Alwiyah, Baghdad, Iraq.

And the following Licentiate who is qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925 :

PETCH : WILLIAM, 12 Buckingham Palace Road, S.W. ; 11 Reddons Road, Beckenham, Kent.

And the following Licentiates who have passed the qualifying examination :

BLACKMORE : Captain ALFRED CHARLES, M.B.E., Ruskin Chambers, Scale Lane, Hull ; Royston, Cottingham, E. Yorks.

CLOUGH : SYDNEY, A.R.C.A. (Arch.), Lond., 444 Strand, London, W.C.2 ; 100 Edith Grove, Chelsea, S.W.10.

GREENEN : WALLACE AUSTIN, 5 & 7 Yelverton Road, Bournemouth ; Beaulieu, De Lisle Road, Bournemouth.

HENDERSON : ARTHUR EDWARD, F.S.A., R.B.A. ; 16 Marsham Street, Westminster, S.W.1 ; 12 Christchurch Road, Streatham Hill, S.W.1.

OGDEN : ERNEST, 1 Ridgefield, Manchester ; " The Spinney," Brooklands Road, Brooklands, Cheshire.

RUSHTON : THOMAS JOHNSON, 2 New Square, Lincoln's Inn, W.C.2 ; 53 Denman Drive, Golders Green, N.W.11.

### AS ASSOCIATES [8].

BRODIE : ANGUS GEORGE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 10 Wyndham Place, W.1.

CUMMINGS : ROBERT PERCY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Oriel Road, Clayfield, Brisbane, Queensland.

ELLERTON : EDMUND MONAT-KEITH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 50 Burford Gardens, Palmers Green, N.13.

GOLDSTRAW : GEORGE ALBERT, B.A. (Manchester) [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 76 Cholmondeley Road, Pendleton, Salford.

KENDALL : HENRY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 17 Old Deer Park, Richmond, Surrey.

MACDUFF : ALBERT STANISLAS [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 322 Selby Street, Westmount, Montreal, Canada.

MILLS : ANDREW KAYE [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 67 Fifth Avenue, Ottawa, Ontario, Canada.

SCOTT : ELISABETH WHITWORTH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 18 Brunswick Square, W.C.1.

### AS HON. ASSOCIATES [2].

THE VERY REV. WILLIAM FOXLEY NORRIS, D.D., Oxon., Dean of Westminster ; The Deanery, Westminster, S.W.1.

DAVIES : WILLIAM ROBERT, C.B., Asst. Secretary Technological Branch, H.M. Board of Education ; 26 Ashley Place, Westminster, S.W.1.

### AS HON. CORRESPONDING MEMBER [1].

TENGBOM : IVAR, Architect at the Royal Palace ; Director-in-chief of the Royal Board of Public Works ; Member of the Royal Academy of Art, Stockholm ; Kungstradgardsgatan 10, Stockholm.

## ELECTION OF MEMBERS, 6 FEBRUARY 1928.

An election of members will take place at the Business General Meeting to be held on Monday, 6 February. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election are as follows :—

### AS FELLOWS [9].

CROWLEY : WALTER ST. LEGER [*A.* 1903], 32 Hall Place, Spalding, Lincs. Proposed by the Council under Bye-law 3 (d).

DODDINGTON : WILLIAM [*A.* 1923], 262 Earl's Court Road, S.W.5 ; 70 Bousfield Road, New Cross, S.E.14. Proposed by Beresford Pite, T. H. Nowell Parr, W. H. Hobday.

GRICE : WILLIAM STANLEY, M.C. [*A.* 1914], 7 Gray's Inn Place, W.C.1 ; 28 Highview Road, Ealing, W.13. Proposed by P. D. Hepworth, Stanley Hamp, A. J. Healey.

MAKINS : CLIFFORD COPEMAN [*A.* 1906], 33 Henrietta Street, Strand, W.C.2 ; 63 Egerton Gardens, S.W.3. Proposed by Arthur J. Davis, Frank J. Potter, Harold G. Cherry.

SCOTT : BERNARD WARDLAW HABERSHON [*A.* 1912], 25 Bedford Row, W.C.1 ; " Goodshelter," Oakleigh Avenue, Whetstone, N.20. Proposed by W. Gillbee Scott, H. P. G. Maule, David Barclay Niven.

STENNER : WILLIAM JAMES [*A.* 1913], 29 Berkeley Square, Bristol ; 129 Chesterfield Road, Bristol. Proposed by the Council under Bye-law 3 (d).

SUTTON : BASIL HOPE [*A.* 1909], Lambourn, Berks. Proposed by C. B. Willcocks, Harry Hutt, J. T. Saunders.

And the following Licentiates who are qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925 :

FENN : FREDERICK : J.P., 1 North Parade, Parsonage, Deansgate, Manchester ; " Ardath," Fog Lane, Didsbury, Manchester. Proposed by Paul Ogden, John Swarbrick, John H. Woodhouse.

PACKER : GOODWIN SIMPSON, Adelphi Chambers, 30 Hoghton Street, Southport ; 4 Curzon Road, Southport. Proposed by Francis Charles Bayliss and the Council under Bye-law 3 (d).

AS ASSOCIATES [4].

NGLEFIELD : IAN ULMER [Final], 36 Bloomsbury Square, W.C. Proposed by C. W. Long, Herbert A. Welch, T. Frank Green.

[EREWARD : GUY EDGAR SEPTIMUS [Final], The Red Lodge, Caterham, Surrey. Proposed by Professor C. H. Reilly, Geoffrey Owen, Professor Lionel B. Budden.

[OWARD-LEICESTER : OSBORNE [Final], Penang Municipality, Georgetown, Penang, Straits Settlements. Proposed by H. V. Lanchester, Geoffry Lucas, Charles E. Varndell.

:ING : JACK IAN [Final], c/o E. J. Snelling, Esq., 24 Kingsdown Avenue, West Ealing, W.13. Proposed by the Council.

AS HON. ASSOCIATES [4].

SHMOLE : BERNARD, M.C., M.A., B.Litt., Director of the British School at Rome. The British School, Valle Giulia, Roma (51), Italy. Proposed by the Council.

[EATON : NOEL, B.Sc., F.C.S., 1 Hilly Fields Crescent, S.E.4. Proposed by the Council.

AURIE : ARTHUR PILLANS, M.A.(Cantab.), D.Sc.(Edin.), F.R.S.E., F.C.S., Honorary R.S.A., Principal of the Heriot-Watt College, Edinburgh, and Professor of Chemistry to the Royal Academy of Arts, London. 22A Buccleuch Place, Edinburgh. Proposed by the Council.

OWNROE : BERNARD STEPHEN, M.A., 53 Netherhall Gardens, N.W.3. Proposed by the Council.

# Competitions

## ROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough Southport invite architects practising in the United ingdom to submit designs in competition for a new nior elementary school at Birkdale. Assessor : Professor . D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and 50. Last day for questions, 31 December 1927. esigns to be sent in not later than 10 March 1928. By plying to the Director of Education, Municipal Offices, outhport, and enclosing 10s. 6d., conditions of the mpetition may be obtained.

## WHITBY U.D.C. LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects ust not take part in the above competition because the nditions are not in accordance with the published gulations of the Royal Institute for Architectural mpetitions.

## NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterrough invite architects to submit schemes and designs i competition for the erection of municipal offices, shops, ivate offices, and other buildings proposed to be built a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor : Sir Reginald Blomfield, R.A. [*F.*].

Premiums : 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained m the Town Clerk, Town Hall, Peterborough, by positing £1 1s.

## MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

## SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## 50TH (NORTHUMBRIAN) DIVISIONAL MEMORIAL, WIELTJE, BELGIUM.

The competition is strictly limited to architects who served overseas with any unit of the 50th (Northumbrian) Division during the war. Assessor : Col. A. Easton [*F.*]. The memorial is to take the form of a monument situate on slightly elevated ground at the east corner of the junction of Oxford Road and the Ypres-Passchendaele Road at Wieltje. Premiums : £30, £20 and £10. The cost is limited to £2,000. Last day 31 January 1928. Conditions from Lt.-Col. Wm. Anderson, New Market Street, Newcastle-upon-Tyne, by depositing 10s. 6d.

# Members' Column

### COMMENCEMENT OF PRACTICE.

MR. S. DOUGLAS MEADOWS [*F.*] has commenced practice at No. 15 Ward Place, Colombo, Ceylon, and would be pleased to receive trade catalogues.

### PARTNERSHIP WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large Suburban Town near London, wishes to join a firm of Architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

### PARTNERSHIPS.

AN ARCHITECT and Surveyor with an old-established good class connection decaying through want of attention, would like to arrange with an energetic, reliable, and competent man having work of his own to carry on and in the near future take over entirely.—Address Box 9128, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

F.R.I.B.A., Competition winner, author, with connection, mainly domestic work, Charing Cross offices, would, owing to ill-health, consider taking a partner with a view to gradual retirement. —Apply Box 5340, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

### APPOINTMENTS VACANT.

MINISTRY OF HEALTH Housing and Town Planning Inspector. Salary £400-20—£700, plus cost of living bonus. Candidates must be fully qualified Architects. Experience in Housing of Working Classes essential, and Town Planning, laying out building estates.

or Hospital design desirable.—Full particulars and form of application can be obtained from the Director of Establishments, Ministry of Health, Whitehall, S.W.

LONDON ARCHITECT [*F.*] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

F.R.I.B.A. has large light room to let—Grays Inn—Share of assistant for typing and tracing, etc., can be arranged.—Apply Box 2312, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

MEMBER has one, two, three or four spare rooms in his house in Baker Street. Office facilities as required. Could be used as residence with own bathroom. Reply, Box 6206, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION WANTED.

FELLOW of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

FOR SALE.

MEMBER wishes to dispose of copies of Architects' Compendium 1889-1926, Concrete Institute Journals from 1908, Architects' Catalogues, and Society of Architects Journal. Will be sent on payment of carriage.—Apply Box 2812, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

# Minutes VII

SESSION 1927-28.

At the Fifth General Meeting (Ordinary) of the Session 1927-28 held on Monday, 9 January 1928, at 8 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 24 Fellows (including 11 Members of the Council), 34 Associates (including 2 Members of the Council), 3 Licentiates (including 1 Member of the Council), 2 Retired Fellows, and a large number of visitors.

The Minutes of the meeting held on 19 December 1927 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Houston : John Alfred Taylor, elected Fellow 1921.

Birnstingl : Harry Joseph, elected Associate 1914.

Rogers : Fergus Carstairs, M.B.E., transferred to Licentiateship 1925.

Eade : William, elected Fellow 1881 and transferred to List of Retired Fellows 1912.

Nash : Walter Hilton, elected Associate 1881, Fellow 1894, and transferred to List of Retired Fellows 1920.

Mr. Hilton Nash was Soane Medallist in 1875, and for the past 30 years was the Hon. Treasurer of the Architects' Benevolent Society, having succeeded the late Mr. Arthur Cates in that office.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President :

Mr. Vincent Collingwood Hunt [*A.*].

The Secretary announced that the Council had nominated for election to the various classes of membership the candidates whose names are published in this issue of the JOURNAL.

The Secretary having read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal, the sealed envelopes bearing the mottoes of the successful competitors were opened and the names disclosed.

Mr. L. Sylvester Sullivan [*F.*] read a review of the works submitted for the Prizes and Studentships 1927, and illustrated it by lantern slides. On the motion of Mr. H. M. Fletcher [*F*] Chairman of the Board of Architectural Education, seconded Mr. T. P. Bennett [*F.*], a vote of thanks was passed to M Sullivan by acclamation, and was briefly responded to.

The proceedings closed at 9.45 p.m.

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferri to the Fellowship class are reminded that if they wi to take advantage of the election to take place on 4 Ju 1928, they should send the necessary nomination for to the Secretary R.I.B.A. not later than Saturda 17 March 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisio of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemen Charter of 1925. Licentiates who are eligible a desirous of transferring to the Fellowship can obta full particulars on application to the Secretary R.I.B.A stating the clause under which they propose to apply f nomination.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation f Arbitrations, Conferences, Committees, Lectures (La tern if required) or other similar meetings, will find eve facility available at the additional premises at 28 Bedfo Square, W.C.1. Telephone : Museum 0942. Enquiri should be made of Mr. C. McArthur Butler [*L.*], w has charge of the arrangements.

## ARCHITECTS, ENGINEERS, AND SURVEYOI DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by t Defence Union containing information relating to objects has conveyed to some members of the Institu the idea that the Union is an organisation formed outsi of, and in some way in rivalry with, the R.I.B.A. Possib this is due to the fact that the Union is a separate body a that its offices are at 28 Bedford Square and not at Condu Street.

However this may be, the Council of the R.I.B. desires to remove any misapprehension and to state th the Architects, Engineers and Surveyors Defence Unio Limited, was formed under the auspices of and with t sanction and support of the R.I.B.A., and has permissi to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible membe of the Institute who have not yet joined the Union to so without delay and as a matter of course, not only their professional interests, but with the object of esta lishing firmly a Defence organisation founded by membe of the Institute and carried on under the auspices of a with the hearty support and approval of the Council.

All communications relating to the Defence Uni should be addressed to 28 Bedford Square, Londo W.C.1, where accommodation has been placed at disposal by the Council of the Institute.

---

## R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1928: 28 January; 11, 25 Fe ruary; 10, 24 March; 14, 28 April; 12, 26 May; 9, 23 Ju 14 July; 11 August; 22 September; 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 6

28 JANUARY 1928


## Contents for 28 January 1928


Drawing from Sketch Book of Giuseppe ffatali .. .. .. .. .. .. .. .. *Frontispiece*

Address to Students. By the President, Mr. Walter Tapper, A.R.A. .. .. .. .. .. .. .. .. 171

Vote of Thanks .. .. .. .. .. .. .. .. .. .. .. .. .. .. 174

R.I.B.A. Prizes and Studentships. Illustrations of the Winning Designs .. .. .. .. .. .. .. 175

Chinese Architecture. By Arnold Silcock .. .. .. .. .. .. .. .. .. .. .. 180

The Origin of the Pendentive. By Professor Ramsay Traquair .. .. .. .. .. .. .. .. 185

Review :

German Baroque Art. By Martin S. Briggs .. .. .. .. .. .. .. .. .. .. 187

Correspondence :

Architects and Advertising. By W. E. Watson.. .. .. .. .. .. .. .. .. .. 189

Informal Discussions at Business Meetings. By William Davidson and Sydney Tatchell .. .. .. .. 189

Party Wall and Other Awards. By Sydney Tatchell .. .. .. .. .. .. .. .. .. 189

The Artists' General Benevolent Institution. By H. P. Cart de Lafontaine .. .. .. .. .. 189

Thomas Hardy. By R. D. .. .. .. .. .. .. .. .. .. .. .. .. 190

Standard Building Contract .. .. .. .. .. .. .. .. .. .. .. .. 191

The Handbook of Architectural Practice .. .. .. .. .. .. .. .. .. .. 192

Notes on Alternative Methods of Construction .. .. .. .. .. .. .. .. .. 197

Preservation of London Squares .. .. .. .. .. .. .. .. .. .. .. .. 199

Allied Societies :

The Essex Society of Architects .. .. .. .. .. .. .. .. .. .. .. 200

Gloucestershire Architectural Association .. .. .. .. .. .. .. .. .. .. 201

Obituary :

J. A. Houston .. .. .. .. .. .. .. .. .. .. .. .. .. .. 201

John Jackson .. .. .. .. .. .. .. .. .. .. .. .. .. .. 201

Examinations .. .. .. .. .. .. .. .. .. .. .. .. .. .. 201

Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. 202

Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. 203

Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. 203

Minutes .. .. .. .. .. .. .. .. .. .. .. .. .. .. 203

A.B.S. House Purchase Scheme .. .. .. .. .. .. .. .. .. .. .. .. 204



FROM THE SKETCH BOOK OF GIUSEPPE FFATALI

Note by Professor T. L. Donaldson in the Sketch Book

*" Eighty drawings for Scenes, Altars, etc., and, apparently, from the letter on the back of one of them, made about the year 1713. It is written by a certain Giuseppe ffatali of Cremona to his son, who from this circumstance might be supposed to be the artist who drew the greater part of the Sketches. Some seem to be by other hands, being executed in a different style in Indian ink."*—Thos. L. Donaldson.

R.I.B.A. Collection

VOL. XXXV. No. 6 28 JANUARY 1928

# Address to Students

BY THE PRESIDENT, MR. WALTER TAPPER, A.R.A.

[*Read at the Royal Institute of British Architects, on Monday, 23 January* 1928]

STUDENTS,—It is the custom of the Institute for the President to address the students when presenting the prizes for the work they have done. When one thinks of the many addresses delivered on such occasions, one may be fairly certain that everything worth saying has been said, and it becomes increasingly difficult to add anything with advantage. Still I must endeavour to do so. A keen criticism of the various subjects was given by Mr. Sullivan a short time since, and I hope the students will agree with me that it was one really worth having. It was, of course, severe, as adverse criticism must be if it is sincere, but it was also kindly. Mr. Sullivan realises, as we all do, the immense amount of time and trouble the students have given to their work.

Let me first of all congratulate the students who are prize-winners, and to those not so fortunate say a few words of encouragement. To work, and to have done your best, brings its own reward and happiness. Of that you may be sure. We all can give instances of men who, in their young days, were never fortunate in winning prizes, yet later have done excellent work, and have been happy and contented. Therefore, I say, do not be cast down. If you persevere in your work and love it, you will get your reward in some form or another. We cannot attach too much importance to occasions such as this, first of all because they are directly concerned with the work of the younger men, with whom the future of Architecture lies, and secondly because they give us an opportunity of seeing the practical result of a system of education with which this Institute is directly concerned. Our Board of Architectural Education deals with the curricula adopted by all the recognised architectural schools of the country, and we see on such nights as this, as I say, the practical results of their endeavours. Architectural Education to-day is a vastly different matter from what it was not so many years ago. Then it was more or less a haphazard affair. The boy was articled to an architect for some years ; at the expiration of his articles he either continued in the same office, or went to another as an Improver for a year or two. He then became an Assistant. During this period he qualified by voluntary examination as an Associate of the Institute, and finally began practising as a full-blown Architect, and a very anxious time he had, as we all know, notwithstanding the exhilaration of having a shot at any competition which happened to be going. It can be easily imagined, with such a system, how much depended on the architect to whom he was articled, and even more so on the

pupil himself. A busy practising architect had little time in which to give him personal attention, although there are plenty of instances to the contrary. In any case, there was little spoon-feeding, and the pupil, if it was an office where good work was being done, and he was determined to make good, picked up—and I use the term advisedly—all sorts of information, which he found of inestimable value when starting his own practice. Sometimes at the end of his articles he took on the job of clerk of the works, gaining not only practical knowledge of building, but also the friendship of the workmen, from whom he learnt much. In my opinion, and in the opinion of many others, this was an admirable training, provided that the office was one in which architecture was well understood. The work of the men so trained, many of whom we have with us to-day, proves this without doubt. In addition to the routine work of such an office, it was a common thing for men to work at the Association and Academy schools (the only existing architectural schools of the time of which I am speaking) in the evenings and to sketch and measure old work at South Kensington. The holidays were spent on sketching tours. A keen man, bent on making himself efficient, had little time for play, which may or may not have been a misfortune. The published sketch books of the time, such as the John o' Groat's, Spring Gardens, and that of the Architectural Association, show the excellent work and sound draughtsmanship of the student of those days. I cannot help regretting that nothing of the kind is being published to-day, for they were, without doubt, stimulating to the student. The publication of books of photographs is not a good substitute—quite the contrary. As a striking exception in this connection, I should like to congratulate Mr. Poley on the survey of St. Paul's Cathedral, which he has recently published. Such years of devoted labour in making such beautiful drawings of this fine building deserve more than a word of praise on such an occasion. I hope our students may profit by such an object lesson. Such a training, as I have said, was all very well, given good conditions. Unfortunately, such were not general, and there is little doubt that the average training of the student in those days was not training at all in the best sense. Looking back, one realises that there was a great deal of wasted effort, and very little guidance. That the system obtaining to-day is absolutely necessary goes without saying, and most of us agree in thinking that our students are very fortunate.

In recent years the aim of the Institute in its educational reforms has been to make the training of architects more intelligible, and I think you will all agree, looking round the walls of this room, that it is meeting with the success it deserves. Much has been done, and there is still more to be done. For instance, I venture to think it imperative that the students should be brought into closer connection with the actual building. We know, of course, they are given opportunities for visiting buildings in progress, but that is not quite equal to the advantage given by the old system, where the pupil visited buildings for which he had helped to prepare drawings. I know that the schools, in order to make up for this lack of practical training, have made it compulsory that students should spend a certain definite time in offices before they can take their diploma. If I may venture to make a suggestion to the masters of our schools, I would say, encourage the students by every means in your power to found themselves in the best traditions of the past. Teach them all there is to be taught in this respect, so that later they may not fail for the want of knowledge of the principles and traditions which have gone to the making of great architecture. It is because of this that I attach the greatest value to the measured drawing subject, for which a prize is given. There is no better way to learn the traditions of our art. You must, of course, measure with intelligence, not merely with the idea of getting a record of a fine building, but in order to master the meaning of it, whether it be as regards plan or general proportions, detail or construction. This is all I have to say, especially to our students, and now may I venture to make a few remarks on general education, in so far as it concerns them and architecture.

In former days the Patrons of Architecture and the fine arts were the Aristocrats, who had sufficient knowledge of the subject to be able to discriminate between the good and the bad ; at the same time the definite traditions of building were generally understood and followed. To-day the Patrons are the people, and it is with them that the future of architecture lies. I should have no misgivings concerning the part democracy is to play provided the study of the fine arts formed part of its general education. When all is said and done, and notwithstanding much vulgarity, the age in which we

live is really enlightened. The mass of the people are thinking more deeply concerning many things, including architecture, but they need leading into the right channels, and this, I venture to think, can best be done in our elementary and secondary schools, in our public schools and universities. I am not suggesting that the masters should know the technicalities of our art, but that they should recognise how all-important architecture is, and, if properly understood, what an influence for good it can be to the nation. To know this and to teach it is, in my opinion, the only hope of better things. And in this I cannot but think of the many fine examples of architecture in this country, which should be of the greatest value. For example, take our public schools ; two, Eton and Winchester, instantly come to mind. The history of England is architecturally expressed on their walls. Do the masters call attention to this ? Do they tell the boys that these buildings express most of the human virtues ? Greater object lessons in architecture, of real value in helping to form the boys' character, cannot well be found. Or, again, take the village schools. Are the children taught to be observant of the beautiful cottage architecture that so many villages possess, or the architectural qualities of the village churches? All such buildings invariably express the things which go to the making of a great people. Men from our universities, well educated in the ordinary sense, very often become trustees of the lovely churches up and down the country. Would these buildings have suffered, as they have, if the study of the fine arts had formed part of such men's general education ? Would not these gentlemen themselves have been better for this knowledge ? I think so. Education does not solely consist of book learning. Our cathedrals and churches, our manor houses and cottages, are sermons and lessons in stone, and should be appreciated from that point of view. So I would ask those responsible for education whether they cannot be made of more direct use for educational purposes. If we are to save the country from the pollution which is going on—and there is little time to lose—it behoves them to bestir themselves and see that our children are taught the value of architecture. Education has not yet come into its own with the multitude. It must be some time before we get an educated democracy. In the meantime what is to be done ? Here we architects may be useful. All we can hope to do is to keep the rushlight burning. We must all, every one of us, if we are to be sound guides, agree on first principles. We must set ourselves to recapture the great traditions of our past, that we may speak with one voice so that the minds of the people will not become confused. This to-day is our great need if we are to be a real help. The powerful aid of the press should be invoked and propaganda of every kind, such as lectures in our towns and villages on the value of the fine arts as an influence for good, should be given. Here I should wish to voice the thanks of the Institute to Mr. and Mrs. Quennell for the admirable architectural lectures which they gave to children during the Christmas vacation. They were indeed valuable, and I sincerely hope they may be followed by others in due course. The spoliation of the country side does not arise because the people wish it : they do not desire ignoble or mediocre homes. It has come because the people have not received the education necessary for an appreciation of better things. There is much commendable civic pride in our towns, but not enough, and what there is is of little use unless it has this educational backing. Architecture interpenetrates our lives, and it is imperative that it shall be good if the nation is to progress. Just as we are all the better if the sun shines, or when we are admiring Nature's loveliness, so are we the better people for great architecture. It speaks to us intimately every moment of our lives, telling us so plainly the great and fundamental truths. Do not let us think of architecture solely in terms of building, but remember that it has real value as one of the many aids to the formation of fine character. We architects have a great responsibility, for our work helps to raise or lower the standard of life ; we are doing and shall be enabled to do more to raise it if the people are taught that architecture is vital to their well-being.

# Vote of Thanks to the President

THE HONORARY SECRETARY, MR. E. STANLEY HALL [*F.*], IN THE CHAIR.

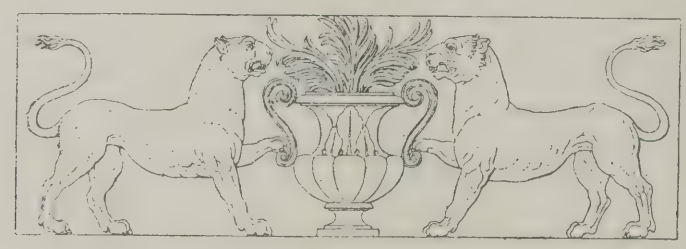
Mr. R. F. CHOLMELEY, C.B.E., in moving the vote of thanks, said :—

I particularly want to show my gratitude for those observations which you, Sir, made on the place of an understanding of architecture, not as a technical study, but what architecture may mean to the ordinary person. We are doing something in the schools. I have very little doubt, for instance, that a Winchester boy is taught a good deal about the inspiring history and nature of the buildings in which he lives, and I am quite certain that in many of the schools in London a great deal is done to teach the pupils what certain parts of the architecture of London might mean to them. It is when I come to think what happens when people have houses built for them that I am sometimes inclined to despair. It is true that the patrons of the architect nowadays are the people, but there are so many people who get in the way between the architect and the people. It is not fair to put it all down, I think, to the iniquities of the speculative builder ; he is no worse, after all, than a good many other speculative persons ; but what is it that has made so many people who are perfectly capable of appreciating something better entirely contented with a house of any sort of shape to live in ? I feel, as an old schoolmaster, that you ought to begin in the schools, and you ought to begin by stimulating, as all good education begins by stimulating, a profound discontent with the conditions in which nine-tenths of the people have to live. Unless you can make them thoroughly discontented with buildings that are out of proportion and overloaded with ridiculous and offensive ornament in such a manner as to conceal all their defects, unless you can make them angry about it, you will not get very far. It is the business of all whom this matter concerns to stir up and keep going a divine discontent with anything less than the best we can have, and to tell the people at the same time that this is not a matter of the longest pocket. Some of the worst buildings that ever were put up, I suppose, have been some of the most expensive, and some of the best buildings have been least expensive. If somehow or other the people could be taught quite young, and be taught, by living among and, if possible, in buildings that are worth some kind of consideration, that beauty is one of the necessities of life, and that it is one of the cheapest and most easily won, then I think those who are engaged in the education of the young would have done more than perhaps they are doing to-day, but not more than I think they hope and desire to do.

Professor W. ROTHENSTEIN, Principal of the Royal College of Art, in seconding the vote of thanks, said : My own feeling is that the best way to improve public taste is to put up as many good buildings as possible. My sympathies, Sir, are with your own admirable institutions, such as the Architectural Association, which is giving a kind of technical education, which seems to me to be extraordinarily rare in this country. I was particularly struck when you read out the name of a very dear and deeply regretted old friend, Thomas Hardy, to find that he had won a prize here, and I thought of other friends, Eric Gill the sculptor, Gimson, and many other excellent artists who started by being architects. It seems to me that the profession of architecture is so admirable that if you fail to be good architects you become great writers and great painters.

(The Vote of Thanks was carried by acclamation.)

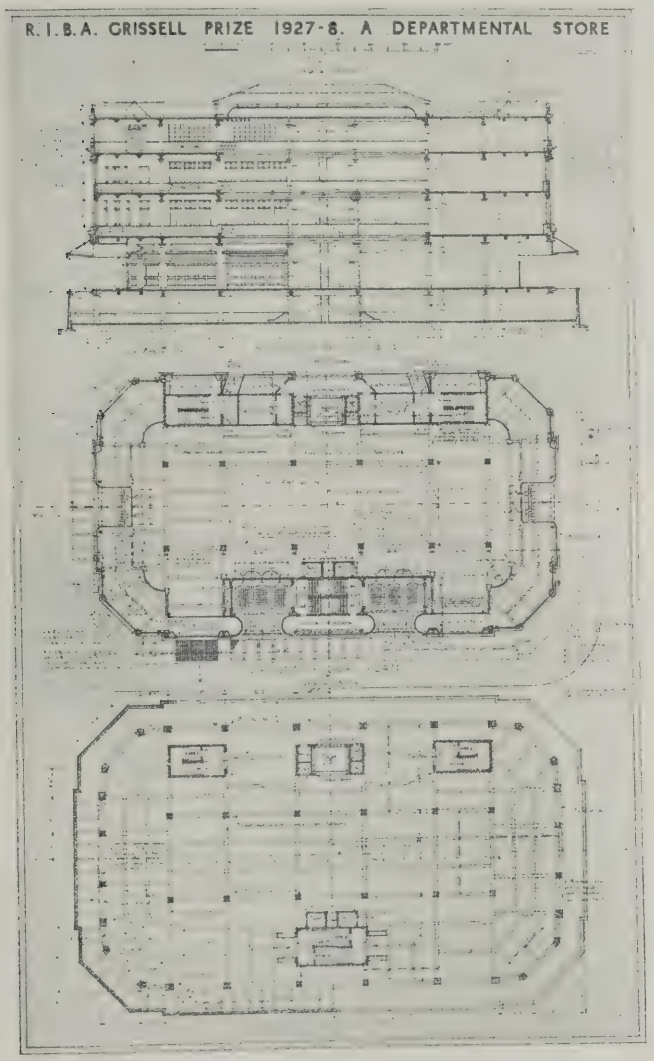
The PRESIDENT, in reply, said : I am quite sure in my own mind that you must do as Professor Rothenstein says ; you must have good architects to put up fine buildings, and they will help the people to understand. Of course it is a question of which is the horse and which is the cart. My own opinion is that you must have an educated people first of all. I should put that first, and I should put the architect second, although I quite realise the value of the second man.



# R.I.B.A. Prizes and Studentships

## ILLUSTRATIONS OF THE WINNING DESIGNS

*(See Mr. L. S. Sullivan's criticism in last issue of the Journal, pp. 133-140)*

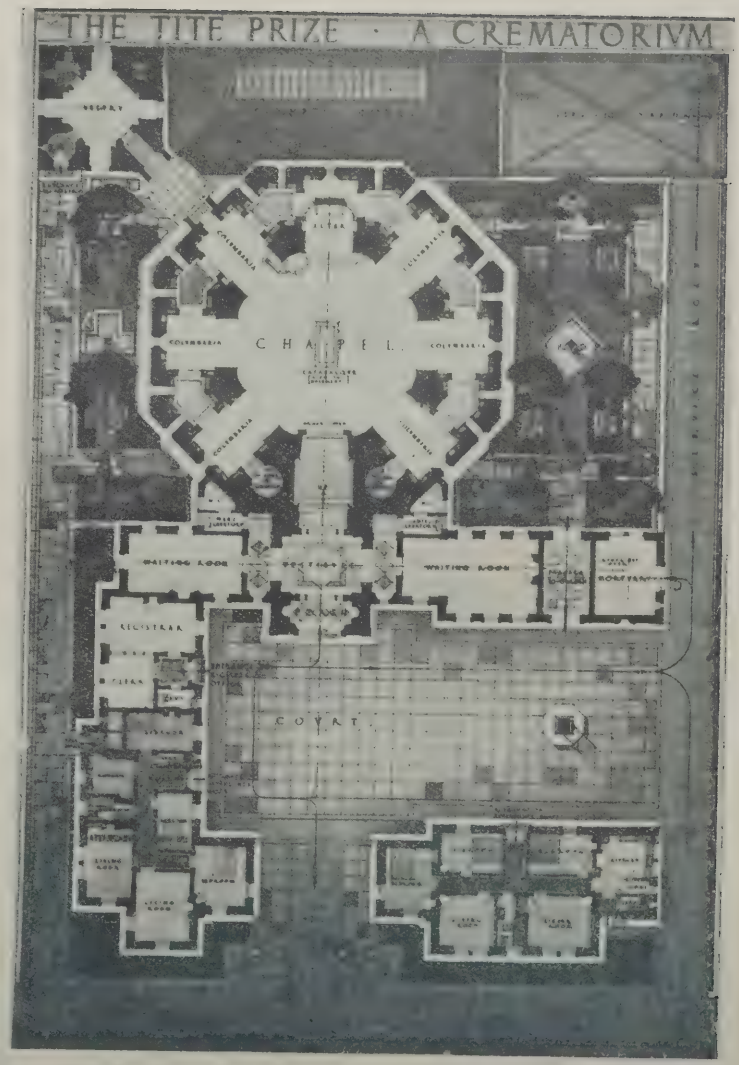



SHOP PREMISES FOR A DEPARTMENTAL STORES

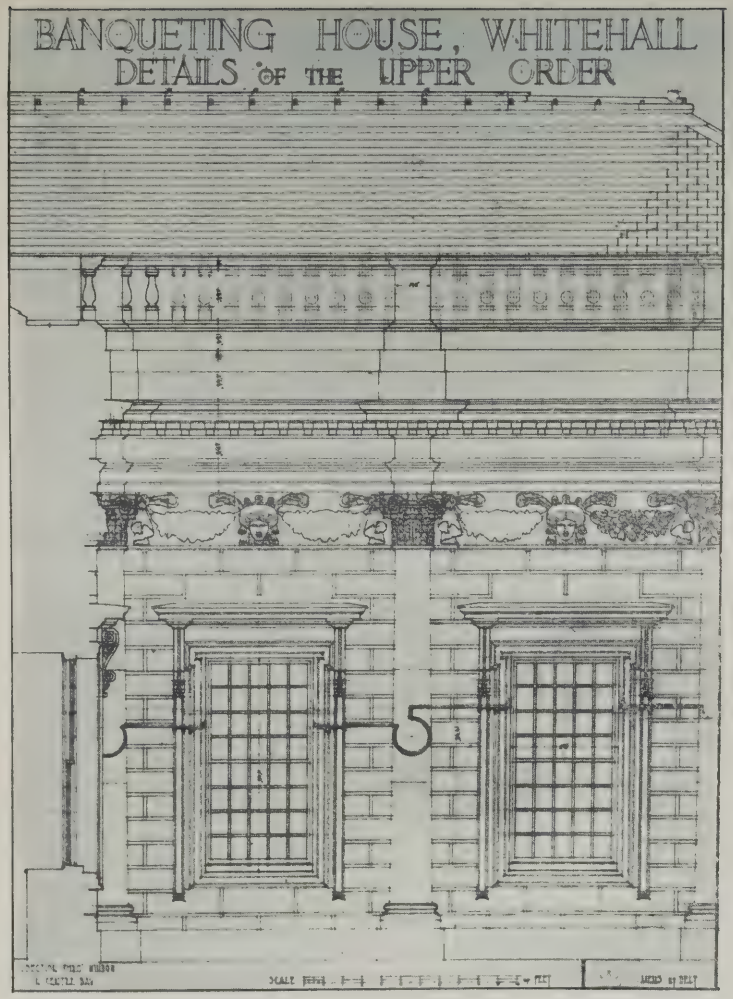
By Alfred G. Geeson [*A.*]

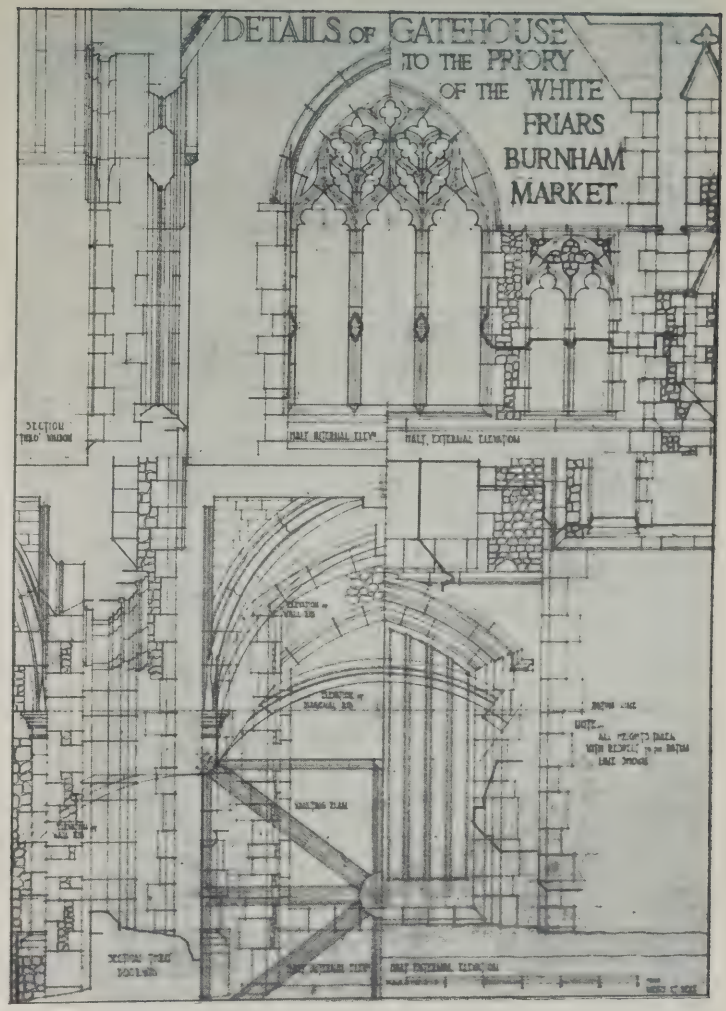
(Awarded the Grissell Gold Medal)



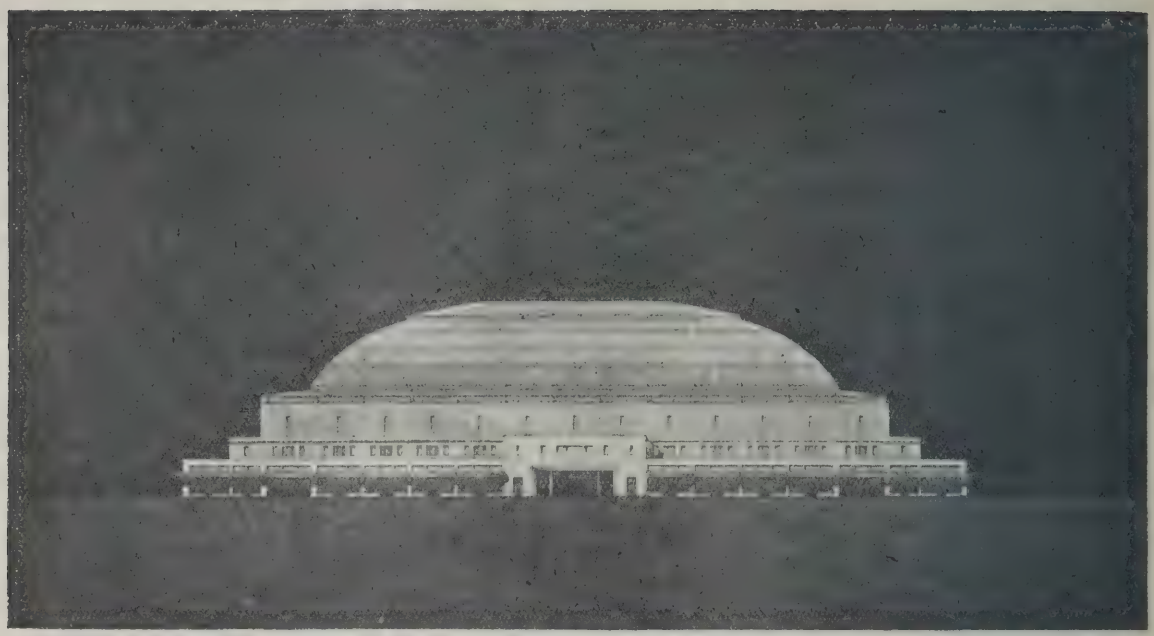




A Crematorium. By Patrick McNeil [*A.*]
(Awarded the Tite Prize)

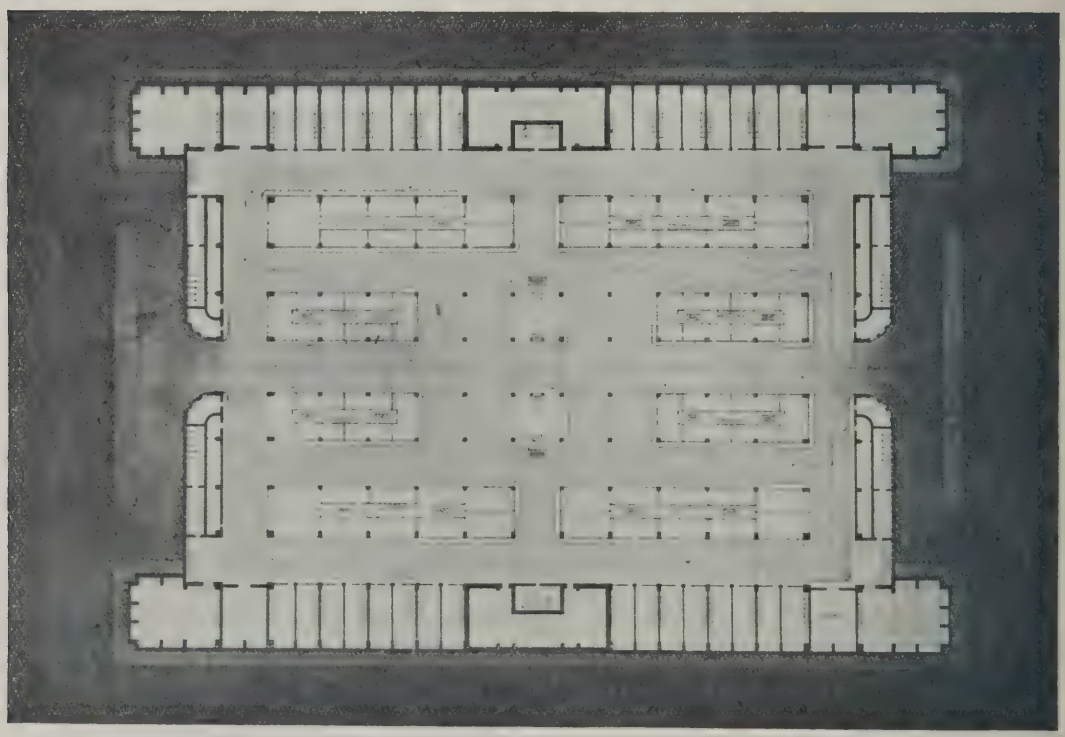



MEASURED DRAWINGS. By F. W. C. Adkins
(Awarded the Institute Silver Medal for Measured Drawings)



Elevation

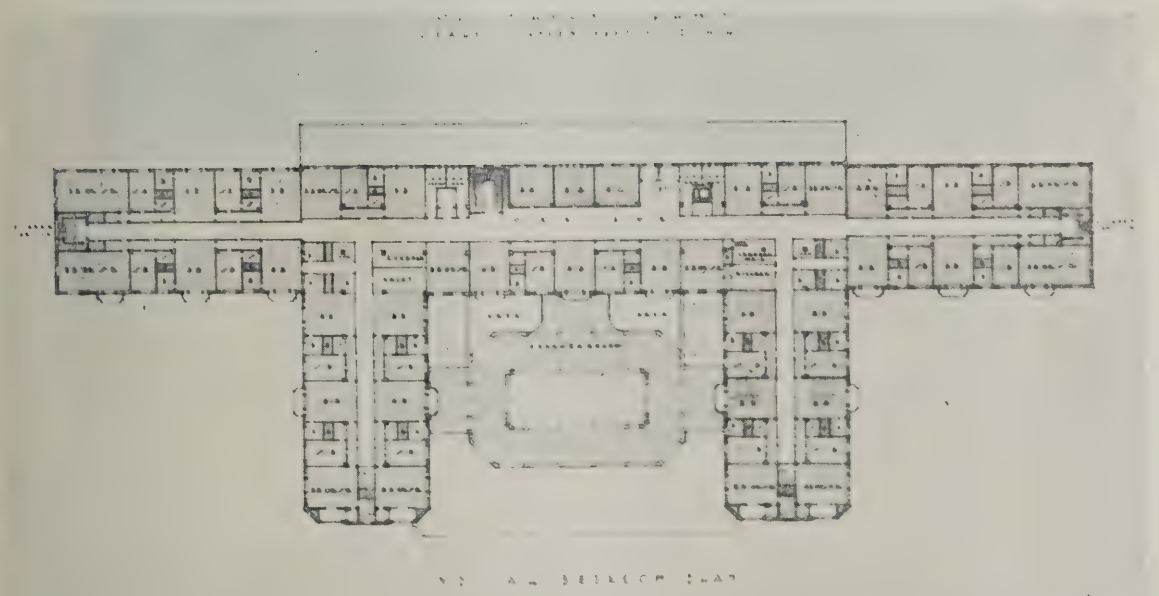


Plan

A Covered Market. By Leonard W. T. White [*A.*]
(Awarded the Soane Medallion)




Elevation



Typical Bedroom Plan

A Seaside Hotel. By Patrick Cutbush [*A.*]
(Awarded the R.I.B.A. [Alfred Bossom] Travelling Studentship)

# Chinese Architecture*

BY ARNOLD SILCOCK [*F.*].

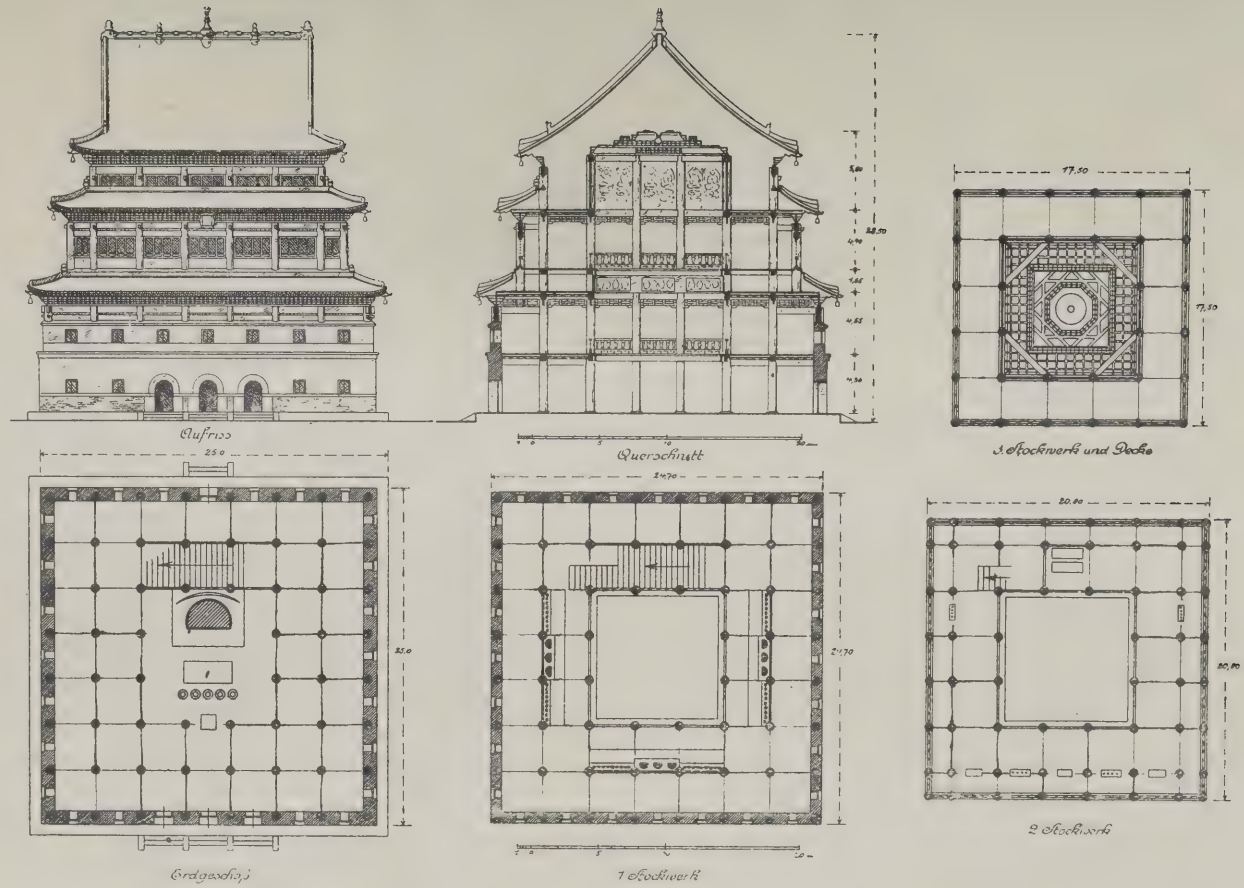


BELL TOWER, PEKING

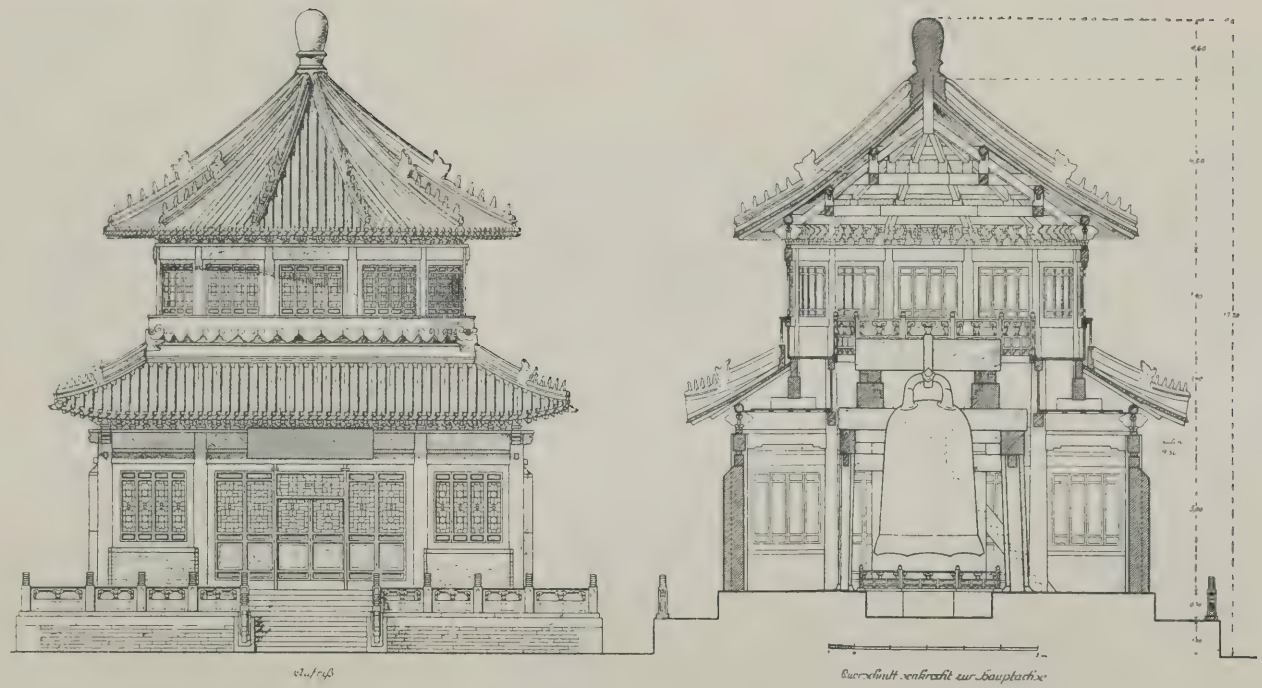
It is extraordinary that the literature on all branches of Japanese art is much more comprehensive than that on Chinese, especially when one considers that the whole culture of Japan is merely an outgrowth of the earlier Chinese civilisation. In most of the arts the Japanese have been thorough plagiarists, and it is therefore all the more remarkable that the tributary has received so much attention while the parent stream has remained comparatively unexplored. This is especially true of architecture, for the construction and decoration of Japanese structures owe everything to Chinese inspiration and influence.

Ancient writings on the native style have been produced both in China and Japan, the earliest being a portion of that celebrated and monumental work, the *Chou Li* (The Ritual Book of the Chou Dynasty), a part of which concerns the art of building from 2200 B.C.; another being *Ying tsao fa shih* (Method of Architecture), published A.D. 1103, which was described by Mr. Perceval Yetts in a recent number of the Bulletin of the School of Oriental Studies. These books, except the latter, are, however, interesting chiefly as relics of an ancient civilisation, and are too philosophic in their treatment and too primitive in their presentation and in the illustrations given to be of much scientific value. It is only natural and fitting that the Japanese, who owe so much to China, should be the pioneers in discovering her architectural treasures to the world. In 1906 the Japanese Government was able to produce in a modern form a magnificent set of volumes descriptive of the finest of the monuments of Peking. One of these works is known as *Photographs of Palace Buildings of Peking*, and it was published under the auspices of the Imperial Museum at Tokyo by Ogawa. It consisted of two portfolios of photographs and one of letterpress, with descriptive notes in English, Chinese and Japanese, in a limited edition of five hundred copies, one of which recently came on the market in China, and is at present on sale in

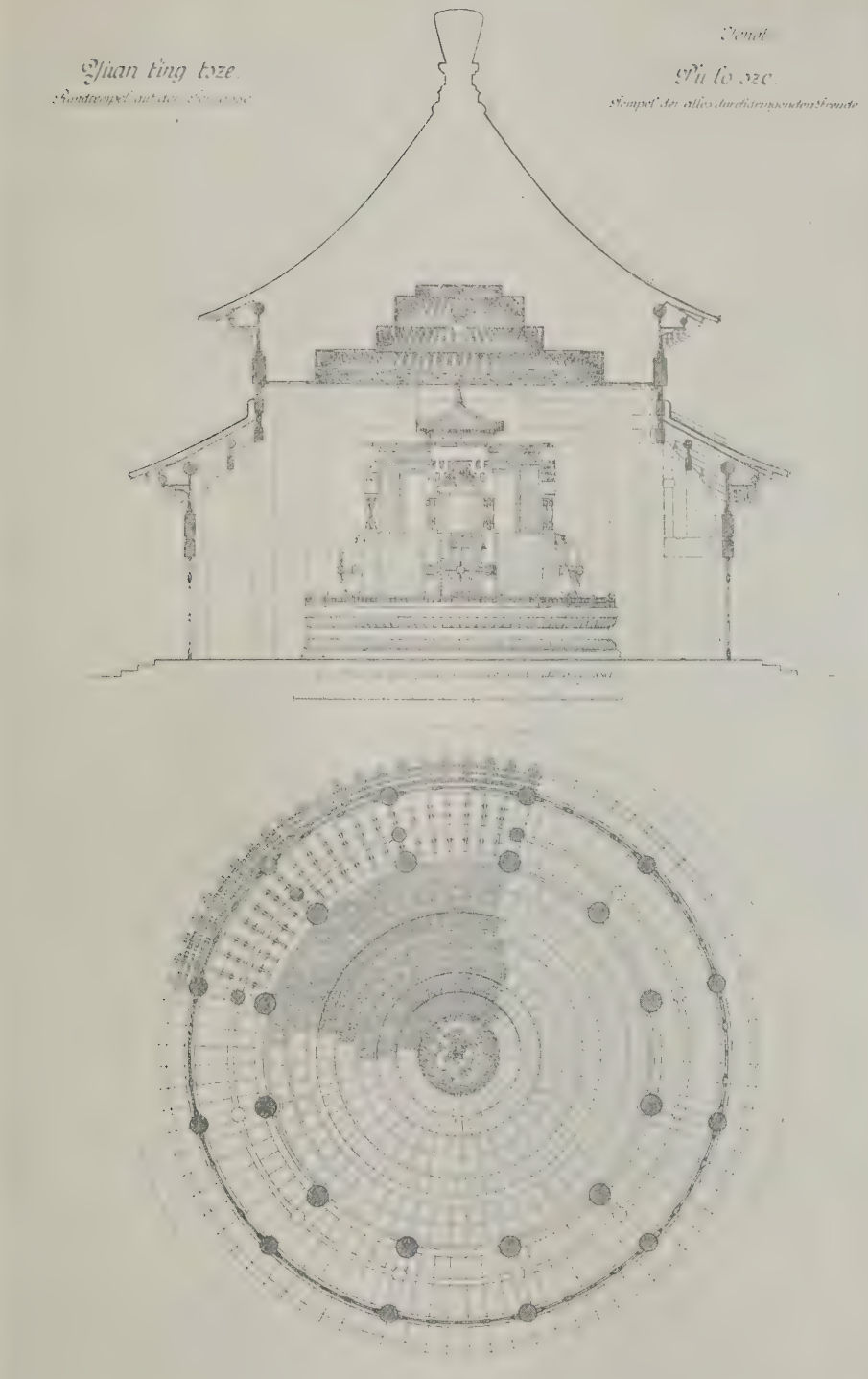
* *Chinesische Architektur*. Two volumes. 162 pp. 346 pl. (6 colour). 39 illustrations and plans. Dr. Ernst Boerschmann. Berlin 1925. (E. Wasmuth.) £8.




PRINCIPAL HALL IN LAMA TEMPLE IN JEHOL
(Jehol is the name of the site of the old summer palace)



"Temple of the Great Bell." North-West of Peking
Round building over a square building




P'U LO SZE TEMPLE, JEHOL
Section through the Hall
Plan of Ceiling
A ROUND HALL WITH DOUBLE ROOF

England. This was for years the only modern and reliable book on the subject, but since that time other good works by the Japanese have been published, the most



A Circular Building at Jehol
(This is a photo of the P'u lo sze Temple shown in the working drawing)

recent being *Shina Peking-jō Kenchiku*, by Professor Ito, of Tokyo, the letterpress of which is unfortunately in Japanese character only.

Dr. Boerschmann's book is wider in scope, since it embraces the whole of China in its survey and for the first time gives photographs and drawings, with descriptive notes, of the chief buildings not only of Peking but of most of the outlying provinces. For the first time, also, in a work of this type a large number of measured drawings made by the author are included, and these two novel features give the work its chief claim on our attention, for, unfortunately, the letterpress is disappointing. For example: In Vol. I the introduction is entitled "The Field of Chinese Architectural Forms." This deals not with the territorial distribution, but with the cultural and æsthetic provinces of the art. It is very brief and states that the book will only describe ancient buildings which exist to-day. Thereafter there is scarcely any allusion to the historical development of the style or to construction. Again, in writing on the origin of Pagodas, in Vol. II (the letterpress of which is only 50 pages, all told), Dr. Boerschmann repeats the usual statement that these charming and typical features of the Chinese landscape were merely an importation from India; the Chinese word is "t'a" or "pao t'a," and Dr. Boerschmann again states that the word has an Indian root. Yet so far as we know no one has succeeded in proving this statement, and Dr. Boerschmann presents no evidence, old or new. In a large book of this kind, and with the comprehensive title *Chinesische Architektur*, one would expect to find considerable space devoted to the unusually fine bridges of China; yet no section is devoted to bridges in either vólume, nor are there any photographs or drawings worthy of mention. The curved Chinese roof has always excited surprise and admiration, and it is now generally agreed that a practical necessity caused the development of this feature. This was the need for wide eaves as a protection against sun and torrential rain, combined with the free admission of light and air, which uptilted eaves provided. Yet Dr. Boerschmann does not mention this theory, but attributes these curves to a desire to express life and movement.

Dr. Boerschmann had the unprecedented good fortune to live in Peking and to travel through China when the people were genuinely friendly to foreigners. This was at the time when China made ready for revolution and prepared to throw off the yoke of centuries of despotism and prejudice and welcome every foreign innovation, even to the founding of a modern republic.

Those who do not want the measured drawings and the letterpress of *Chinesische Architektur* can obtain a cheaper book by the same author which consists of photographs only, in which the titles are given in Chinese, German, French, and English. This is entitled *Picturesque China*, published by Fisher Unwin, Ltd.

# The Origin of the Pendentive

BY PROFESSOR RAMSAY TRAQUAIR, M.A. (HON.) McGILL UNIVERSITY [*F.*]

THE dome appears to have been used in the Near East from very early times. It is a form which builders in small material, in brick or in mud, would naturally discover and develop. We read that, in parts of Africa, negro huts are built of mud to a very accurate dome curve, as the result of experience; the dome is as simple in its origin as the arch, the lintel or any other primary building form.

But the circle is a form which it is difficult to fit into any series of rectangles, and before the dome could become an important architectural form it was necessary that some method should be devised of placing it upon a rectangular base. The dome was a fine form for a single, independent hall, but in early times it could not be used in combination with other rooms, without great waste and clumsy planning.

The Mesopotamian and Aegean peoples certainly knew of the dome. A bas-relief found by Layard at Kouyunjik shows domed buildings; and the Mycenean "beehive" tombs are genuine domes, even if their jointing is not very scientific and they themselves are underground. But the plans of the larger Mesopotamian and Aegean buildings show no circular or square halls which might have been covered by domes. Their use was probably confined to isolated structures.

Various methods have been tried of placing a dome upon a square or polygon. The angles were spanned by lintels, squinch arches and corbels. Niches were introduced in the effort to make polygons approximate to squares. Some of these devices were very beautiful and well suited to special cases; all had a common fault, they were lacking in elasticity and were not suited to general use or to a large scale.

The well-known building at Kusr en Nûeijîs in Eastern Palestine has a central square area covered by a dome on pendentives. The building is attributed to the second century B.C. and was built under Roman influences. It is, as far as I know, the earliest example of a dome with pendentives. But these are continuous pendentives, that is, the dome and its pendentives form a single hemisphere whose diameter is the diagonal of the square base. This hemisphere is intersected by four arches, so forming a segmental dome with continuous pendentives.

We may term "dome" that part of the structure which is above the crown of the arches and "pendentive" that part which fills the spandrils between them, but the whole form is really one, it is an "intersecting dome vault."

It may be suggested that such a form would rise naturally amongst a people who were accustomed to the dome as a means of covering a space and who were asked to construct a cross or intersecting vault by their Roman employer. They were not accustomed to intersecting barrel vaults so they intersected a dome, and incidentally produced pendentives.

But this was only a half solution. After all, the saucer dome with its continuous pendentives is a vault form. It gives no suggestion of the great central dome which was to be the glory of later architecture, and, excepting on a very large scale, it could not be pierced by windows. Before further progress could be made the pendentive had to be thought of as independent of the dome; this was a difficult and rather daring step.

The first dome with independent pendentives of which we have knowledge is the central dome of Sta. Sophia at Constantinople. This has led to discussion. It has been held that so important a form could not have originated on this very large scale and that Anthemios must have brought it from Asia Minor, where it was presumably already in use.

Yet there are grounds for believing that the independent pendentive originated in Sta. Sophia and that it was the very size of the dome which led to its discovery.

The account of the church by Procopius describes quite clearly the pendentives and the dome resting upon them, pierced in the lower part by windows.

On 7 May 558 A.D., the eastern part of the dome, "built by Isaurian workmen, with the apse, was thrown down by an earthquake, destroying in its fall the Holy Table, the ciborium and the Ambo."

Paul the Silentiary writes :* "The very foundations of the dome failed and thick clouds of dust darkened the midday sun. Yet the whole church did not fall, but only the top of the eastern vault and a portion of the dome above. Part lay upon the ground, part open to the light of day, hung suspended in the air."

Procopius makes no mention of this earthquake, though he describes in full how, during the building of the church which was completed in 537, the piers of the eastern arch threatened to give way before it was finished.†

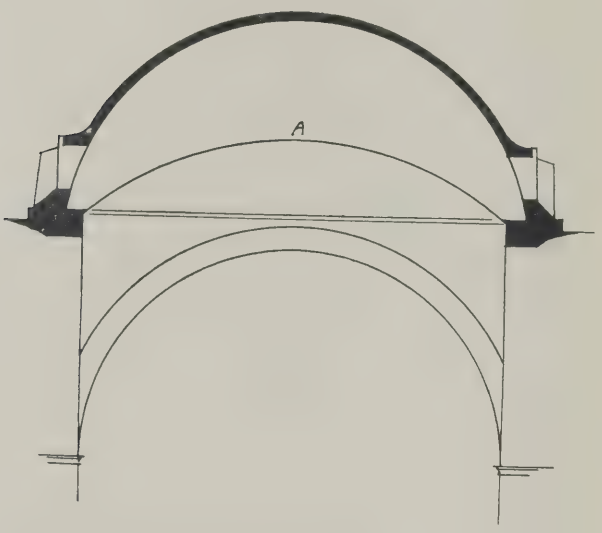
---

* General acknowledgment should be made for historical and other data to Lethaby and Swainson's *The Church of Sancta Sophia*. Salzenberg's drawings have been used and the theory was originally founded on an inspection of the building.

† Theophanes. *Chronographia* quoted by Lethaby and Swainson.

There is much difference of opinion as to the exact date at which Procopius wrote. According to Krumbacher, his account was finished and published in the year 558 or, at latest, in the spring of 559. Ramsay, however, holds that it could not have been completed until 560 A.D., whilst Lethaby and Swainson hold that it was written and recited as an opening ode at the Encaenia of December 24, 563.*

If this were the case, and if, as they suggest, parts of the poem were actually recited in the church itself, it is difficult to imagine that the description would be that of the old and vanished dome, and not that of the




SECTION THROUGH THE MAIN DOME OF STA. SOPHIA, CONSTANTINOPLE

A.—Shows suggested line of the first dome

new and infinitely more beautiful dome. The description fits the present dome and it is probable that it refers to it ; for the form was altered when the dome was rebuilt.

According to Theophanes, " The Emperor restored the piers and raised the dome 20 feet. Zonoras gives the increase at 25 feet.† Agathias writes : " And as by the earthquake the middle portion of the roof and the higher parts had been destroyed, the king made it stronger and raised it to a greater height. Anthemios was then dead, but the young man Isodoros and the craftsmen, turning over in their minds the previous design and comparing what had fallen with what remained, estimated where the error lay and of what kind it was. They determined to leave the eastern and western arches as they were. But of the northern and southern they brought inside that portion of the building which was on the curve. And they made the arches wider, so as to be more in harmony with the others, thus making the equilateral symmetry more perfect. In this way they were able to cover the measurelessness of the empty space and to steal some of its extent to form an oblong design.

And again they wrought that which rises up over it in the middle, whether orb or hemisphere or whatever other name it may be called, and this became more straightforward and of a better curve, in every part agreeing with the line ; and at the same time not so wide, but higher, so that it did not frighten the spectators as formerly, but was set much stronger and safer."*

From these descriptions we may gather that in 558 the earthquake brought down the eastern arch, the upper part of the eastern semidome and parts of the central dome. The eastern piers did not fall, for, if they had, the side arches and the whole of the central dome would have fallen also. Apparently they did not. In the rebuilding, alterations were made to the walls under the northern and southern arches with a view to strengthening them, but the piers and the western end are in the main those of the original building.

In rebuilding the dome it was increased in height to the order of 20 or 25 feet, making it more secure both in fact and particularly in appearance.

Now it may be suggested that the original dome was a dome with continuous pendentives. This type is used in the east and west semidomes and was well known to the architects of the day. It was the natural form to use, though it had never before been used on so large a span.

If this is the case it should be possible to compare the present measurements with those to which the original dome must have been built. I have taken the measurements from the best sources available, but it must be remembered that the sizes of Byzantine buildings are very irregular. A discrepancy of a few feet in large measurements has not the significance which it would have in western architecture.

The diameter of the present dome is 104 feet from rib to rib, with a gangway all round of 2 feet 9 inches. The square formed by the four piers is very closely 100 feet. The diagonal of this square is 142 feet. The pendentives spring from the extrados of the arches, so that double the depth of the arches must be added to the diagonal to give the diameter of a dome with continuous pendentives. The depth, taken from the Salzenberg drawings, is between 4 and 5 feet. This gives a diameter of 151 feet and a radius of 75 feet 6 inches.

The crown of a dome with continuous pendentives would therefore have been 75 feet 6 inches above the springing of the arches.

* L & S., p. 35.

† L. & S., p. 22.

* L. & S., p. 34.

The existing dome is 46 feet 9 inches in height above the cornice. The thickness of the dome arch and cornice is somewhere between 6 and 7 feet, say, 6 feet 6 inches, the height of the dome arches is 50 feet. Adding these together we have 103 feet 3 inches as the height of the present dome above the springing of the arches. This is 20 or 25 feet higher than the first dome.

Deducting 20 feet we get 83 feet 3 inches, deducting 25 feet, 78 feet 3 inches as the height of the original dome. This is a discrepancy of from 2 feet 9 inches to 7 feet 9 inches from the previously calculated height. Considering the margin of error of Byzantine building it does not seem excessive.

When a Byzantine brick dome collapses, the portions filling the spandrils usually remain, supported by the dome arches. This I have observed in many ruined Byzantine buildings. After the earthquake then, Isodoros and his craftsmen found the two western pendentives left, for only the eastern arch had fallen. They strengthened the side arches, restored the east arch, and the dome as far as the crown of the arches and added the present cornice, thus constructing the first independent pendentives. They then raised the height of the remainder of the dome almost to a hemisphere, setting it well back on its circular base and leaving the present gangway.

If this is correct the first independent pendentive was built at Sta. Sophia as the result of an accident intelligently utilised, and for the purpose of giving increased stability to the great dome. The admiration with which the dome was greeted indicates, I think, that some very unusual feature appeared in it and this was possibly the break in structure and in curve between the dome and its pendentives. The very size of the dome led to its collapse, and it was the very size which led the architect, " turning over in his mind the previous design and comparing it with what remained " to devise a new, more stable and more beautiful form for his dome.

I have suggested that the pendentive itself may have arisen in a semi-accidental way. The Roman employer wanted an intersecting barrel vault, the eastern workmen were more accustomed to domes, and the collision of the two methods produced the pendentive. In both cases, a feature of beauty in architecture was the result of practical or structural needs.

Since writing this, I have read in Professor Lethaby's little book *Architecture* a suggestion that he holds a similar view of the Sta. Sophia pendentives. I venture, nevertheless, to publish conclusions which were formed independently and, indeed, before the publication of Professor Lethaby's admirable little book.*

* *Architecture*. W. R. Lethaby. Home University Series, p. 153.

# German Baroque*

## MR. SACHEVERELL SITWELL'S NEW BOOK.

By Martin S. Briggs [*F.*]

THE Sitwell family has taken up Baroque with a vengeance, and though the author of this book informs us in his preface that it " is in no sense meant as a companion volume to a previous publication of mine—*Southern Baroque Art*," he informs us that he intends to publish two more books on the period, one covering " the old Kingdom of Naples " (i.e., Southern Italy and Sicily) and the other dealing with Spain, Portugal, and their colonies in America ; so that we are in for a very considerable dose of literature about a style which was hardly mentionable fifteen years ago and is now in the forefront of dilettante fashion. I say " dilettante fashion" intentionally, for it does not appear that modern architectural design has availed itself of Baroque motives to any appreciable extent, the tendency of the moment being rather in the direction of increased severity of line and mass.

And as one who may claim to be jointly responsible for the change of opinion in regard to Baroque architecture, I take this opportunity of restating what seem to me to be its inherent characteristics before I proceed to the consideration of Mr. Sitwell's new book. The word " Baroque " has always been a nickname, signifying a malformity or abortion, just as " Gothic " was originally a term that implied barbaric rudeness. But whereas Gothic architecture has now completely lived down its name, the prejudice against Baroque design still lingers. And to me there is nothing surprising about that. For however the pendulum of fashion may swing, the nature of Gothic is so firmly rooted in honest and sincere construction that its masterpieces must always appeal to a rational mind, whereas even the admirers and defenders of Baroque—Mr. Sitwell among them—recognise that it was the outward and visible expression of a pompous and artificial life. The only sane view of Baroque architecture is that it has merits as well as defects, and that many of its features are altogether unsuitable for revival in modern building. Its merits consist mainly in the direction of monumental planning and grouping. The interior planning of Baroque churches is rational as well as magnificent, the design of staircases (as Mr. Sitwell rightly reminds us) reached a level of excellence in that period that has never been surpassed, and the external grouping of such buildings as S. Maria della Salute at Venice or the Abbey at Melk, in Austria, is superb, while the lay-out of Baroque villas in Italy and of Baroque towns in various countries is full of inspiration to every student of architecture. The attitude of writers of twenty years ago was unfair to Baroque because they conveniently excluded from its scope anything that they could not help admiring—such as Bernini's colonnade in front of St. Peter's—and con-

**German Baroque Art*. By Sacheverell Sitwell. (London : Duckworth, 1927.) 25s. nett. Pp. 109+48 plates.

centrated their venomous attacks on its excesses and defects in other directions. In those days students were never told that there was anything to learn from Baroque planning or grouping, while their noses were kept closely to Paley's not-always-beautiful mouldings of the thirteenth century. For a building that has to be formal or magnificent or striking or picturesque, there is inspiration to be found, even in these penurious days, in Baroque architecture.

Nextly, it may be observed that it accurately reflected the spirit of its age, a pompous, stilted period of periwigs and powder, an era that often seems simply absurd and artificial to us of post-war days. But you cannot have it both ways : if architecture to be excellent must honestly reflect the spirit of its age, then Baroque architecture is superlatively excellent. So say the apostles of one school of thought, but, to those of us whose sympathies are rational and democratic, this aspect of Baroque makes no appeal whatever, except as an interesting phase of artistic development. In the Hapsburg Empire, Mr. Sitwell tells us, there were some three hundred German courts each with its circle of obsequious flunkeys and clerics. Their vulgar, ostentatious tombs, "sculptured absurdities," clutter up the aisles of churches in every little German capital, and most of them were mere nonentities. Prince Eugène was perhaps the greatest of all these people, but the marble group of his " apotheosis," illustrated in this book, seems simply ridiculous ; and the ivory statuette shown on another plate—representing Leopold I in a wreath, a wind-blown cloak, and full armour, on a charger trampling on a Turk who props up its belly with one outstretched leg—all this is mere clever foolery. Nor are most of us able to raise any enthusiasm for the swarms of pink cherubs who crowd the ceilings of the Baroque painters : the reserve imposed on our taste by a training in classical restraint as well as by our northern temperament makes us shrink from all this stupid bombast.

The reasonable and critical attitude to Baroque is to recognise that in matters of planning and grouping it has much to teach us, but that in the misuse and superabundance of ornament its masters overshot the limits of architectural decency, just because they were the mouthpieces and servants of an unhealthily artificial aristocracy. Even Mr. Sitwell describes Vienna, the German Baroque capital, as a " metropolis of anti-democracy," and he points out that the builders of Baroque buildings were either noblemen or parasitic clerics. He also contrasts the hard military efficiency of Frederick the Great with the effeminate Rococo extravagances of his buildings at Potsdam. " Wedding-cake architecture," we call such designs, but surely the boot is on the other leg and modern confectioners have borrowed these excruciating ideas from the architects who designed Sans-Souci at Potsdam and the Zwinger at Dresden.

This brings us to the distinction between " Baroque " and " Rococo," a distinction clear to any student of the period and fairly well stated by Mr. Sitwell. It may perhaps be said that Baroque is an essentially Italian product and rather masculine in its violent revolt against Palladian pedantry, whereas Rococo—as we see it at Potsdam, Dresden, Nymphenburg or Bruchsal—is a French variant that has passed through the boudoir and the powder-closet. Mr. Sitwell does not put it as coarsely as that, but he seems to imply it. Rococo buildings are included in his survey, and he rightly insists that from c. 1685 to c. 1780—the limits he assigns to his period—Germany produced a series of Baroque and Rococo buildings unrivalled elsewhere in Europe.

The book, as one might expect, contains much vivid writing and penetrating criticism. Mr. Sitwell makes the absurd courts of the petty German princelings live again for us. But he cannot resist an occasional outburst of naughtiness, as when he says of Prussia, on p. 62, that " there is not much to it," or where he speaks, on p. 67, of " a nice hall," and on p. 41 of " gates of entrance." These lapses are presumably intentional annoyances for the reviewer (like the first page of *Revolt in the Desert*), and the extraordinary paragraph about Fischer von Erlach, near the top of p. 40, must be another such case.

Quoting Mr. Sitwell's own phrase, we may say of his book that " there is not much to it " : only some 94 pages plus a bibliography and illustrations. There is no index, though he mentions innumerable buildings and persons. The text is divided into three parts : an excellent introduction, " The Historical Scene " ; a hurried " catalogue " (his own description) of German Baroque buildings, entitled " An Architectural Tour " ; and a useful concluding chapter, " An Epitome of Painters and Craftsmen." (It is one of the mitigating features of Baroque art that painting and sculpture were really the handmaidens of architecture at that time). " Germany " for his purpose is the Germany of the seventeenth and eighteenth century, not the modern empire of that name, so it includes modern Austria and portions of Poland and other new states. He even devotes three precious pages in the last chapter to England, Belgium, Holland. Scandinavia and Russia : none of which specially deserve mention in a study of German art. So far as the German states are concerned, the list of examples seems fairly complete, and such criticism as Mr. Sitwell gives us is sound, though one would have thought that a publisher would have allowed a more spacious treatment in view of the amount of research evidently devoted to the subject by the author. An incidental reference shows that Mr. Sitwell classes Wren as a Baroque architect, which is going too far, though Wren undoubtedly imbibed some Baroque ideas. Another interesting point is the amount of work done in Germany by " at least a dozen members " of the Bibbiena family, architects and draughtsmen, whose great achievements in theatre-design were the natural product of a thoroughly theatrical age. The influence of Pozzo, Tiepolo, Oppenord, and Meissonier, and the work of the two former artists in Germany is admirably described. The similarity of the Karlskirche obelisks to Persian minarets is ingeniously suggested, and the author's statement that Baroque found its way through Kieff to the mosques of Northern Persia opens up a new route of development, providing an exception to the idea that everything in art moves from East to West.

Mr. Sitwell's bibliography is curiously incomplete in spite of its length. His list of old books appears adequate, but he omits among modern works such standard authorities as the works of Gurlitt, Pinder, and Brinckmann on German Baroque art in general, and a number of important monographs in German. Mr. Lanchester's recent little book on Fischer von Erlach should surely have been mentioned, and the three chapters devoted to German and Austrian Baroque in my own book, *Baroque Architecture* (1913), which also appeared in German in 1914, might have been noticed as the first English description of the period.

The 48 plates in Mr. Sitwell's book form an interesting d unusual series, but the selection is altogether lop-ied, as there is no illustration of the Karlskirche at enna; nothing from Prague, Salzburg, Graz, Innsbruck, Linz; while the provinces of Hungary, Bohemia, ıvaria, Saxony and Poland—all abounding in Baroque amples—are not represented at all. In fact, many of e illustrations serve to play the author's wayward fancy ther than to elucidate the main thread of the letterpress.

# Correspondence

## ARCHITECTS AND ADVERTISING.

*January*, 1928.

*o the Editor*, JOURNAL R.I.B.A.,—

SIR,—Many members have from time to time received pies of newspapers illustrating on one page some im-ɔrtant building and containing on the same page adver-sements inserted by contractors and sub-contractors ho have been employed upon the erection and comple-ɔn of the building.

Cases are stated to have occurred where the architect ɔncerned has approached the contractors and asked for eir support by way of advertisement, but a more com-on form seems to be that the newspaper canvasser makes ll use of the architect's name in approaching the firms ɔncerned, thus placing them in a very difficult position. he matter has been considered by the Practice Standing ommittee by request, and the Committee are of opinion at this form of advertisement is undesirable and one to hich members of the Institute should not give sanction countenance.—Yours faithfully,

W. E. WATSON [*F.*],
*Hon. Secretary, Practice Standing Committee.*

## INFORMAL DISCUSSIONS AT BUSINESS MEETINGS.

2, *Coates Crescent, Edinburgh*,
11 *January*, 1928.

*o the Editor*, JOURNAL R.I.B.A.,—

SIR,—The proposal of the Practice Standing Committee outlined by Mr. Elkington at the last business meeting the Institute is an excellent one, and such informal dis-ıssions should prove of great value to members of the rofession who are able to attend them. It is, however, ifficult for provincial members (especially north of the weed) to find time to attend such meetings.

If the proposal, that no record of such meetings be ublished, is adhered to, the value of such meetings will e lost to the greater bulk of the profession.

There are still a number of unsolved problems relating professional practice which might be discussed with rofit at these proposed meetings, and it would be of mmense value to the profession generally if some form of ɔndensed (expurgated if necessary) record of the general ɔnclusions of such meetings could be obtained by all the ıembers of the Institute.

The present lack of unity in the profession is largely ue to the indefinite ruling and action on the part of the ouncil relating to certain questions affecting the welfare nd good name of the profession.

WILLIAM DAVIDSON [*F.*].

*Bank Chambers, 32, Strand, W.C.2.*
23 *January* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—Members of the Institute will surely welcome the suggestions of the Practice Committee so ably presented and explained by Mr. Elkington at the last Business Meeting.

Problems which cannot be anticipated in the curriculum of any architectural school constantly arise in the rough and tumble of general practice, and the knowledge necessary for their solution can only be acquired by experience. The Committee's proposal, if acted upon, provides for just that friendly and informal setting in which these everyday difficulties can be brought forward and discussed, and such interchange of opinions by fellow members can scarcely fail to be of practical value to all. It is to be hoped that full advantage will be taken of the opportunity now offered.—Yours faithfully,

SYDNEY TATCHELL [*F.*].

## *RE* PARTY WALL AND OTHER AWARDS.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—May I be allowed to supplement Mr. W. E. Watson's note under this head in the JOURNAL of 17 September last?

Section 38 and Schedule I, Part V, of the Law of Property Act 1925 deals with party structures.

In the case of Party Wall Awards given under the Building Act of 1894 an application by letter to the Chief Land Registrar, H.M. Land Registry, Lincoln's Inn Fields, London, W.C.2, by the proprietor of the land to note the same on the register of registered land may be made if desired.

Such an application should be accompanied by the Land Certificate, the original award and a certified copy thereof, and a fee of 5s. There is no special form of application.

The value of registration and the corresponding record on the Land Certificate of any award affecting the property is manifest.—Yours faithfully,

SYDNEY TATCHELL [*F.*].

## THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.

6, *Gray's Inn Place*,
*Gray's Inn, London, W.C.1.*
19 *January*, 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—Will you allow me to use your columns as a means of appealing to our members who have kindly promised donations to the funds of the Artists' General Benevolent Institution?

I should like to point out to those who have kindly promised me their support that there is a two-fold advantage in sending their donations as early as possible, (1) because all sums received are credited to a special deposit account at the bank and earn interest which helps to increase the total sum which will be paid over to the funds of the Institution next May, and (2) because by sending donations now my friends will render it unnecessary for me to worry them with a second application, thus saving clerical expenses and postage.—Yours faithfully,

H. P. CART DE LAFONTAINE [*A.*],
*Steward, A.G.B.I.*

# Thomas Hardy, 1860-1927

The death of Thomas Hardy has come a little unexpectedly; the newspapers had certainly indicated that he was ill, but the news on the whole with regard to his health was favourable—that "he had spent a better night" and so on. And so the announcement of the ultimate catastrophe came a little suddenly—although the attainment of eighty-seven years of age suggests that life at any time may be ended without complaint of prematurity.

Thomas Hardy's career has an interest alike for architects and for students of literature. For some years he was in architects' offices; in 1862 he gained the R.I.B.A. Essay Medal for an essay on "The Application of Coloured Bricks and Terra Cotta to Modern Architecture," but the £10 that usually accompanied the prize was withheld because "the author of this Essay has scarcely gone sufficiently into the subject proposed, and that portion referring to moulded and shaped bricks has scarcely been noticed." Hardy was only twenty-two at that time, and no doubt the judgment was fair enough: but one would have liked to be able to-day to read that essay. It has disappeared. The librarian of the Institute reports that he has repeatedly searched for it, but always in vain. It had certainly, if it ever remained in the hands of the Institute, disappeared before the present librarian's time. Hardy in his twenty-second year was a quiet, unassuming young man, characteristics which were predominant in his nature until his death. For fifteen years architecture was his vocation and means of livelihood; but he had meanwhile turned his thoughts to literature, and his first story, which was published in *Chambers's Journal* in 1865, was "How I built myself a House."

Nothing remains, we believe, to indicate how far Hardy might have advanced in architecture if he had not taken to literature: but we think there is a good deal in his writings to show that his study and practice of architecture influenced his expression in literature. After all, it would not be difficult to find in both arts the same guidance to general principles for excellence in either art ("There is only one art"): balance, proportion, the elimination of inessentials, seemliness (to use a phrase of Mr. Dawber's), the right word in the right place. "The chief thing in art," wrote Cicero, "is that what you do shall be befitting."

Two articles appeared in last week's journals, one in *Country Life*, by Mr. Ralph Jefferson, and the other in *The Architect*, by Mr. Lawrence Dale, which especially deal with the architectural references in Hardy's novels. Some of these passages are very fine prose: and in their construction and expression it is not difficult to discover the attitude of mind towards literary expression which would be equally appropriate towards architectural expression. It is not difficult to apprehend that that would be almost inevitable in the case of any artist who after years of study in one art changes his medium of expression to another. It accounts for a considerable measure for what one calls "style" in Hardy's writing. He stands out amongst the great novelists of the Victorian epoch for a more severe method in his style as in his approach to life. Amongst these writers probably George Eliot is most akin to him. Thackeray, with l polite and sometimes bitter cynicism, and Charles Dicke with his most lovable humanity and cheery sense caricature, are very remote indeed. Although it recorded, we believe, that Hardy wrote a novel, at t absurd advice of a publisher, which thrilled with incide he was much too great a man ever to be possessed wi the idea that great fiction was a matter of inventi rather than a matter of realization, the depicting of t unlikely rather than of truth, which stares every arti whether he be a painter, architect, or novelist, in the fa as he looks upon nature or on mankind. The readju ment of this material into the form of art is in a w architectonic. Hardy's style was severe, reminisce perhaps, more of French writers such as Balzac Flaubert, than his English predecessors. Life to hi was not a thing to be taken as the mere plaything of clever spinner of words. It was very real, very earne and, largely, very sad, but not too sad. Romance ru through most of his novels. He chose for his macrocos a piece of South countryside: there he found the emotior the joy and pathos, even the tragedy of living. He w content with the bounds of this landscape; he lived in loved it, portrayed it in words which induce critics compare it with the tragedies of the Greeks. In lat years his reputation has increased; his quiet country hou has been a place of pilgrimage for writers of all degree and if we wonder sometimes whether such visitors we always acceptable, we know that they were alwa received with urbanity by this quiet countryman wh loved his art and had a generous apprehension of humanit and was perhaps not wholly indifferent to appreciati (who is ?) from indifferent sources.

His ashes were buried in Westminster Abbey: b his heart remains on his own beloved countrysid Arnold Bennett, after the ceremony at Westminst Abbey, wrote criticising the discretion of the invitatio which had been issued for the ceremony. But wou Hardy have cared? His whole manner of living ar approach to life was a complete indifference to inessentia although perhaps no living artist or writer has be more honoured by universities or received more tribut from the highest quarters.

As an admirer of his said the other day, "Hardy w a simple man; he was probably a great man; in eve case he was a sincere man. He wrote as a vocation ar for a livelihood. But he never wrote for money."

R. D.

Thomas Hardy was born in Dorsetshire on 2 June 1840. H was educated in local schools and received private tuition in Lond He was a pupil of John Hicks, ecclesiastical architect, 1856–( Sketched and measured many old country churches, now pull down or altered. He removed to London, and worked in the offi of Sir Arthur Blomfield, A.R.A., from 1862 to 1867. He w engaged altogether for about fifteen years in architectural emplo ment. In the course of a Paper which he read at the meeting of t Society for the Protection of Ancient Buildings, in 1906, he said the subject of restoration: "All that I am able to do is to look ba in a contrite spirit at my own brief experience as a church-restor and by recalling instances of the drastic treatment we then de out with light hearts to the unlucky fanes that fell into our hanc possibly help to prevent its repetition in the few left untouched."

# Standard Building Contract*

## AGREEMENT REACHED: CLOSER TENDERING AND FEWER DISPUTES

An agreement embodying a new standard building contract has been reached by a conference representing the Royal Institute of British Architects and the Surveyors' Institution on the one hand, and on the other the National Federation of Building Trade Employers and the Institute of Builders. The conference also had the assistance of technical representatives of certain of the Government Departments and of the Local Government Officers' Association, though they are not parties to the agreement. The new form of contract is suitable not alone for building, but for all kinds of constructional work. It provides for a range of circumstances extending from the dismissal of an incompetent workman to the settlement of claims and differences which may arise from such a serious occurrence as the recent collapse of a commercial building in Cornhill while constructional work was proceeding on an adjoining site. The annual value of the building work in this country is between £150,000,000 and £200,000,000, and tens of thousands of building contracts are entered into every year. Agreement upon a standard form of contract, adapted to the modern conditions of the industry and to all classes of work in all localities, is therefore a matter of importance. Such a form of contract has many advantages. It will make for economy, for more equal opportunities for tendering, for closer tendering for competitive work, and for the elimination of causes of dispute and the settlement of such disputes as may still arise.

A building contract is usually a complex document, consisting of plans, elaborate schedules of all the quantities of work of different kinds classified under the various building crafts—viz., bricklaying, carpentering, plumbing, slating, etc.—a comprehensive specification, articles of agreement, and the conditions which govern the contract. Even so, the plans may subsequently be varied by the submission of details as the work proceeds. Variations, either by way of additions or deductions, are frequent. The new form of contract governs all questions that may arise during the currency and after completion of the contract. It is intended clearly and equitably to provide for the relative position of all parties concerned in respect of all matters or questions of difference which may arise.

Sir William Mackenzie, K.C., the agreed referee, to whom the conference has submitted the contract for opinion, has reported upon it as follows:—

"In my judgment the standard form of building contract submitted to me for my consideration is a really notable achievement on the part of all concerned. No more complex questions, under all the varying circumstances that may arise, can emerge for consideration than under a building contract. The power of the building owner to vary or add to the contract works; the dislocation caused by circumstances outside the control of parties, *e.g.*, by trade disputes or weather conditions; and the delicate and difficult questions which may arise with adjoining owners are apt illustrations of the matters to which I refer.

"The standard form of contract is comprehensive, including not only building, but all manner of constructional works. The standardisation of the relative rights and liabilities under a building contract on a basis that is fair and just to the building owner on the one hand, and the contractor on the other, with a due regard to the interests of the building industry as a whole, and the applicability of such a contract to all classes of work present a problem of no mean order. I think that the standard form has solved the problem with signal success.

"It is plain to me that the most careful and detailed consideration has been brought to bear upon each and all of the clauses with a view to securing what is fair and reasonable to the parties concerned, without losing sight of the overriding necessity of not impeding the due and regular progress of the contract works. No building owner need fear that his interests are prejudiced. Indeed, I am convinced that the architect under the standard form is, in many ways, in a stronger position and can more properly and effectually subserve the interests of his client than formerly. So far as human foresight can attain it, all possible cases of doubt or difficulty appear to have been removed by this agreement; and I am specially pleased with the lucidity and simplicity of the language used.

"It is my considered opinion that it is difficult to measure the advantages that will flow from the general adoption of this standard form of contract. The elimination of uncertainties and ambiguities and the certainty introduced by a standardisation on fair and just lines in clear and simple language must necessarily create confidence throughout the building industry; and, I cannot doubt, will, by reason of equitable and known conditions, result in closer prices and in reducing building costs."

Satisfactory as the agreement is now found to be by the representatives of all the interests concerned, it was not reached without difficulty. The conferences began in 1922, with Mr. Laurence Tooth, barrister, as legal adviser. The main burden of the negotiations has fallen upon Major Harry Barnes and Mr. Searles-Wood, on behalf of the architects, and Sir Walker Smith and Mr. Stephen Easton, Lord Mayor of Newcastle, on behalf of the contractors. There were two or three occasions in the course of the prolonged discussions when it seemed that failure could not be avoided; but skilful negotiations, and the exercise of a scarcely less skilful patience, at last had a successful issue. At present there are many forms of contract in use, but that most generally adopted is the one upon which the Royal Institute of British Architects and the National Federation of Builders agreed in 1909. Since that time considerable changes have been made in building contracting practice. There have been great developments in respect of the variety and grades of material available. There is increased complexity in the art of construction, and it is a growing practice to include provisional sums for specialist sub-contractors. Quantity

* From *The Times*, 18 January 1928.

surveying has also developed. The 1909 form of contract became out of date and the builders insisted on revisions, with the result that in 1920 the architects issued their own form of contract and the builders framed the National Building Code. The two were seriously divergent and the building code in particular revealed lack of consideration for the position of the other parties. Experience proved the need for endeavouring once more to draft an agreed form.

The position of the architect was the principal question raised by the builders. When architects prepared their own conditions of contract they, not unnaturally, made themselves sole arbitrator in the event of disputes with the contractor. Under the 1909 form of contract the architect's powers were altered. His arbitral functions were limited to certains specified matters. But the builders have desired, and have obtained in the new agreement, a right of appeal to an independent arbitrator. The architects who have helped in the shaping of the new agreement had no objection to the principle of arbitration, but they required assurances that they were not prejudicing the interests of their clients. They insisted that the direction of the work should rest solely with the architect, and that the change in the method of settling differences of opinion between parties should not delay the progress of the work. These conditions were acceptable to the contractors' representatives, who recognised that the architect's position and responsibility demanded prompt conformity with his decisions and requirements.

Two main changes brought about by the new form of contract are :—

(1) The element of " gamble " in contracting will be eliminated as far as possible by the adoption for the industry as a whole of a form of contract that m provision for all requirements and meets all contingen

(2) Undisputed control of the work will be veste the architect—the recognised agent of the employ whose directions must be complied with in every resp no avoidable delay will be permitted ; any decision architect may formally give upon request will be bin on both parties, if not disputed, and if disputed will the subject of appeal to an independent arbitrator.

It will obviously be an advantage to architects builders alike to have a form of contract of general ap cation irrespective of the size or description of the build operations or of the locality. It is expected also that new document will increase confidence between the part and will tend besides towards a uniformity of requirem that will enable contractors to quote more closely, beca of the knowledge that unusual and uncertain provisi will not operate against them in their execution of work. On the other hand, the employer—the build owner—will have the assurance that the terms of contract are, by common consent, fair and equitable, a that it will be likely to produce more favourable tende

It has already been explained that the interested Gove ment Departments have been in touch with the nego tions that have resulted in the new form of contract, that they are not committed to its adoption. There hopes, however, that Government Departments, a likewise local authorities, will recognise not only general adequacy but also the convenience and econo of a form of contract (with or without modification) t when the recommendations of the joint conference h been adopted, will be the accepted standard of authoritative organisations of the architects and builders.

# The Handbook of Architectural Practice

ISSUED BY THE AMERICAN INSTITUTE OF ARCHITECTS IN 1923.

The Practice Standing Committee have recently been giving further consideration to the *Handbook of Architectural Practice* issued by the American Institute of Architects and at their request the Hon. Secretary of the Committee, Mr. W. E. Watson prepared an analysis of the publication for their consideration. This analysis has now been submitted to the Committee who expressed their warm thanks to Mr. Watson for the time and trouble he had taken in the matter, and as they thought it would be of interest to members generally, and of great assistance and value to the younger members in particular, they decided to published it in the JOURNAL :—

ARCHITECTURAL PRACTICE.

*Notes prepared at the request of the Practice Standing Committee by W. E. Watson (Hon. Secretary) from the Handbook issued by the American Institute of Architects.*

This book does not aspire to treat of Architecture as an art but of the architect as master of the applied sciences necessary to sound and economic building and particularly having regard to professional practice and business administration.

It details the forms of employment of architects under four headings.

(*a*) Making preliminary studies of the problem up to report or sketch design stage.

(*b*) Preparation of working drawings and specifications.

(*c*) Drafting proposal and contract forms, certificates, ke ing accounts and carrying on business administration.

(*d*) Supervision.

The *executive* architect is differentiated from the consult architect who has probably a wider knowledge of the subj matter and who is paid by the client without deduction fr the fee of the executive architect.

*Payment* is upon three alternative methods :—

1. *Percentage*-minimum, 6 per cent., which is not m datory—includes conferences, preliminary studies, work drawings and details, drafting of tenders and contra keeping accounts, general administration and supervisi

(*a*) On residential work, alterations to existing buildin monuments, furniture, decorative, or landscape work, it proper to make a higher charge.

(*b*) The architect is entitled to compensation for artic purchased under his direction even although he has r designed them.

(*c*) Where the architect is not otherwise retained consul tion fees for professional advice are payable in proportion the importance of the matter involved.

(*d*) Transportation and living costs for architect and s payments for services of heating, ventilating, mechanical, a electrical engineers are to be reimbursed.

(*e*) The basic rate applies only when it comprises one co tract. If the work is done under separate contracts, increasi the burden of service, expense and responsibility, an ex rate of usually four per cent. is chargeable.

(*f*) If after a definite scheme has been approved, the owner makes a decision which for its execution involves extra services and expense for amendments of documents and drawings, or if the contract is cost plus profit, or if the architect be put to expense by delays caused by owner or contractor, including bankruptcy proceedings, fire, or other casualty, he is to be equitably paid for extra services.

(*g*) Should the work be abandoned or suspended, payment is to be made in proportion to services rendered.

(*h*) Whether work be executed, suspended or abandoned, payments are due :—

(1.) Upon completion of preliminary studies—20 per cent. based upon a reasonable estimate.

(2.) Upon completion of specifications and general working drawings (not details), a sum sufficient to increase payments to 60 per cent. of proper rates computed upon a reasonable cost or lowest *bona fide* bid.

(3.) During the above periods payments to be made at monthly or other agreed intervals in proportion to the progress made ; disbursements also to be at intervals repaid.

(4.) No deduction to be made on account of the use of old materials, penalties or other sums withheld from contractors.

(*i*) The owner to furnish the architect with complete and accurate contoured survey of the site, giving details of rights, restrictions, easements, boundaries, etc., and full information as to sewers and services, to provide borings and chemical or mechanical tests as required.

(*j*) Supervision is not continuous personal superintendence. clerk of works to be engaged by architect and paid by owner on presentation of architect's monthly certificate.

(*k*) Architect will endeavour to keep costs within amount of tender but it is to be regarded as an approximation only.

(*l*) Documents and drawings prepared by the architect are his property—they are instruments of service whether the work be executed or not.

2. *The fee plus cost method* provides that the architect is re-imbursed the entire cost of the work and in addition is paid a fee or commission as the agreement provides.

(*a*) Books are kept by the architect showing :—

i. Sums paid to own staff.

ii. Sums paid to consultants and for legal advice.

iii. Disbursements for transportation and living, reproductions, etc.

iv. Overhead office expenses, including rent, light, heat, administrative services, etc.

(*b*) Architect's account to be rendered monthly.

(*c*) Owner to decide matters referred to him promptly so as to prevent delay or unnecessary labour.

(*d*) Full site details to be provided by owner.

(*e*) Supervision not be constant ; clerk of works if necessary.

(*f*) Estimates to be regarded as approximation only.

(*g*) Documents to remain property of architect.

(*h*) Architect and owner each binds himself, his successors, executors, administrators and assigns to agreement. Architect has right to join in good faith others as parties to agreement. Owner has right to join others without limit as to vocation.

(*i*) Matters in dispute to be referred to arbitration in writing, one or three arbitrators, majority award ; costs to be in discretion.

3. *Salary method.* All expense paid by owner.

*Agreements between Owner and Architect.*—As a verbal agreement is not enforceable in law an agreement in writing is necessary to show clearly and unmistakably what terms are agreed to and when they operate, " The strange timidity that architects display in informing clients of their charges and their willingness to go forward without any understanding whatever are discreditable to them as men of affairs, and such conduct leads to misunderstandings, disputes and litigation."

Forms of agreement embodying many years of experience are given and the principle of offering services " in accordance with the Institute scale of charges " is deprecated because the scale of charges is indefinite and omits to mention certain important matters.

The forms of agreement define the relations of the parties in many situations not unlikely to arise which should be precisely defined in advance. They represent well-accepted practice and remove details from the realm of debate. They particularly protect public officials as being evidence that they follow well defined professional practice.

*Employment of Consulting Specialists.*—The architects of bygone days designed their buildings in all essentials but with the advance of science in electricity, heating, plumbing, hydrants and mechanics, the architect to-day finds himself in large contracts in a position analogous to that of a general practitioner in medicine : while he is responsible for the work as a whole he must know when to consult with a specialist if he would have every detail reflect the best practice in each special field. Experience shows it is wise to consult the outside professional engineers or specialists, rather than to render directly a service for which he is not fully qualified.

The owner is sometimes surprised when he is called upon to re-imburse to the architect such charges, but they are necessary and the co-ordination of the whole scheme entails prolonged study and ingenuity.

*The Architect's Status.*—The position of the architect is one of trust and confidence, and it is fundamental that he should act in absolute and entire good faith throughout ; he must have no pecuniary interest other than that arising out of his agreement with the owner, and he is chosen because he is assumed to possess skill and ability ; as a master of the arts he is to violate no canon—he should refuse to be associated with work of unsound character, and even under certain conditions should give up his employment.

*As adviser* he should assist the owner to the best solution of the problem in all its aspects and this relation lasts as long as the agreement runs.

*As agent* he deals with many parties and is subject to the general law of agency unless this is specifically overidden by agreement ; he is bound also by the known customs of practice and by the terms of the general conditions of contract which provide :—

" The architect shall have general supervision and direction of the work ; he is the agent of the owner only to the extent provided in the contract documents and when in special instances he is authorized by the owner so to act, and in such instances he shall upon request show the contractor written authority ; he has authority to stop the work whenever it may be necessary to insure the proper execution of the contract."

As the architect is, in the first instance, the interpreter of the conditions of contract and the judge of its performance he shall side neither with the owner nor with the contractor but shall use his powers under the contract to enforce its faithful performance by both.

In case of the termination of the employment of the architect the owner shall appoint a capable and reputable architect whose status under the contract shall be that of the former architect.

*Decisions.*—The architect shall within a reasonable time make decisions on all claims of the owner or contractor and on all other matters relating to the execution and progress of the work or interpretation of contract documents. The decision of the architect in matters relating to artistic effect shall be final if within the terms of the contract documents.

Except as above or otherwise expressly provided in these general conditions or in the specifications, all the decisions of the architect are subject to arbitration.

*As Judge or Arbitrator.*—Under the general conditions, the architect renders most of his decisions as an arbitrator of first instance subject to appeal under the arbitration clause to a further tribunal.

*The Owner's Duties.*—The owner owes duties to the architect beyond the mere payment of bills and perhaps the most important is asympathetic co-operation without which an architect cannot produce the best work or sustain a devotion to the client's interest.

An owner, while stating clearly his requirements, should frankly express the limit of his purse and should further provide full information on topographical and legal matters so that labour may not unnecessarily be wasted nor the architect's thoughts directed from the solution of a clear-cut problem. The owner should give a thorough consideration to all sketches, drawings, and documents put before him, and if he does not understand them he should confer with the architect till he does grasp the fuller meaning. The owner owes a duty to his architect to make prompt decisions on matters referred to him, and should place the advice of his counsel freely at the disposal of the architect on all matters of a legal character except those where the architect acts in a judicial capacity when he should consult with his own counsel. The owner owes a duty to the architect not to give orders direct to the contractors and thereby he will avoid misunderstandings and confusion as well as charges for extras and, further, will prevent grave entanglements at the time of final settlement. In American Courts it has been decided that where a contract provided that no order was to be valid unless given in writing waiver arose by a verbal order given direct by the owner to the contractor.

Both parties should remain on a good footing throughout if reasonableness, restraint and tact are exercised.

*The Architect's Office* is dealt with in Part 2, page 19.

*Surveys, Studies, Drawings and Specifications*, are dealt with in Part 3, page 41.

*The Letting of Contracts* is dealt with in Part 4, page 49.

*The Execution of the Work* is dealt with in Part 5, page 62.

*The Architect and the Law* is dealt with in Part 6, page 80.

It is difficult to discover from common law and from Statutes the principles governing the relations of architects, owners and contractors; from case law it is still more difficult as these depend upon testimony often obscure and conflicting, upon the intelligence of juries, upon sufficiency of pleadings and upon the wisdom and experience of judges.

*License to Practice.*—State registration has been enacted in 23 states (1923) for the primary purpose of elimination, pretence and incompetence on the constitutional basis of the exercise of police power for protection of the public against unsafe construction, but a broader view of the highest benefit to the public and the profession suggests that physical safety is only one phase of needed protection, or in other words, registration should be regarded as an educational measure, and the Committee has prepared a model form of law for registration (appendix T), with a view to obtaining a desirable uniformity in state registration law and to obtain a uniform plane of educational and technical qualifications.

Non-compliance with registration law may make it impossible for the architect to recover compensation for his services and may prove an offence entailing either statutory or criminal penalties.

*Agreement as to Services.*—When the architect is a litigant his trouble generally arises from a defective agreement or the absence of such. Such cases represent a foolish neglect of fundamental business principles undeserving of sympathy.

They show a reliance upon custom, upon verbal contracts, upon vague memoranda, upon tenders to make drawings, to approval or to receive payments based upon contingencies beyond the architect's control.

The only certain way to avoid such complications is to use a carefully drafted agreement.

*Liability to the Owner.*—The architect must display reasonable skill, ability and honest judgment in designing and superintending the work and in advising his employer, and this entails a responsibility for any incompetence of his assistants.

A denial that the architect has properly performed his duties is the usual defence against a suit for recovery of fees, and in the following cases architects have failed to recover and damages have been granted.

(*a*) Where the lowest tender or actual cost substantially exceeded the limit of cost.

(*b*) In public construction work where there was no appr priation or where the contracting officials had no power t contract, or where charter requirements were not fully con plied with, or where the appropriation was void because failure to comply with such requirements, etc., or where th architect was not qualified or was disqualified to accept suc public contract.

(*c*) Where plans and specifications were not delivered withi a specified time or were not complete according to contract custom.

(*d*) Where the plans and specifications or the building constructed therefrom did not fulfil the purpose for whic they were designed or were defective in other than minc details.

(*e*) Where there was wilful omission or departure by th architect from the terms of his employment, or from th directions and instructions of the owner, or from the approve plans and specifications.

(*f*) Where the plans and specifications or either were pre pared in violation of the law or building codes.

(*g*) Where the supervision was neglected the defects bein such as were discoverable by the exercise of reasonable care an skill on the part of the architect.

*Liability to the Contractor.*—The architect owes a duty to th contractor to give honest and fair estimates of work done c certificates for payment at the proper times, he also shoul give reasonable, honest and timely decisions on all matte within his province, either as agent of the owner or a arbitrator, and he should only give written orders for variation when authorised by the owner to do so. Failure to perfor these duties may create a liability to the contractor.

For non-feasance generally the architect is only responsibl to his employer, but if he does any lawful act in an unlawfu or improper manner he is not only responsible to his employe but also to any injured party.

*Reasonable Skill and Care.*—Cases are recorded wher damages for injury and death have been awarded agains architects and as his liability is not ordinarily covered b the owner's or contractor's insurances the architect may pro perly carry contingent liability insurance on his own behalf.

The cases generally show that the architect had failed t show reasonable skill and care either in preparation of docu ments or in supervision. The law provides that the architec is not bound to the utmost skill such as only a comparativel few attain, but he must show what other architects woul consider generally a reasonable degree of professional intelli gence and knowledge; the care and attention devoted to th owner's interests ought to be greater than that which he woul bestow upon his own affairs of a similar character.

A long series of cases bear upon the meaning of the word " reasonable skill and care," and bear a general interpretatio that the architect is not only the guarantor of the perfectio of his own work but also of that done by the builder. As th architect is chosen having regard to special qualifications fo the work in contemplation and for personal service, he will fee bound to display a degree of skill and care far beyond tha sufficient to satisfy the law.

*Liability for Legal Knowledge.*—Architects frequentl imagine that something excuses them from a competent know ledge of building law ordinances, etc., but if a lack of knowledg causes the owner damage he has a sure remedy in action because the Courts take the position that an architect mus so design and specify his work that it shall conform not onl to statute law and major codes but also to the laws, rules an regulations applicable at the place of building.

*Mechanics' Lien Laws.*—The definition of sub-contractor i as a rule so broad as to include all those who by contract o agreement with the contractor or with his agent have furnishe labour or material, and in some cases all who have done worl upon the building or have merely hauled material. Eve though the owner may have fully discharged his debt to th contractor he may on account of the contractor's failure to pa

is sub-contractors be forced a second time to pay for parts or ven the whole of his work, and it is against conditions such s these that the architect should endeavour to defend the wner.

The laws of the several states are very diverse in the matter f liens and the architect will be wise to confer with the owner's ounsel as to the exact language to be used in the various locuments.

*Architects' Partnership Agreements* are dealt with in Chapter 41.

*Documents of the American Institute* are dealt with in Part VII.

*Memoranda of Procedure and Progress* are dealt with in Appendix A, and are the administrative acts which an architect as usually to perform in order of their occurrence suggestive f an orderly method to obtain certainty and simplification.

Minutes are suggested of meetings dealing with technical letail one copy to be filed and the duplicate sent to the other nterested party, and these are to be used with discretion.

The memoranda is divided into sections :—

i. Deals with preliminary considerations such as partnerships, tendering services, employment and expenditures.

ii. Agreements between owner and architect and forms of such.

iii. Preliminary sketches and particulars furnished by owner such as supply mains, architects' survey, building laws, cubage, models, estimates, approvals, charges to date.

iv. Working drawings and specifications, time for preparation, surveys, borings, engineers, experts, form of contract, use of standard documents, general conditions, notes for extra services affecting agreements.

v. Completion of working documents, submission to owner and approval, owners account to date, submission to authorities for tentative approval, whether form of contract or agreement to be submitted to owner's counsel, bonds for sureties, approval of list of bidders, or advertisement.

vi. Tenders received and scheduled, same to owner, examine lists of sub-contractors, advise owner.

vii. Contract between owner and contractor, special clauses signed drawings, delivery of documents.

viii. File contracts, Bill for services, Surety bonds, correct documents and drawings, notifications, schedule of values, clerk of works, experts for testing, change in status of architect.

ix. Detail drawings, schedules, bill for services.

x. During progress, change in contract sum, applications for payments, certificates, information to Clerk of Works.

xi. Completion, provide owner with set of drawings for his file, if it be brought exactly up to date, charge for to be notified and approved, Record copy of all documents for future reference, Final statement. Calculation of architect's overhead charges, directory of those connected with work, chronological record of principal transactions.

*Advice*, as to principles of professional practice and Canons of Ethics is contained in Appendix B, page 108 and the Institute seeking to maintain a high standard of Practice and Conduct in its members as a safeguard of the important æsthetic technical and financial interests entrusted to them advises that the following general principles should be observed.

*On the Architect's Status.*—The architect's relation to his client is primarily that of professional adviser and this relationship continues throughout the entire course of his service. When, however, a contract has been entered into by the terms of which the architect becomes the official interpreter of its conditions and judge of its performance, an additional relationship is created under which it is incumbent upon the architect to side neither with client nor contractor but to use his best endeavour to enforce its faithful performance by both parties. The fact that remuneration for services comes from the client does not invalidate an obligation to act impartially between the parties.

*On Preliminary Drawings and Estimates.*—The architect should impress upon the owner the importance of sufficient time for the preparation of drawings and specifications ; it is the duty of the architect to make or obtain preliminary estimates, but he should acquaint the owner of their conditional character and inform him that only from complete and final drawings and specifications can be obtained the more exact figures for contract purposes. If an unconditional limit of cost be imposed before such drawings, etc., are made, the architect must be free to make such adjustments as may seem to him necessary ; he should not by bond or otherwise guarantee any estimate or contract because that will usurp his position as a disinterested adviser.

*On Superintendence. Expert Services.*—On all work except the simplest it is to the owner's interest to employ a clerk of works.

In engineering problems and others of a specialised nature it is also to his interest to employ the services of experts and the architect should so inform him. The experience and special knowledge of the architect make it to the advantage of the owner that these persons, although paid by the owner, should be selected by the architect under whose direction they will perform their services.

*On Architect's Charges.*—The schedule of charges is recognised as a proper minimum, locality, nature of the work, quality of service required or particular skill of the practitioner or other circumstances occasionally justify a change from the established practice, but to compete knowingly with a fellow architect on a basis of professional charges is inconsistent with the principle of the Institute.

*On Payment for Expert Services.*—The architect when retained as an expert upon competitions or otherwise should receive remuneration proportionate to the responsibility and difficulty of the services. Such duties are most exacting and the honour of the profession is involved ; under no circumstances should there be competition in such remunerations.

*On Selection of Contractors.*—The architect should advise the client in the selection of bidders and in the award of the contract. In advising that none but trustworthy, reliable and competent contractors be invited, the architect protects the interests of the client.

*On Duties to the Contractor.*—As the architect decides whether or not the intent of his plans and specifications is properly carried out, he should take special care to see that these are complete and accurate, and he should never call upon the contractor to make good oversights and errors, nor attempt to shirk responsibility by indefinite clauses in the documents prepared by the architect.

*On Engaging in Building Trades.*—An architect should not directly or indirectly engage in a building trade ; if he has any financial interest in any material or device, he should not specify or use it without the knowledge and approval of his client.

*On Accepting Commissions.*—The architect should not receive commission or any substantial service from a contractor, or from any interested person other than his client.

*On Encouraging Good Workmanship.*—The large powers with which the architect is invested should be used with judgment ; while he must condemn bad work he should also commend good work ; intelligent initiative on the part of craftsmen and workmen should be recognised and encouraged, and the architect should make evident his appreciation of the dignity of the artisan's calling.

*On Offering Gratuitous Service.*—The offering on approval to a client professional services without compensation unless warranted by previous business relations, tends to lower the dignity of the profession and is to be condemned.

*On Advertising.*—Publicity of the standards, aims and progress of the profession both in general and as exemplified by

individual achievement is essential. Advertising of the individual meaning self-laudatory publicity procured by the individual or with his consent is to be deplored.

*On Signing Buildings and Uses of Titles.*—The unobtrusive signature of buildings after completion is desirable ; the placing of the architect's name on a building during construction serves a legitimate purpose for public information, but is to be deplored if done obtrusively or for individual publicity.

The use of initials designating membership in the Institute is desirable in all professional relationships in order to promote a general understanding of the standards of the Institute through a knowledge of its members and their professional activities. Upon members devolves a responsibility to associate the symbols of the Institute with acts representative of the highest standard of professional practice.

*On Competitions.*—Architects should not take part in a competition either as jurors or competitors unless it is to be conducted according to the best usage and practice of the profession as evidenced by its having the approval of the Institute.

When an architect has been authorised to submit sketches for a given project no other architect should knowingly submit sketches for it until the owner has taken definite action upon the first as thus a competition is established. Except as an authorised competitor an architect may not attempt to secure work for which a competition has been instituted. Neither may he endeavour to influence an award for which he has submitted a design. He may not if he has acted as a juror directly or indirectly accept a commission to carry out the work.

*On Injuring Others.*—An architect should not falsely or maliciously injure directly or indirectly the professional reputation, prospect or business of a fellow architect.

*On Undertaking the Work of Others.*—A member should not undertake a commission while a claim for compensation or damages by another architect is outstanding unless it has been referred to arbitration or issue at law, or unless there has been neglect in the pressing of the claim, nor should a member attempt to supplant a fellow architect after definite steps have been taken toward his employment. When an architect is invited to deal with a work designed by a confrère he should bear in mind the artistic rights of the author, and where practicable the new design should be submitted to the original architect as a professional courtesy.

*On Duties to Students and Draughtsmen.*—The architect should advise and assist all those who purpose making a career in architecture, and should urge them to take advantage of all available educational facilities ; he should encourage all worthy educational establishments and should impress upon all students the utmost importance of a broad foundation of general culture.

*On Duties to the Public and to Building Authorities.*—A member should be mindful of the public welfare and should participate in movements for public betterment, in which his special experience qualify him to act.

He should not even under client's instruction engage in or encourage any practices contrary to law or hostile to public interest.

A member should support all public officials in the performance of their legal duties, and he should comply with all building laws and regulations, and if any appear to him to be unwise or unfair he should endeavour to have them altered.

*On Professional Qualifications.*—The public has a right to expect that he who bears the title of architect has the knowledge and ability needed for the proper invention (delineation) and supervision of all building operations he may undertake, and such qualifications alone justify the assumption of the title of architect.

*Competitions.*—Appendix " C " deals with competitions and gives advice on them, upon the employment of a professional adviser and the form of competition, the qualifications, numbers, anonymity of competitors, the cost of proposed work, the jury of award, the drawings and the programme, the agreement, the remuneration of competitors, the legality of procedure, the conduct of the parties, and the approval of th Institute. Forms of programme and general conditions follo

*Fees plus Cost System.*—Appendix " G " relates to the f plus cost system of charging for professional services to me special conditions of practice. It entails a fixed professional f for personal services plus charges for various expenses at cos and is at once both logical and flexible. The amount of expens including overhead charges are charged to the owner at co price. The owner trusts the architect to expend economical the money invested in the building, and will be equally willir to trust him to expend economically and wisely as well honestly the small amount involved in draughting and oth costs.

This system of charging places the architect in a positio where he advises the owner on the investment of money witho having his professional remuneration affected by the amour actually expended. The adaptability of the system to works public, private and corporate owners has been demonstrated actual practice for many years.

*Determination of Fee.*—The fee is determined by the exter of the personal service required. In each case the architect h to consider the extent of service and time over which it will b required as well as the degree of responsibility. No fixed pe centage of the cost will determine the fee because the servic demanded, say, for a private residence, will be manifestly mo exacting in proportion to the expenditure involved than th arising out of a warehouse contract. Each member must, the fore, decide upon his own individual scale what fees are charg able which would naturally have some relation to his norm annual income under usual conditions if he were working on percentage basis, having regard to the fact that this remunera tion need not be increased to allow for uncertain items whic might otherwise arise.

If the agreement becomes modified by conditions beyond th control of the member it should be amended to suit the ne conditions arising.

Charges should be rendered monthly during progress.

*General Conditions of Building Contract* are dealt with Appendix " J," and consist of 45 articles.

*Standard Form of Bond* is dealt with in Appendix " K."

*Agreement between Contractor and Sub-Contractor* is dea with in Appendix " L."

*Acceptance of Sub-Contractor's Proposal* is dealt with Appendix " M."

*Agreement between Contractor and Owner.*—A cost plus fe basis is dealt with in Appendix " N." and a description of th system is dealt with in Appendix " O."

W. E. Watson.

1 Brick Court,
Temple, E.C.4.
December, 1927.

The Committee also thought it would be of interes to publish the following *Code of Professional Practic* which was issued by the American Institute of Archi tects last year :—

American Architect's New Code.

The American Institute of Architects has now given it definite approval to a new code of professional practice. Thi has been prepared by a committee on ethics, appointed b representatives of the fifty-seven chapters of the Institut spread throughout the United States of America.

The code which has now been made public by Mr. Medary jur., of Philadelphia, President of the Institute, contains nin canons designed to safeguard the financial, technical an æsthetic interests entrusted to American architects.

The text of the code is as follows :

" The profession of architecture calls for men of the highes integrity, business capacity, and artistic ability. The architec is entrusted with financial undertakings in which his honesty o

urpose must be above suspicion ; he acts as professional dviser to his client, and his advice must be absolutely dis-terested ; he is charged with the exercise of judicial functions between client and contractors, and must act with entire mpartiality ; he has moral responsibilities to his professional ssociates and subordinates ; finally, he is engaged in a pro-ession which carries with it grave responsibility to the ublic.

" These duties and responsibilities cannot be properly dis-harged unless his motives, conduct and ability are such as to ommand respect and confidence."

The following nine canons of advice make up the code :

" The relation of an architect to his client is one depending pon good faith. An architect will explain the conditional haracter of estimates made before final drawings and speci-cations are complete, and will not by careless statements mis-ead a client as to the probable cost of a building. If the archi-ect guarantees an estimate he becomes legally responsible, and e should not make any guarantee which affects the quality of is advice.

" The contractor depends upon the architect to guard his nterests as well as those of the client. An architect will con-emn workmanship and materials which are not in conformity ith the contract documents, but it is also his duty to give very reasonable aid towards a more complete understanding f these documents so that mistakes may be avoided. He will ot call upon a contractor to make good oversights and errors n the contract documents.

" An exchange of information between architects and those vho supply and handle building materials is encouraged and ommended, but the use of the free engineering service which is ffered by manufacturers and jobbers of building materials, ppliances and equipment is accompanied by an obligation vhich may become detrimental to the best interest of the wner.

" The American Institute of Architects has set forth a chedule or guide by which the proper professional charges may e determined. The architect's charges for his professional ervice shall be made to the client only, and he will not receive ommissions, fees, gifts, favours or any substantial service rom a contractor, or from any interested person other than the lient. He will not knowingly compete with a fellow architect n a basis of professional charges.

" An architect in his investments and in his business rela-ions outside of his profession must be free from financial or ersonal interests which tend to weaken or discredit his standing s an unprejudiced and honest adviser, free to act in his client's est interests.

" An architect will not advertise for the purpose of self-audatory publicity, but publicity of the standards, aims, and rogress of the profession is to be commended. He will not ake part or give any assistance in obtaining advertisements or ther support toward meeting the expense of any publication llustrating his work.

" An architect may introduce to a possible client the service vhich he is able to perform, but will not, except under unusual ircumstances, offer to continue this service without compen-ation until it has been approved.

" An architect will not falsely or maliciously injure, directly r indirectly, the professional reputation, prospects or business f a fellow architect. He will not attempt to supplant another rchitect after definite steps have been taken by a client oward his employment ; nor will he undertake a commission or which another has been previously employed until he has letermined that the original relation has been fairly and pro-erly terminated.

" An architect will take no part in a competition which does ot include the provision which experience has found to be ecessary if the best interests of the owner and of the architect re to be safeguarded."

## NOTES ON ALTERNATIVE METHODS OF CONSTRUCTION.

PUBLISHED AT THE REQUEST OF THE SCIENCE STANDING COMMITTEE.

It seems that the general opinion of the building industry now is that the traditional methods of small house construction are superior to practically all the alternative methods of construction tried since the War ; this is reflected in the tendency to abandon new types and materials and revert to traditional methods in the more recent housing schemes.

While there are a few alternative methods which may be said definitely to possess some advantages over traditional constructions, although perhaps with little or no saving in cost, this reversion is excusable on the grounds that a number of ill-considered " stunt " schemes have insinuated themselves into material form with disastrous results, and that no very marked economy has resulted from the use of alternative systems generally. The chief value of the latter has been that they have relieved the demand for traditional materials when output has been unable to meet requirements and that, with a shortage of traditional craftsmen, it was possible in some cases to use a higher proportion of unskilled labour.

It cannot be maintained for one moment that the traditional forms of house construction are free from defects ; there is in fact room for very considerable improvement in details of construction as is evidenced by the fact that complaints from occupants of post-war houses have not by any means been restricted to alternative types. Moreover, the prejudice against anything new in building must also be borne in mind in evaluating the criticism levelled against new methods. Whereas with traditional construction failures have been largely attributable to poor workmanship and materials, alternative methods have suffered more from inherent structural defects. A few examples of defects in alternative types are given below ; in some instances they are, of course, the result of lack of foresight, or of an incomplete knowledge of the properties of the materials used, and might be obviated by slight modification in future designs.

The bulk of the alternative systems involve the use of concrete. By far the most important cause of failure in poured concrete work is an inappreciation of the fact that the volume changes in concrete with varying moisture content are considerable. It is therefore necessary to provide for this by suitably arranged contraction joints ; failure to do this invariably results in cracking with consequent damp penetration and, if reinforcement is used, corrosion of the metal with resultant disintegration of the concrete.

In pre-cast work, the " moisture movement " factor also enters. It is known that the initial drying of all cement products is of the order of double that of movements due to subsequent wetting and drying. It is therefore of the utmost importance that this initial shrinkage should be complete before the units are incorporated in the structure. This, and, further, subsequent protection from moisture is particularly important where an aggregate which itself is susceptible to moisture changes (such as saw-dust) is employed.

In poured concrete structures, difficulties have arisen in obtaining watertight joints where pre-cast units such as sills and lintels are inserted; at such points much more careful consideration in design is called for than has been expended in many of the concrete alternative systems.

Much trouble has been experienced with permeable concrete blocks. In the effort to obtain rapid output from block-making machines the factors which make for impermeability in concrete have in some cases been sacrificed.

The pier-and-panel type comprises a high proportion of concrete alternative systems; some of this type have turned out much better than others, but the pier-and-panel method is one that can only be economical where a large number of standard houses are to be erected on one site. Any carelessness in the manufacture of the pre-cast units or slight damage during storage or transport means delay during erection. The pier-and-panel and very many other alternative systems which rely on large pre-cast units do not lend themselves easily to æsthetic treatment; it may be said, in fact, that the larger the unit the more restricted is the designer as regards both plan and elevation.

In order to improve the heat-insulating properties of walls, and to avoid condensation troubles in the interior, it has been necessary to utilise porous aggregates, the most readily available being breeze and clinker. Unfortunately, there is at present no rapid means of determining whether these materials are safe for use or not, and their employment is coupled with a certain amount of risk. As the alternative methods make rather more use of clinker and breeze concretes than traditional types, failures due to unsound clinker and breeze aggregate have naturally focussed attention on troubles with alternative methods.

Many alternative systems rely on a shallow reinforced concrete raft as a foundation. A shallow raft can only be satisfactory when properly designed and reinforced. The common practice of inserting a few reinforcing bars in a more or less haphazard manner has, of course, led to trouble in the superstructure on some housing schemes.

While there is no doubt that the cement gun in proper hands is capable of useful work, its use on housing work has not found much favour; accidental stoppages run up the costs and on internal work it is unpleasant to work with. However, a notable failure of "gunite" on metal lathing can hardly be attributed to the means of depositing the mixture, as in all probability a trowel applied rendering would have failed in the same situation. This particular failure appears to have been due to shrinkage cracks (possibly aggravated by the type of reinforcement used) followed by corrosion of the reinforcement.

Turning to clay walling products, the 9 inch or 6 inch interlocking hollow burnt clay block is about the only new development. While affording a cheap means of construction with better heat-insulating efficiency than ordinary brick walls of the same thickness, they require very careful laying to provide a watertight job; the vertical joints particularly require careful workmanship, and a rich mortar mix to ensure watertight conditions.

It must be admitted that no internal finish possessing all the advantages of lime plaster on a solid backing ha yet been devised. A very large number of the alternativ systems on account of their construction rely on shee linings. This generally involves the employment o cover fillets with their attendant drawbacks. Th volume changes to which practically all these sheeting are subject, with changing humidity conditions, tend t deterioration at the fixing points and to buckling o shrinkage.

A post-war development in ground floor construction not, by the way, confined to alternative methods, is t lay wood flooring direct on the concrete covering the site In very many cases, the timber has been attacked b dry-rot fungi within a year. There is danger of ro with all the methods of fixing direct to concrete commonl employed, but some are much less likely to lead to troubl than others and care should be taken that these be use to the exclusion of the doubtful ones.

It is significant that, of the large number of nev methods of house construction which, on paper, aime at the elimination of timber for upper floors and roof practically all fell back upon it when it came to actua construction.

A word may be added on revivals of the traditiona methods which had dropped out of pre-war usage wit increased transport facilities. Chief among these ar pisé and timber frame walling. The former has bee fairly successful where it has been resuscitated, bu requires more skill and care than is often supposed In isolated cases, it may be cheaper than normal methods but cannot compete with other traditional methods i ordinary circumstances. The well-constructed timbe frame house provides a comfortable and perfectl weatherproof habitation, but can only be reasonabl employed with due regard for fire risks and on th assumption that the protection of the external timbe will be properly maintained.

To sum up the position, generally speaking, nev methods are not cheaper than normal methods. Thei chief value has been that they have relieved the deman for traditional materials and labour under exceptiona conditions, and are not to be unduly encouraged wher normal methods are possible.

The experience of an important Housing Trust ampl confirms this view. In reply to an enquiry, the Secretar writes :—

"We have tried a number of experiments on our Estate in order to test various methods of house construction. W erected wooden bungalows—pisé de terre bungalows houses constructed of patent concrete blocks—houses usin blocks made of boiler ash and cement—steel houses, and cam to the conclusion and were satisfied that we cannot do bette than use bricks for houses, both on account of initial cost an on account of subsequent maintenance charges."

In the early part of 1926, a large Corporation in th Midlands invited tenders for several hundred house with the following results :—

Brick houses, tiled roofs, normal methods of construc tion, Type "A" ..... £399 per house

Concrete houses, tiled roofs, pier-and-panel type, £471 per house

This case is probably exceptional, but generally speakin

e cost of houses of special construction exceeds that traditional methods by at least 5 per cent.

And then we have the experience of the London County ›uncil, who, in the early part of 1926, considered the :ps to be taken for the erection of two blocks of dwellings, mprising, in all, 64 tenements containing 144 rooms th accommodation for 288 persons. They were vised that these two blocks afforded a favourable ›portunity of ascertaining definitely whether any onomical substitute could be obtained for the type of ick construction usually adopted by the Council for ock dwellings. Alternative designs were accordingly epared, one based on the normal method of brick nstruction, and the other specially adapted to the re-iirements of steel and concrete; and for the latter :sign alternatives of (1) a steel frame with external alling entirely of concrete, and (2) a steel frame with :ternal walling of concrete but with brick facing, were cluded. In addition to the different methods of con-ruction embraced by the drawings and specification, rovision was made to enable prices to be submitted r the buildings if constructed of any special material ıch as reinforced concrete, or by any special method, ıe drawings in these cases being regarded as indicative nly of the requirements as to equipment and accommoda-on.

Tenders on this basis were accordingly invited by ublic advertisement on 21 May, 1926, and were returna-le by 12 July, 1926. The undermentioned tenders were eceived and were opened by the Deputy Chairman of the Council under the authority given on 11 May, 1926 :—

A—Normal brick construction.

| | £ | s. | d. |
|---|---|---|---|
| Lowest tender .. .. .. .. .. | 21,752 | 0 | 0 |
| Highest tender .. .. .. .. | 28,620 | 0 | 0 |

B—Steel and concrete construction.

| | For steel frame with external walling entirely of concrete. | | | Alternative—For steel frame with external walling of concrete, but with brick facing. | | |
|---|---|---|---|---|---|---|
| | £ | s. | d. | £ | s. | d. |
| Lowest tender .. .. | 28,651 | 0 | 0 | 24,442 | 0 | 0 |
| Highest tender .. .. | 34,533 | 0 | 0 | 29,883 | 0 | 0 |

C—Reinforced concrete construction.

| | £ | s. | d. |
|---|---|---|---|
| Lowest tender .. .. .. .. .. | 24,762 | 0 | 0 |
| Highest tender .. .. .. .. | 28,282 | 0 | 0 |

It will be seen that the lowest tender is £21,752, for uildings of normal brick construction. In every case ı which a firm has submitted prices both for brick and teel frame construction, the price for brick construction s considerably lower. The tenders for steel-frame con-truction show a substantial reduction in every instance f brick facing, instead of concrete throughout, is used or the external walls. The lowest tender for brick onstruction (£21,752) is equivalent to about £151 a abitable room, for steel frame construction (£24,442) bout £170 a room, and for reinforced concrete construc-ion (£24,762) about £172 a room.

## PRESERVATION OF LONDON SQUARES.

The Royal Commission on London Squares held a further public sitting on 10 January at the House of Lords. Lord Londonderry, the Chairman of the Commission, presided.

Mr. E. R. Abbott (Town Planning Institute) said that under the Town Planning Act, 1925, the London County Council could prepare schemes to safeguard the majority of the squares and their surroundings, though some were already protected by Act of Parliament. Under the Act no compensation would be payable in some cases where the squares were surrounded by residences, but the owners would probably co-operate in the schemes. Squares surrounded by streets should be distinguished from internal gardens, which it was essential to keep open. The Town Planning Institute thought it important to keep the squares in their present condition as green oases, and so long as they were surrounded by residential property their private character might well be maintained. It should be possible to safeguard most of the squares without cost to the public. The surrounding property should be governed by a general town-planning scheme for London; if residential, no compensation should be paid; if commercial, compensation should be according to damage inflicted. Replying to questions, he said that he believed that the words of the Act, "architectural, historic, or artistic interest," applied to these squares, and that the property around them should if possible be residential.

Evidence was also given by organisations representing the taxation of land values.

Mr. Maurice Webb, Vice-President of the R.I.B.A., made a statement on behalf of that body. He said that the squares contributed largely to the individuality of London and gave it a pronounced architectural dignity. If the squares were not preserved, London would become increasingly provincial in character and architecturally inferior to many other cities of a metropolitan standing. From an æsthetic point of view it would be a great advantage if, in certain cases, the railings which obscured the view of the grass and flowers could be removed, but it was realised that there were many squares in which, for various reasons, that would not be desirable.

Having referred to the value of open spaces and trees from the point of view of public health in city areas, the witness said the Institute on behalf of which he spoke, considered that it was more economical and logical to preserve the open spaces that now existed than to adopt the extensive scheme of street widenings which would be necessary if buildings were erected on the squares. Legislation for controlling further development of built-up areas was seriously in need of amendment, when compared with the general advance that had been made during the present century in legislative control over land "likely to be used for building purposes." Having regard to the principle contained in the Town Planning Act, 1925, clause 11 (2), where limitation was placed on density and character, without compensation, it would appear equally reasonable and equitable, in areas already built-up, to provide that all open spaces to which the public had had access over a fixed period of years, or which had been used in common by the tenants of adjoin-

ing property, should be retained as permanent open spaces.

Replying to questions, the witness said the view of the members of his profession was that the public as a whole had an interest in the squares and that the owners had a responsibility to the community as a whole. From the point of view of compensation, he thought each case should be considered on its merits.

The Commission afterwards sat in private and adjourned.

# Allied Societies

## THE ESSEX SOCIETY OF ARCHITECTS.

The Essex Society of Architects, which originated in Southend a year ago, held its first annual dinner at the Queen's Hotel, Westcliff, on Thursday, 15 December. The President (Sir Charles Nicholson, Bart.), was in the chair, supported by Mr. Walter Tapper, A.R.A. (President, R.I.B.A.), the Secretary, R.I.B.A. (Mr. Ian MacAlister), the Mayor and Mayoress (Coun. and Mrs. A. Bockett), the Deputy Mayor (Coun. W.J. Hockley), the Mayor of Chelmsford, the Deputy Mayor of Colchester, the Archdeacon of Southend (Ven. P. M. Bayne), Rev. E. A. Welch, Ald. H. A. Dowsett, Coun. O. H. Cockrill, Dr. Harmon Morgan, Dr. Charlotte Shields, Mr. and Mrs. Percy Brockbank, Mr. and Mrs. Martin Kaye, Mr. and Mrs. H. R. Cowley, Mr. and Mrs. A. J. Arnold, the Borough Surveyor (Mr. R. H. Dyer), Mr. A. S. Belcham, Mr. George F. Grover, Mr. Percy G. Hayward, Mr. Norman Evans, Mr. Wykeham Chancellor, Mr. Duncan Clark, Mr. J. J. Crowe, Mr. D. H. Burles, Mr. W. G. Beecroft, Mr. J. G. Drysdale, Mr. G. H. Boskett, Mr. A. J. Connabeer, and others.

Proposing the health of the Royal Society of British Architects and kindred societies, the President expressed his extreme gratification that they had the President of that ancient society with them. Nor did he suppose they should be indulging in that social event had it not been for the energy and ability of the Secretary of the Institute, who had acted as their godfather before they were born. Mr. MacAlister now saw before him the fruits of his labours of the past twelve months.

Mr. Walter Tapper, responding, said the Institute dealt with architectural matters affecting not only this country, but the whole of the British Empire. As architects, they owed a great deal to their live Society, and in the course of time he felt sure they would owe a great deal more. He believed it was practically the birthday of the Southend Society of Architects. The President and some of his colleagues came together a little over a year ago and formed the Society, and with tremendous enthusiasm and energy they had done wonders. They numbered in their ranks some 60 members in the architectural sense, but nothing in the records of the Society interested him more —as President of the Royal Institute—than to find what they had done in the way of education. They might rest assured that the future of architecture lay in that direction. They would never get great architecture unless they had men of education to direct them in the proper channel. Therefore, he could really congratulate them upon so rapidly developing a school of architecture—a school which was recognised by the Royal Institute. They were very fortunate, if he might say so, in being able to get as their President his old friend, Sir Charles Nicholson, a distinguished townsman. Sir Charles, as they knew, was an architect of national reputation. His practical interest in architecture was shown by the charming home he possessed in the town. He was consulting architect to various cathedrals, and up and down the countryside they could see work of his, which always gave them a great amount of pleasure.

"Coming to Southend as an infrequent visitor," continue the President, "I have come to the conclusion that there plenty of scope for a Society of Architects. The town h grown with American rapidity, so much so that there h hardly been time for the townspeople to think about the typ of buildings which have to be erected."

He was informed they needed a town hall worthy of them selves, and he was also informed that the School of Art w housed in a temporary building. Well, that ought not to b That school should be housed in a place of architectura refinement, so that it might be an inspiration to all the student therein.

If they were going to make Southend a place of dignity, the would only get it if the laymen really desired architecture Great architecture could not come unless the laymen reall wished it in their hearts. The architect must also be a ma of culture and, in addition to that, have a profound knowledg of his work.

In his view, the spoliation of the countryside was a grav thing. They found the whole of the countryside was bein ruined, and it was time they bestirred themselves. There wa a Society for the Preservation of Rural England, and he though it was for their Society to get into touch with them and t endeavour in every possible way to prevent the ugly shack ruining the countryside. In Manchester they were enrollin the school children for the purpose of keeping the country roads tidy—to clear up the roads after the motorists. H commended that movement because the resulting orderlines very much affected architecture. He claimed that thei Society had a refining influence on the whole of the community

Proposing the "Essex Societies and Architects," the Mayo in the course of his speech said :

"There is a building in Southend to which I have to pa frequent visits, and this one, I suppose, cannot be said to hav a beautiful elevation. I don't know if the President of th Society has inspected Southend's municipal offices, but if h has I would very much like to know what he thought of them It always seems to me as I approach them that I am enterin the offices of a Board of Guardians to seek outdoor relief. I can assure you all that the Corporation are wholly dissatisfie with the accommodation they possess, and are determined tha at the earliest opportunity a town of the size of Southend, wit a great rateable value and still developing, shall have municipa offices worthy of a great city.

Mr. Wykham Chancellor responded.

Proposing the Mayor and Corporation of Southend, Mr J. G. Drysdale pointed out that the town planning scheme lef Southend itself untouched. High Street, for instance, ha been built and rebuilt at a cost of thousands of pounds, an still it was not possible to call it a thoroughfare with any continuity of character.

Replying, Ald. Dowsett acknowledged that it was the fear o a rise in the rates which had kept back the project of the town hall. The Mayor, when Chairman of the Finance Committee had always been impressing upon them the necessity o economizing, but now in the matter of the town hall he was pleased to welcome him as a convert. The Southend arterial road was one of the most horrible of their thoroughfares, because of the sheds and refreshment huts local authorities were allowing to be erected. It only proved that when arterial roads were constructed, the Ministry of Transport should take powers to deal with the erections which were to abut upon it.

As to the erection of houses, he would like to see a law passed prohibiting anyone building a house unless it was designed by an architect, and no one should be allowed to practice as an architect unless he had passed the necessary examinations.

Mr. Duncan Clarke proposed the Visitors and Mr. J. Crowe the President.

### GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION.

An exhibition of the Royal Institute of British Architects' ze drawings and of recent work by Gloucestershire architects, s opened in Cheltenham Art Gallery on 6 December by Mayor of Cheltenham (Alderman C. H. Margrett). The sident of the Gloucestershire Architectural Association ajor H. Stratton Davis, M.C., F.R.I.B.A.) was in the chair. o on the platform were Major-General Sir Fabian Ware, C.V.O., K.B.E., C.B., C.M.G., and Mr. Walter Tapper, R.A., president of the Royal Institute.

The Mayor declared the exhibition open. Interest in local hitecture, he said, had been revived in Cheltenham by the ion of the Civic Society. It was the aim of the local hitects to preserve the traditional style as well as to combine with modern methods.

General Sir Fabian Ware dealt with the devastation of the tswolds, from where came the same story as from all over gland. While our architects were carrying on the great rk of reconstruction in the devastated area of Belgium, our n countryside was being destroyed. The Belgians had mpletely restored that part of the country, and had adhered the traditional materials and style of architecture which had sted before, and they were replanting their woods.

In the Cotswolds the beechwoods were being felled, stone s were being torn off ancient barns and buildings to be sent the United States of America, where they were used to f American buildings. If he said all he would like to say out one special transaction of that nature, which took place ently, he would find himself open to a libel action. Not ly were the tiles being torn down, but they were being placed at the best by asbestos tiles, and generally with rrugated iron, painted red. Within a radius of five miles m his own cottage he could show them barn after barn which the tiles had been replaced in the manner he had ted. It only wanted a few more for the whole of that land to be destroyed as far as the buildings were concerned, th in colour and form. They had those ribbons of red d terrible bungalows stretching out along the roads, and ey had the whole countryside flooded with garish petrol mps and advertisement hoardings. It was impossible for n to describe the appalling change taking place throughout e Cotswolds. Was there nothing they could do to stop e rot, which was spreading with dangerous swiftness. The vastation was increasing to such an extent that there might on be an outburst of feeling in the country which would ake it impossible for the Government to refuse legislation, t in the meantime he hoped they would do everything to pport the work of the Council for the Preservation of Rural gland, and that there would come such a strong expression opinion from the Cotswolds, supported by those who lived the neighbourhood, that they would find appointed a body architects and others (which would be popular as well as chnical), who would be willing, free of cost, to give advice regard to all new building schemes and in regard to the eservation of old buildings.

Mr. Walter Tapper also spoke to the same effect.

# Obituary

### J. A. T. HOUSTON [*F.*].

Mr. J. Houston, a principal architect on the staff of the City gineer, Glasgow, met with a serious motor car accident ile carrying out his official duties, on 19 December, and ed shortly afterwards as a result of his injuries.

Mr. Houston was 49 years of age and was 26½ years in the rvice of the Corporation of Glasgow. He received his rlier training in the office of Messrs. Honeyman & Keppie, now Messrs. John Keppie & Henderson; afterwards in the office of the late Sir Rowand Anderson; and before taking up the appointment in the Engineer's Department, he served with Sir John James Burnet, R.A., architect.

Mr. Houston was an architect of exceptional ability, evidence of which is apparent from many of the Corporation buildings, including hospitals, sanatoria, etc., erected more especially under his supervision.

In collaboration with Mr. R. W. Horn, Associate of the Institute, he was successful in the open competition in securing a place in the limited competition for the London County Council Hall.

In 1915 he was commissioned in the Royal Engineers, and in 1919, on demobilisation, he held the rank of Captain. Mr. Houston was elected a Fellow in 1921.

### JOHN JACKSON [*F.*]

Mr. John Jackson, a Bradford architect, who died at the age of 71, on 25 September, 1927, was very well known in his profession. He designed many large buildings in the city of Bradford, and his work extended to Manchester and many other places. Among the buildings designed by him was the handsome block erected by the Baptists of Heaton, Bradford.

# The Examinations

DECEMBER 1927.

*The Final Examination.*—The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 7 to 15 December 1927.

Of the 48 candidates examined (four of whom took Part I only and one Part 2 only), 23 passed (three in Part 1 only and one in Part 2 only), and 25 were relegated.

The successful candidates are as follows :—

Benham, Helen M.
Brown, H. J.
Byers, John.
Chapman, E. W. (Distinction in Thesis).
Cohen, Jacob.
Dain, Cecil.
Edwards, D. T. (Part 2 only).
England, N. R.
Gardiner, K. E. F.
Garthside, Eric.
Gough, G. C. P.
Hatcher, B. A. (Part 1 only).
Hobday, Ralph.
Jeffrey, John.
Lloyd-Thomson, Stewart.
Mowbray, W. B. (Part 1 only).
Paterson, E. A.
Phillips, R. A.
Robertson, G. W.
Saise, A. J.
Sherren, B. C.
Tatam, Reginald (Part 1 only).
Weir, W. G.

*The Special Examination.*—The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 7 to 13 December 1927.

Of the 19 candidates examined (two of whom took Part 1 only and one Part 2 only), 8 passed (one Part 1 only) and 11 were relegated.

The successful candidates are as follows :—

Childs, W. C.
Farman, A. L.
Garrett, A. J. W. (Part 1 only).
MacGeagh, John.
Morgan, R. G.
Stackhouse, E. S.
Waterman, Frederick.
Watson, C. S. O.

*The Examination in Professional Practice for Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination.*—The Examination was held in London and Edinburgh on 13 and 15 December 1927 Of the 35 candidates examined 30 passed and 5 were relegated.

The successful candidates are as follows :—

| | |
|---|---|
| Armstrong, F. B. | Lipp, Alexander. |
| Beale, E. H. | *Maitland, R. W. |
| Brinton, W. R. | McGrath, Raymond. |
| Bull, H. A. H. | Mirams, D. G. |
| Chippindale, Frank. | Rigg, Mary F. |
| Crawford, D. L. | Scott, Mary F. |
| Crickmay, C. R. | *Smart, G. D. |
| *Day, R. F. R. | Stokes, L. G. |
| de Quincey, M. A. | Trubshawe, W. V. |
| Drury, H. M. R. | Varcoe, L. C. F. |
| Ellerton, E. M. K. | Walker, R. M. |
| Ellis, M. F. R. | Walker, S. T. |
| *Forbes, Ian. | Ward, B. R. |
| Hamilton, J. V. | *Westendarp, R. T. |
| Kendall, Henry. | Wilkinson, Mary L. |

* These candidates have not yet completed School course.

*The Special Examination in Design for former Members of the Society of Architects.*—The Special Examination in Design for former Members of the Society of Architects to qualify for the Associateship R.I.B.A. was held in London from 7 to 12 December; of the 3 candidates examined 1 passed and 2 were relegated.

The successful candidate is as follows :—

Buchan, W. J.

### R.I.B.A. EXAMINATIONS.
NOVEMBER AND DECEMBER 1927.

The questions set at the Intermediate, Final and Special Examinations held in November and December 1927 have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

# Notices

### THE SEVENTH GENERAL MEETING.

The Seventh General Meeting (Business) of the Session 1927-28 will be held on Monday, 6 February 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 23 January 1928; formally to admit members attending for the first time since their election.

To proceed with the election of the candidates whose names were published in the JOURNAL for 14 January 1928 (pp. 166-7).

To announce the names of candidates nominated the Council for election to the various classes of membership.

To announce the Council's nomination for the Roy Gold Medal, 1928.

### INFORMAL DISCUSSION OF MATTERS OF PROFESSIONA INTEREST.

At the conclusion of the above Business Meeting the will be an informal and private discussion of matters current professional interest or concern. Members a invited to bring up for discussion, with or without notic subjects of professional interest or difficulty.

### ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferri to the Fellowship class are reminded that if they wi to take advantage of the election to take place on 4 Ju 1928, they should send the necessary nomination forr to the Secretary R.I.B.A. not later than Saturda 17 March 1928.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisio of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplement Charter of 1925. Licentiates who are eligible ar desirous of transferring to the Fellowship can obta full particulars on application to the Secretary R.I.B.A stating the clause under which they propose to apply f nomination.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation f Arbitrations, Conferences, Committees, Lectures (La tern if required) or other similar meetings, will find eve facility available at the additional premises at 28 Bedfor Square, W.C.1. Telephone : Museum 0942. Enquiri should be made of Mr. C. McArthur Butler [*L.*], wh has charge of the arrangements.

### ARCHITECTS, ENGINEERS, AND SURVEYOR DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by th Defence Union containing information relating to i objects has conveyed to some members of the Institu the idea that the Union is an organisation formed outsic of, and in some way in rivalry with, the R.I.B.A. Possib this is due to the fact that the Union is a separate body an that its offices are at 28 Bedford Square and not at Condu Street.

However this may be, the Council of the R.I.B.A desires to remove any misapprehension and to state th the Architects, Engineers and Surveyors Defence Unio Limited, was formed under the auspices of and with th sanction and support of the R.I.B.A., and has permissio to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible membe of the Institute who have not yet joined the Union t do so without delay and as a matter of course, not onl in their professional interests, but with the object of estab lishing firmly a Defence organisation founded by membe of the Institute and carried on under the auspices of an with the hearty support and approval of the Council.

All communications relating to the Defence Unio should be addressed to 28 Bedford Square, Londor W.C.1, where accommodation has been placed at it disposal by the Council of the Institute.

# Competitions

PROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough of Southport invite architects practising in the United Kingdom to submit designs in competition for a new senior elementary school at Birkdale. Assessor: Professor C. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 10 March 1928. By applying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the competition may be obtained.

WHITBY U.D.C. LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterborough invite architects to submit schemes and designs in competition for the erection of municipal offices, shops, private offices, and other buildings proposed to be built on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor: Sir Reginald Blomfield, R.A. [*F.*].

Premiums: 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained from the Town Clerk, Town Hall, Peterborough, by depositing £1 1s.

MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors: Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums: £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

SEATON LAY-OUT COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

50TH (NORTHUMBRIAN) DIVISIONAL MEMORIAL, WIELTJE, BELGIUM.

The competition is strictly limited to architects who served overseas with any unit of the 50th (Northumbrian) Division during the war. Assessor: Col. A. Easton [*F.*]. The memorial is to take the form of a monument situate on slightly elevated ground at the east corner of the junction of Oxford Road and the Ypres-Passchendaele Road at Wieltje. Premiums: £30, £20 and £10. The cost is limited to £2,000. Last day 31 January 1928. Conditions from Lt.-Col. Wm. Anderson, New Market Street, Newcastle-upon-Tyne, by depositing 10s. 6d.

# Members' Column

MESSRS. SWAN, NORMAN AND CLAY.

MESSRS. SWAN AND NORMAN, of 8 Clifford's Inn, E.C.4, have taken into Partnership, Mr. Felix Clay, M.A., F.R.I.B.A., late Architect to the Board of Education. The practice will be carried on at the same address under the title of Swan, Norman and Clay.

APPOINTMENTS VACANT.

WANTED Senior Assistant used to and capable of carrying out large jobs. Must be absolutely first-class man. Give age, experience, etc.—Reply Box 6192, c/o The Secretary R.I.B.A., 9 Conduit Street, W.

ASSISTANT required by firm of Architects in Malaya. Salary £700 per annum, with annual increment of £25. Four years' agreement, with first-class passage out and home. If agreement is renewed, six months' full pay leave will be granted with first class return passage. Permanency with excellent prospects for a suitable man. Only thoroughly competent and fully qualified architectural assistants need apply. Age 25 to 35, single. Applicants must be quick at modern design, and be able to prepare perspective sketches. A sound knowledge of reinforced concrete and steel frame construction, with calculation, is essential, and applicants must have had experience and be able to take charge of large and important buildings.—Apply Box 1618, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1, not later than 25 February.

LONDON ARCHITECT [*F.*] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A., with a small practice, is seeking a London office, and would like to share accommodation with another architect.—Apply Box 2418, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

FELLOW of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

OFFICE ACCOMMODATION.

FELLOW of the Institute, with an office in the West End, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. has large light room to let—Gray's Inn. Share of assistant for typing and tracing, etc., can be arranged.—Apply Box 2312, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MEMBER has one, two, three or four spare rooms in his house in Baker Street. Office facilities as required. Could be used as residence with own bathroom. Reply, Box 6206, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

COMMENCEMENT OF PRACTICE.

MR. J. GODDARD WILSON [*F.*], has commenced practice at No. 33 Dorset Square, London, N.W.1.

# Minutes VIII

SESSION 1927-28.

At the Sixth General Meeting (Ordinary) of the Session 1927-28 held on Monday, 23 January 1928, at 8.30 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 18 Fellows (including 10 Members of the Council), 16 Associates (including 2

Members of the Council), 4 Licentiates (including 1 Member of the Council), 1 Hon. Fellow, 1 Hon. Associate, and several visitors.

The Minutes of the Meeting held on 9 January 1928, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Mr. Thomas Hardy, O.M., who was elected an Hon. Fellow of the Royal Institute in 1920. Mr. Hardy was awarded the Silver Medal of the Institute in 1862 for his Essay on " The Application of Coloured Bricks and Terra Cotta to Modern Architecture."

And it was *Resolved* that the regrets of the Institute for his loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to his relatives.

The following members attending for the first time since their election were formally admitted by the President :—

Mr. Patrick McNeil [*A.*].

Mr. Alfred Godwin Geeson [*A.*].

The President having delivered the Annual Address to Students, a vote of thanks was passed to him by acclamation on the motion of Mr. R. F. Cholmeley, C.B.E., M.A., seconded by Professor W. Rothenstein, M.A., Principal of the Royal College of Art.

The Presentation of Prizes was then made by the President as follows, in accordance with the award :—

*The R.I.B.A. Tite Prize. A Certificate and £50.*—The Tite Certificate to Mr. Patrick McNeil, A.R.I.B.A. (Glasgow School of Architecture).

*The R.I.B.A. Soane Medallion. A Silver Medal and £150.*—The Soane Medallion to Mr. Leonard W. T. White, A.R.I.B.A. Certificates of Hon. Mention to Mr. George Albert Goldstraw (School of Architecture, Victoria University, Manchester) ; Mr. James Barrington Wride, A.R.I.B.A. (School of Architecture, Technical College, Cardiff) ; Mr. John Trevor Lloyd (School of Architecture, University of London).

*The R.I.B.A. Grissell Gold Medal and £50.*—The Grissell Gold Medal and cheque for £50 to Mr. Alfred Godwin Geeson, A.R.I.B.A. (School of Architecture, Leicester College of Arts).

*The R.I.B.A. Silver Medal and £75 for Measured Drawings.*—The Silver Medal and cheque for £75 to Mr. Frederick William Charles Adkins (Regent Street Polytechnic School of Architecture).

*The R.I.B.A. Silver Medal and £50 for an Essay.*—The Silver Medal and cheque for £50 to Mr. Vernon Constable, A.R.I.B.A. (Glasgow and West of Scotland Technical College).

*The R.I.B.A. Alfred Bossom Travelling Studentship. Gold Medal and £250.*—The Gold Medal and a Silver Medal to Mr. Patrick Cutbush, A.R.I.B.A. (Architectural Association School of Architecture). Silver Medals to Mr. John Robert Moore, A.R.I.B.A., Mr. Roderick Nelson Guy, A.R.I.B.A. (Regent Street Polytechnic School of Architecture), Mr. Charles Thomas Bloodworth, B.Arch. Liverpool, A.R.I.B.A. (School of Architecture, University of Liverpool).

*The R.I.B.A. Ashpitel Prize, 1927. Books to the value of £10* to Mr. John Gairns Laskie, A.R.I.B.A. (Glasgow School of Architecture).

*The R.I.B.A. Silver Medal for Students of Schools of Architecture recognised for exemption from the Final Examination* to Mr. William Ralph Brinton (Architectural Association School of Architecture).

*The R.I.B.A. Bronze Medal and Books to the value of £5, for Students of Schools of Architecture recognised for exemption from the Intermediate Examination,* to Mr. Allan Johnson (Leeds School of Architecture).

The President introduced to the meeting the successful candidates for the following Scholarships and Prizes awarded in 1927 and presented them with Certificates :—

*The R.I.B.A. Archibald Dawnay Scholarships.*—Mr. Gilbert Robert Beveridge (Architectural Association School of Architecture) and Mr. Walter Geoffrey Plant (School of Architecture, University of Liverpool).

*The R.I.B.A. Howard Colls Studentship at the Architectural Association.*—Mr. Alexander George Gibson.

*The R.I.B.A. Donaldson Silver Medal at the Bartlett School of Architecture, University of London.*—Mr. Alfred Charles Light.

*The R.I.B.A. Maintenance Scholarship in Architecture.*—Mr. John Frederic Duncan Wylson (Architectural Association School of Architecture).

The proceedings closed at 9.20 p.m.


# The Architects' Benevolent Society

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house for themselves, and the Architects' Benevolent Society's Scheme of House Purchase makes it possible to obtain the necessary capital on equitable terms without using up existing securities or business capital, purchase being made out of income. The arrangement is carried out by means of a loan of not more than 75 per cent. of the certified value secured upon the house with an endowment policy to provide for its repayment. Its chief advantages are as follows :—

(1) Provision for dependents. In the event of your death, the loan is automatically discharged and the house released to your dependents free of debt.

(2) Special concession. In the case of houses in course of erection 50 per cent. of the loan will be advanced when the roof is on and the house covered in, subject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodical repayments on account of the loan, when the annual cost will be adjusted.

(4) Saving. The cost will be found less burdensome than the payment of rent and is only payable for 20 years at the most.

N.B.—(1) This scheme is now extended to those outside the architectural profession, provided that the house has been designed and the applicant introduced by a member of the Institute.

(2) Loans are not granted in respect of property which does not warrant a loan of at least £500 ; nor for property other than for the proposed borrower's occupation. Property of which the value exceeds £4,500 and property of the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S., 9 Conduit Street, London, W.1.


It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

## R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1928: 11, 25 February; 10, 24 March: 14, 28 April; 12, 26 May; 9, 23 June; 14 July; 11 August ; 22 September ; 13 October.

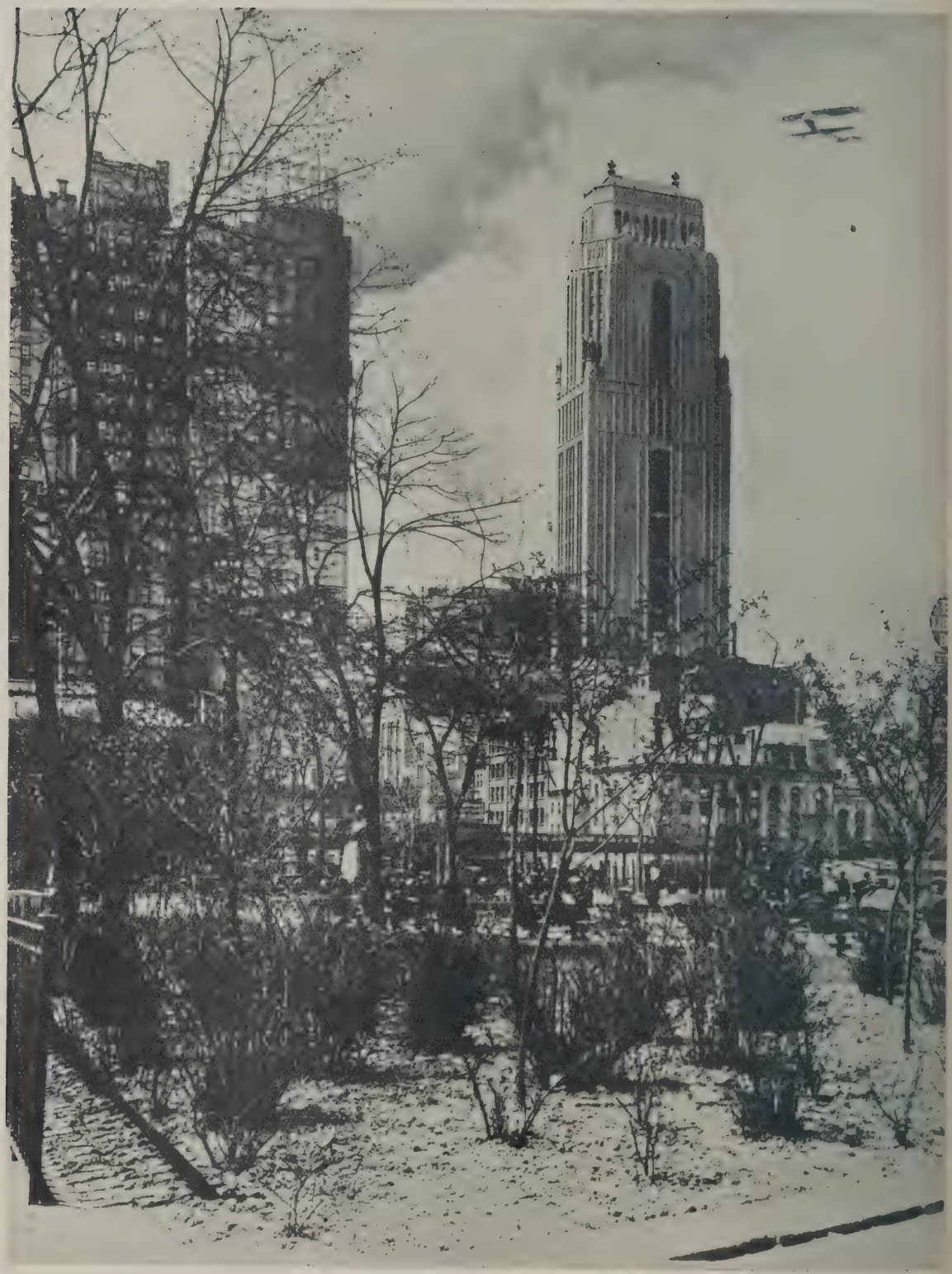
# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 7 — 11 FEBRUARY 1928


## Contents for 11 February 1928


| | Page |
|---|---|
| Bush Building, New York | *Frontispiece* |
| The Latest American Building Methods. By Harvey Wiley Corbett | 207 |
| Discussion | 220 |
| Ministry of Health Housing Manual on Design. By T. Alwyn Lloyd | 224 |
| St. Paul's Cathedral. By W. Curtis Green, A.R.A. | 225 |
| Review : | |
| Recent Foreign Periodicals. By Grahame B. Tubbs | 226 |
| Correspondence : | |
| American Building Methods. By Percy J. Waldram | 227 |
| The Origin of the Pendentive. By Theodore Fyfe | 227 |
| R.I.B.A. Form of Contract. By G. G. Winbourne | 227 |
| R.I.B.A. Form of Building Contract : Report of Special General Meeting | 228 |
| Allied Societies : | |
| Leeds and West Yorkshire Architectural Society | 237 |
| The Northern Architectural Association | 238 |
| Obituary : | |
| Lieut.-Col. J. C. Baines | 238 |
| D. M. Cuthbert | 238 |
| Legal : | |
| Ancient Lights Dispute. By W. E. Watson | 239 |
| The Rome Scholarships | 239 |
| South African Architects and Quantity Surveyors Act | 239 |
| Lectures for Workers | 239 |
| Notes from the Minutes of the Council | 239 |
| Notices | 241 |
| Competitions | 242 |
| Members' Column | 243 |
| Minutes | 243 |
| A.B.S. Scheme of Insurance | 244 |



Bush Building, New York
Helmle, Corbett and Harrison, Architects



FIG. 1.—Bird's-eye view of Lower New York showing that skyscrapers are grouped in zones; that high buildings are not the result of a narrow island on which there was no room to expand laterally. The total quantity of building on Manhattan Island to-day is not more than the total quantity of building in the centre of London covering a similar area.

# The Latest American Building Methods

BY HARVEY WILEY CORBETT [*F.*], F.A.I.A.

[*A Talk before the Royal Institute of British Architects at an Extra General Meeting on Monday, 31 October* 1927]

IN America, unhampered as we are by tradition, a new country free to move in almost any direction that commerce and habits of life dictate, we are developing something which, I think, will be of world interest. We have a new form of construction. It is not new to you, but it is comparatively new if we think in terms of the ages—something which has completely revolutionised architectural ideas. Architects find themselves confronted with the problem of doing their work from a totally different angle from the one they have been following in the past. When you realise that for 6,000 years Egypt had only one structural principle in her buildings, that of the post and lintel: that Greece followed with the same structural principle, though with a refinement and system of detail and proportion which the world has never since equalled: that then Rome introduced the masonry arch, you also must realise that these were the only principles in buildings until fifty years ago, in spite of all the changing styles, structurally speaking.

Then came steel, the skeleton construction; it is now an accepted method of construction over the whole world. It has made possible the piling up of storeys to great heights; it has made possible extremely rapid construction. Speed and steel are the two most important factors affecting our present American architecture. An additional factor, which is a result of those two, has been a new conception in regard to the permanency of buildings. Buildings in the past have been erected with the thought of lasting almost indefinitely; they have lasted centuries, as you have them here in the Old World. But, with speed of construction, the idea that a building is necessarily permanent is gradually being replaced by the idea—in America at least—that a building is designed for a specific purpose and for a specific time, and that its life is limited to its usefulness for that purpose. In our commercial work we design buildings to last a matter of 25 or 30 years. They are structurally quite as sound buildings as have ever been built. We do not know what is the life of steel in terms of centuries, but at least we feel that, from the structural point of view, the building is durable, but we do not expect it to last, from its practical, its serviceable, point of view. We

expect to have that building taken down at the end of 25 years and replaced by a new building, one which will better serve for that particular time. If you could imagine that motor cars had been built with the thought of their lasting a hundred years, you would get an accurate picture of what we might be riding round in to-day, a sort of misplaced chariot, with the engine concealed under the shield at the front. But the idea was that the style of motor car originally built would only last a short time, and that styles would change and there would come a demolition of the old cars. That same idea is now being applied to buildings. With rapid construction has come this change in architectural styles, in the architect's problem, and in his respect for old styles and forms. He finds them no longer applicable to his present-day needs. With the subject of construction and the quantity of construction, the distance from the past, from the history of architecture, becomes greater and greater. It is not a question of years; it is a question of the amount of work that is done. The old buildings, built to last centuries, retained a certain position in the community, which was an inspiration to the next builders. But now we change with the seasons.

I shall show you a series of pictures, some of which you are familiar with; they are views of New York. New York is typical of all America. I do not show them to you with the thought of recommending that you should follow our example; I would be the last person to suggest sky-scrapers for London. I think we are creating a style of architecture which is indigenous to America, and it is a style which will go down in history as an historic style, just as we have the Italian Renaissance, or the Roman, or the Greek, or the Louis XVI, or any other period. So in presenting these things I am giving you, as nearly as I can, the facts as we have them. I am sure you will take exception to many of the things I say; I hope you will; if you do not, I shall be greatly disappointed.

Commencing with a general air-view (Fig. 1), New York is seen as a pile of buildings which give the impression that we have high buildings in New York because we are kept in a confined space on an island, Manhattan Island, and have to build upwards because there is no room to spread laterally. But that is not the fact in New York at all. Taking the Island of Manhattan, which is its most congested portion, the real quantity of space would not equal an average of four storeys; that is to say, it would be about the same quantity of building space, on the same area, which exists for London. In the lower half of Manhattan Island, there is a large area which has only 3, 4 and 5 storey buildings. The sky-scrapers are concentrated in certain locations, and the tendency is growing in New York to concentrate groups of sky-scrapers in which certain types of business are carried on. There is, for example, the financial centre, and just above it is the Woolworth Building, which is the Law centre.

Looking up the island, one can see how these sky-scrapers run like a ridge or spine up certain streets; they are arranged in groups, one after the other. That is interesting, because it is a very efficient method of carrying on business. In a sky-scraper group a great many people are brought together in a small area who are doing business of the same kind, with the result that there can be, without much loss of time, the personal contacts which are necessary. In 42nd Street, where I have my office, all building interests are concentrated, so that, on receiving a telephone call, in fifteen minutes' walk I can be at the office of any other architects, builders, engineers, material supply men, and other men with whom I am dealing. And it would be possible, easily, to fill 15 or 20 similar appointments in one day from 10 to 4 o'clock. But imagine trying to do such a thing as that in London! I think that here I should do well to fill more than three appointments in one day. The sky-scraper development in New York has been the result of a real economic idea in business efficiency. If it had not been for that, I do not think we should have had sky-scrapers as we have them to-day. The original sky-scraper may have started simply through the necessity of some property owner to exploit that particular locality to the greatest possible extent. Not having any restriction placed on him in regard to height, he could go as high as he wished. But exploitation would not continue; that in itself is never successful. There must be some fundamental economic reason for the city's growth such as we have it; and I think that economic reason is expressed by the greater efficiency in business which is secured through these concentrated zones of sky-scrapers.

Up to the present time the building efforts in

New York have been entirely individualistic. There has been no general community interest; each man built as he saw fit, as business interests seemed to dictate; and New York City, while it is interesting architecturally, is in many ways a great jumble, a mass of all sorts of buildings; forty-storey buildings alongside four-storey buildings, and so on. It occurred to me that if that same idea were carried out in an apartment house, it might be interesting to see what it would pro-

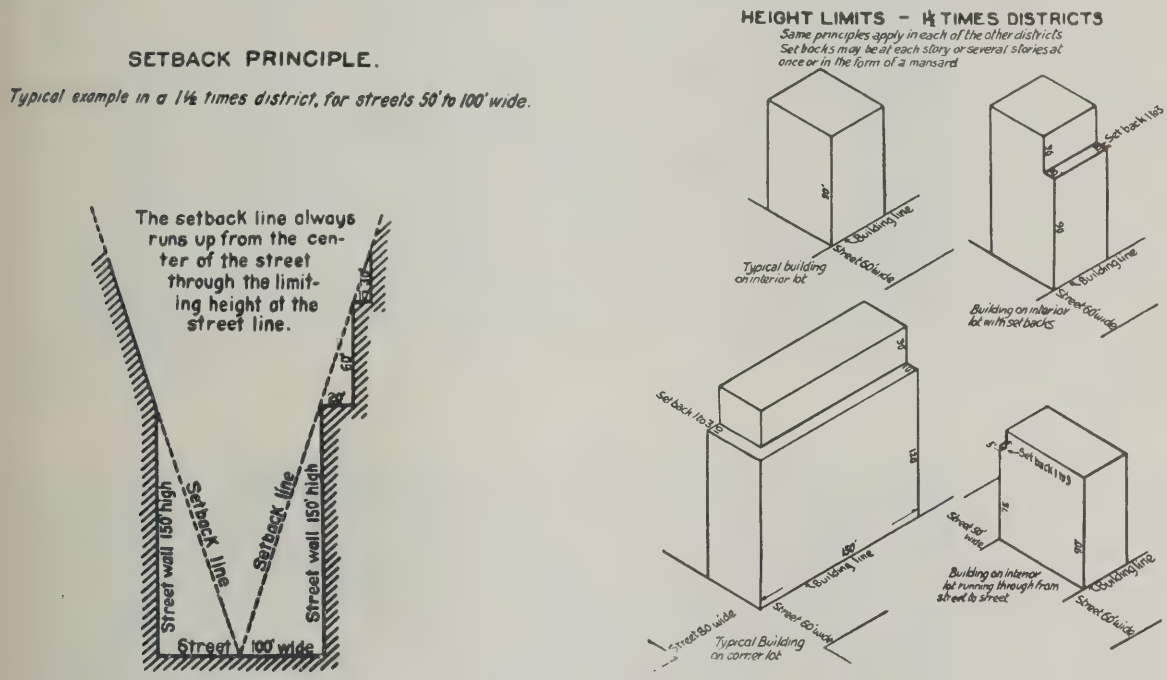



Fig. 2.—Diagram of New York's Zoning Law for Building Heights

duce. If each owner, or each tenant in an apartment house designed his particular apartment, on the inside and on the outside, just as he would like to have it, the resulting design might be rather ridiculous. But our American cities, if we regard each property owner and each site, are quite as ridiculous when viewed from the community standpoint. Some ten years ago, with the idea of trying to regulate buildings, we passed what are known as our "Zoning Laws," a regulation as to height, as to the use of buildings (Fig. 2). These zoning laws have been in operation just eleven years. In principle they were based, largely, on your London Building Act; but we could not reduce a city which had already developed skyscrapers to as low a basis as 80 feet, such as you have in London. So we divided it into zones. Some are in height two and a half times the width of the street in the amount of street wall front. Then we drop down to two times, one and a half times, and one time, which is the resident district restriction. The buildings go straight from the street level to a height which is a factor of the width of the street, depending on the zone. Then they must remain within a line drawn from the centre of the street through the cornice. They can slope back, or they can step back in storeys. In some respects that is like your London Building Act, only with us there is no limit to the height within the line. When a wide and a narrow street come together, the wide street takes precedence, and the building can be carried back to 150 feet.

In the dormer type of building over 60 per cent. of the front of the building can be carried out in one or several portions to a height of 60 feet or more, which gives a little variety in the street cornice line. In addition, towers are permitted over 25 per

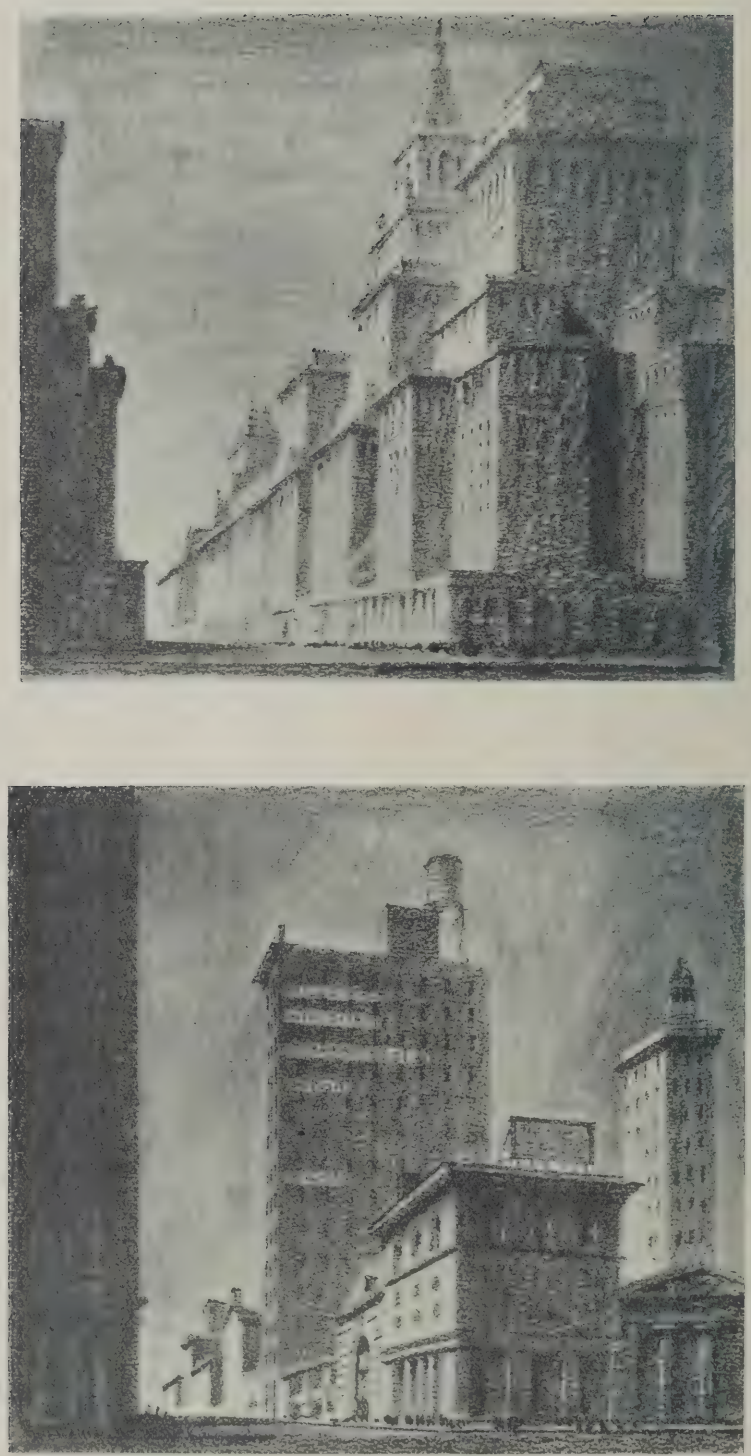


FIG. 3.—Chaos and order: contrasting old system with possible results under present building laws

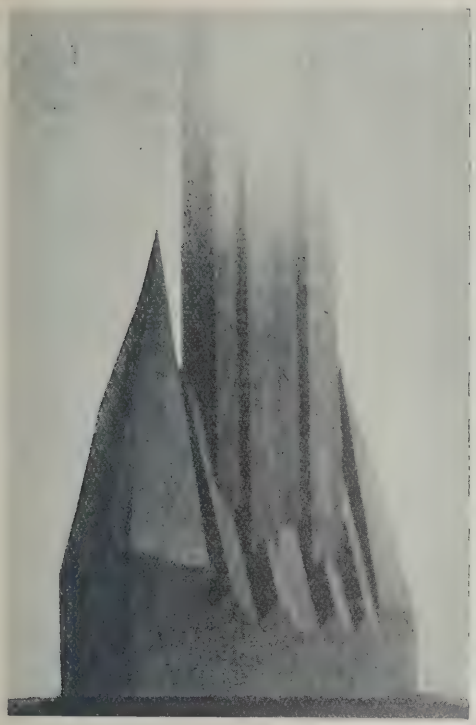


FIG. 4.—Legal envelope within which a building must be contained



FIG. 5.—The same as Fig. 4, but cut into to let light into interior of building



FIG. 6.—The same as Fig. 5, with sloping surfaces straightened up



FIG. 7.—The same as Fig. 6, but set-backs adjusted to steel stanchions and points cut off to economic areas. Shows a mass of building needing little architectural embellishment



FIG. 8.—EXAMPLE OF PRESENT LAW: STANDARD OIL BUILDING
Carrere and Hastings, Shreve and Lamb, Architects



FIG. 9.—NEW YORK TELEPHONE BUILDING
McKenzie, Vorhees and Gmelin, Architects



FIG. 10.—DETAIL OF NEW YORK TELEPHONE BUILDING



FIG. 11.—INTERIOR OF NEW YORK TELEPHONE BUILDING

cent. of the area of the lot. It was not possible to pass a law eliminating towers entirely, because New York already was a city of towers (Fig. 3).

Consider the operation of the law on one of our squares. Most of New York City is rectangular; avenues run north and south, far apart; the streets run east and west close together. In a lot about 200 feet wide by 600 feet long the law would allow us to build to the limits in height, the tower being unrestricted, the restriction being only that placed on the owner by structural conditions. But we should not like a building of that sort, so we cut courts from outside in the building, to give light to the interior, and make proper depth spaces. But it would not be a practical building; the tower could not go on indefinitely, so we cut it down, straighten up the edges with setbacks, and we begin to get the semblance of a building. The steel structure comes into the picture. The setbacks balance with the steel rectangular system inside the building (Figs. 4, 5, 6 and 7).

In a typical building of the kind which covers a whole square, with a tower in the centre, the old ideas of architecture do not appear. No thought is given to the style or to the kind of cornice, nor whether the decoration is to be in Louis XV style, or in Roman; and yet we have, as a mass problem, a building which is already of sufficient interest to need almost no architectural embellishment. It is a new point of approach for the architect. If I were to define the architect to-day, I would not define him as a man who decorates buildings; I regret to say he has been that in the past. The owner dictated what should go on inside the building, the engineer dictated the construction, and then the architect was called in and asked to put on the trimmings. And the only reason he was called in was that the owner felt a little uncertain about style in architecture, and turned to a specialist in style. In America at least, that time has passed. The architect there to-day is a sculptor in building masses, and the materials with which he works—the clay in his hands—are the practical conditions of his problem, the restriction of law, the structure that he has to put together. The problem is to present the most interesting silhouette, the most interesting mass form that he can evolve, and detail of style is only a secondary consideration.

I want to show you some pictures of real buildings which illustrate how this law is being carried into effect. The first building, starting at the point of the island, is the Standard Oil Building, by Mr. Hastings, whom you honoured with your Royal Gold Medal recently (Fig. 8). That portion of the city is not rectangular in its streets. It is the oldest part of the town, and the streets wind about very much as do the streets in London.

The next picture shows the new Telephone Building, as seen from the river (Fig 9). On the left is the Woolworth Building, on the right is the Singer Building. You see the effect of the Zoning Law in the setbacks, and the use of the 25 per cent. area in the central tower. This Telephone Building, put up by McKenzie Vorhees and Gmelin, is the most interesting modern building in New York, because the architects approached their problem from the point of view of designing something with respect for this present Machine Age; they thought in terms of what could be done with the labour of to-day, with the construction of to-day, with the machinery by which the materials must be formed. That spirit has been carried out all through the construction.

In matters of detail you will see that the old-fashioned cornice has disappeared entirely (Fig. 10); it was meaningless when it was raised to a height of twenty or forty storeys; it served no practical purpose, and so, practically, it has gone. You now seldom see a tall building erected with a cornice line. The vertical accent is never lost, even when the building reaches its climax. Instead of crossing it with a horizontal band, the band is secured by inserts, which tend to continue the vertical accent, and in the interior of this building the same has been carried into effect (Fig. 11). The marble work, instead of being cut in pilasters with flutes carefully chiselled out, has been designed so that the material can be made in a machine. In the Middle Ages the men who designed the things we admire so much designed them with respect to the means they had for carrying them out. As architects, our purpose is to do the same thing in the same way; to learn to use the machine as a basis of design, and see if we cannot evolve something which is characteristic of this period and this time.

Going further up the Avenue, we come to an hotel, 1, Fifth Avenue, which has just been completed by Helmle, Corbett and Harrison, architects (Fig. 12). It shows the vertical accent which is so



FIG. 12.—APARTMENT HOTEL, 1 FIFTH AVENUE, MANHATTAN
Helmle, Corbett and Harrison, Architects



FIG. 13.—SHELTON HOTEL
Arthur Loomis Harmon, Architect

dominant in these tall buildings. Mr. Gilbert, in his Woolworth Building, was the first man to realise the value of the vertical composition of a vertical mass. He was the leader in that respect, and it has been the guiding idea in all our buildings.

Further north, in 42nd Street, is the Bush tower, which was built in the centre of the block (*Frontispiece*). There we decorated the side by simulated lines in white and black brick, so that it would not stand gaunt while waiting for other buildings to screen it.

Still further north is the Shelton Hotel, in 49th Street (Fig. 13). Mr. Harmon has done, I think, a very marvellous thing in this building, and for it he received the Medal of the American Institute last year. He has carried it out in a spirit which is new and fresh, the spirit of to-day, and yet it recalls to a degree the past. I think that is the ideal combination for our modern architecture.

I want to give you an idea of how building is going in New York, the rate at which it is moving in this particular district of the city, and how the Zoning Law is affecting the building lines. When I first started practice in New York, I thought I was fairly well in touch with what was happening in the city. We were always curious about every new building, and, particularly, we wanted to know how the architect got the job. Now it is impossible to keep track of what is happening in New York. I look out of my office window in the top of Bush tower and see a new sky-scraper emerging over night. I call in a draughtsman to ask if anybody knows what it is, or whose job, but they seldom know anything about it (Fig. 14).

The next picture illustrates the horizontal idea in architecture, which is characteristic of your city. The first designs we made for the Bush group were vertical, although we were limited in height. But we realised, when we came over here, that that would not fit in this environment. Therefore all those designs were altered, and what you see here is the development on Aldwych of that island site. The two flanking wings were always part of the scheme. And the excuse of the great arch is clear, I think, when you see it framed as it is there.

I am going to take a few minutes to run through another problem which we have in New York, and which, in spite of the fact that you have no sky-scrapers, you have here also in London. That is, traffic, and what traffic may mean to architecture. The suggestions I offer are being thought of in New York. Whether they will ever be carried out I am sure I cannot tell.

Much might be done in dividing pedestrian and vehicular traffic by erecting temporary sidewalks. But in going a step beyond and widening the street pedestrians might be eliminated, not by killing them, but by a process of lifting them above the traffic, so increasing the street capacity six times in a 60 feet street. Then we propose that all future buildings shall be framed so as to allow for an arcade sidewalk within the building line, instead of projecting as shown on the temporary sidewalk. Possibly within a limited time, if such a law were carried into effect, the whole district would be re-built and re-framed with the arcaded side-walk. Pedestrians would be protected from the heat of the summer sun and the cold and rain of winter—and of summer too. And there would be an increase of street capacity ; you cut out no light and air compared with what you had before, and I think the plan has taken care of any possible growth in proportion to the buildings (Figs. 15, 16, 17 and 18).

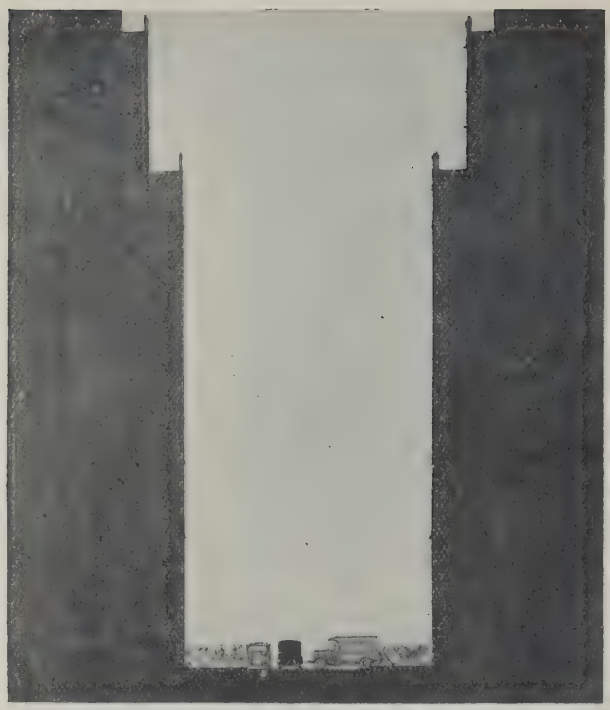
The city would be a sort of modernised Venice, in which the canals, instead of being filled with water, would be filled with rapidly moving automobiles, and their tops would be seen glistening in the sun as they passed. The pedestrian would look down on the traffic. The plazas and open spaces would be lifted to the level of the sidewalk, and beneath these plazas would be parking space for automobiles (Figs. 19, 20 and 21).

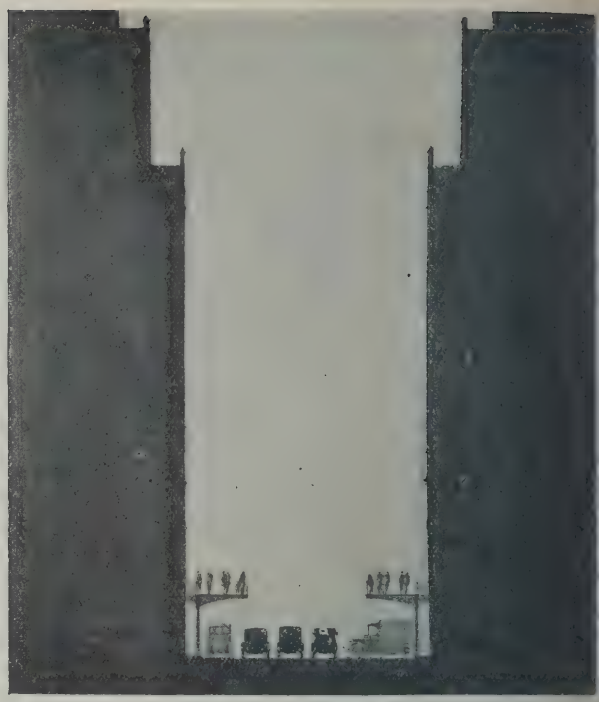
With this thought in mind we might look into the near future to our city development : I say the near future because I think it is possible within the next thirty or forty years, or even sooner. You can see what a square in New York might be like. There is a constant cornice line at the first setback, and it is turned into an upper sidewalk. Below this point would be business, carried on practically in all-glass buildings. Above that point would be residents, bringing together residence and business, which are now gradually tending to drift apart, making the problem, in New York, that of transporting about half the population twice daily. People could move about for their shopping, small shops being on the upper section ; and when a man left his office he would take the elevator and go to his residence. Movement would be free, traffic would be divided into its natural divisions, and I think it would make a very livable and attractive city (Fig. 22).

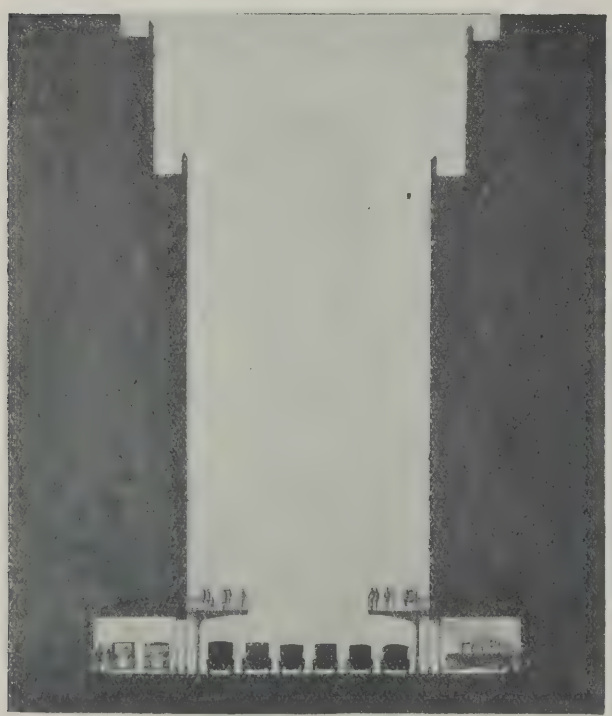


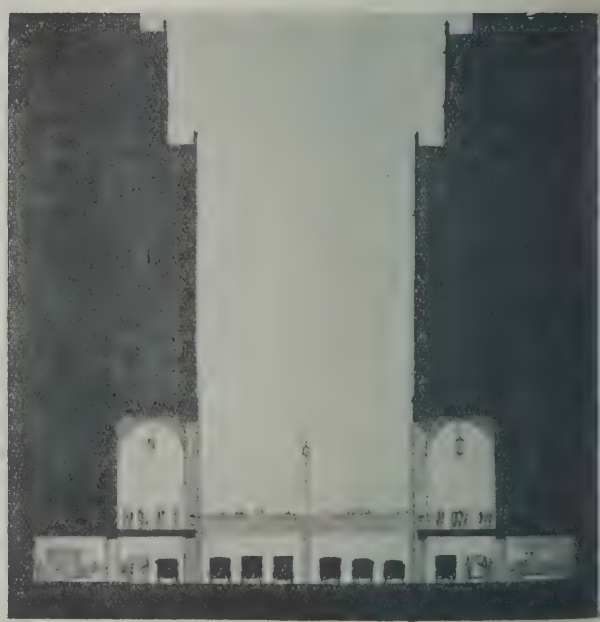


FIG. 14.—Aerial views of the same locality taken four years apart showing building progress









FIGS. 15, 16, 17 and 18.—Progressive steps in traffic solution



FIG. 19



FIG. 20



FIG. 21

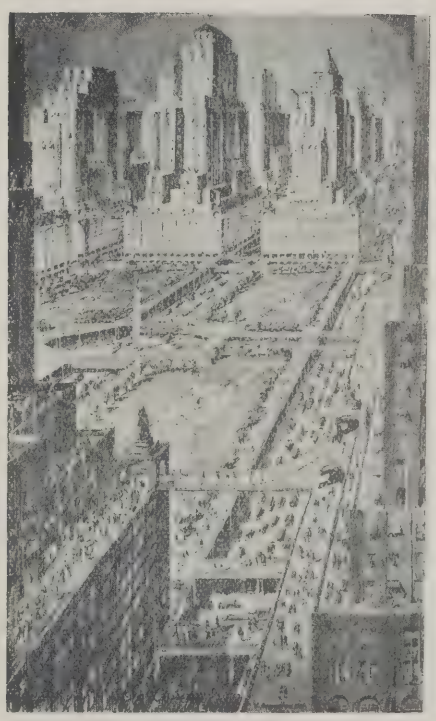


FIG. 22

Figs. 19, 20 and 21.—Perspective views showing architectural effect of such traffic solution
Fig. 22.—Future city with residence above business: different levels for pedestrians and motors, upper sidewalk for residents

Looking into the still more distant future, we see what might be the ultimate city—artificial light having replaced daylight, a city operating on a 24-hour basis—I hope with 6-hour shifts, airplanes moving about instead of motors.

You see we have ahead of us a real problem for the imagination of the architect to deal with, and I think that possibly the time may come—and not be so very distant—when we will have just as fine a period of beauty in art as the Greeks had. The Greeks were able to create what they did because a small group possessing a large slave population was able to devote itself entirely to thoughts of beauty in all forms. It is not likely we shall ever recreate the condition of a slave population, but we do have the slave machine, and there is no reason why the machine cannot be used to relieve humanity of the burden of labour, and allow them to be free to devote their energies and their thought to making the world finer and more beautiful.

## Discussion

(MAJOR HARRY BARNES [*F.*] IN THE CHAIR.)

The CHAIRMAN (Major Barnes): I am happy in being able to tell you that, while we have the advantage, in this lecture, of hearing a distinguished American who has come to London, we have also the advantage of the presence here of a distinguished Englishman who has been to America, with, I think, Mr. Corbett will admit, some advantage to that great country. I refer to Dr. Raymond Unwin, and I have the greatest pleasure in asking him, on your behalf, to move a vote of thanks to Mr. Corbett.

Dr. RAYMOND UNWIN [*F.*]: We have not had quite the lecture which I expected; no doubt that was my mistake; but we have had a lecture which illustrated one of the faculties that an architect needs in a supreme degree, and that is the faculty of imagination. So much is that so that it would be difficult, I think, for many of us in the old country to follow it. Indeed, it is difficult to follow, as our lecturer says, what is going on in New York. I am astounded at the newer photographs which he shows; those of about four years ago illustrate more nearly what I remember, and what some of those here also remember perhaps when we visited America for the gathering of the Town Planning and Architectural groups in New York 2½ years ago. Since then there has been a very great development of building under the new Zoning Regulations.

I was very glad that the lecturer recognised that that type of building and the type of development which is adapted to a new country like America is not what he wishes to see develop in this city; I think that even in New York I should hesitate to accept the forecast that buildings will continue, as much as they have done in the last few years, to be built with a view to 25 or 30 years of life. I attribute the rapid change of character of buildings in American cities to two circumstances, both of which, I think, are likely to change considerably in the future. One of them is due to the fact that in the past the Regulations in New York were of the most individualist nature, and it was quite common to get a 16 or 20-storey building planked down next door to a millionaire's house of, perhaps, two storeys and an attic, or three storeys. On the last time but one that I was in New York I stayed with an old friend, who has now left us—Charles Norton—in a very nice flat in a 16-storey building, and we looked down on the roof of some big building which had been erected thirty years before and was entirely overshadowed. That change of character was due to the want of zoning regulations such as the lecturer has referred to, which I believe now cover half the population of the United States in their big cities. I think that they will tend to regularise the use of buildings, and there will not be so much tendency to change from one street to another, from one shopping area to another, as there has been in the past.

The other question which, of course, affects matters very much is the phenomenal growth of population in the great cities. There, again, there is a general tendency to slacken off the increase of population in many ways—the change in the immigration laws which has reduced the inrush of population from outside, and the social conditions which are rapidly slackening off the rate of increase in the American population itself. This will all, I think tend to stabilise matters more in the future.

Looking from the point of view of the kind of life that people want to live, I very much question whether, permanently, it is either desirable or wholesome for humanity to live in a condition in which rapid change forms such a predominating element in life. I doubt if it is healthy, I doubt if the human animal can keep pace with such change, can digest the changes, can accommodate himself sufficiently rapidly to them. I think all this will tend to the gradual stabilising of conditions in America to a greater extent than they have been stabilised during the last hundred years that we have had the opportunity of studying them. I think that much that the lecturer has said to-night about the architect being a sculptor of masses is of great value

to us in the matter of design. Nobody can be more thoroughly overcome with admiration for the triumph that American architects have made of the new types of buildings than I am; nobody, probably, is less anxious to see that type of building adopted here. I do not believe that the future is going to rest with the intense concentration of great masses of people on small areas of ground, such as we see in parts of New York; I believe, personally, that in spite of all that is done to minimise the disadvantages, the disadvantages do, in life generally, outweigh the advantages. I do not believe that in our country we could possibly deal with the traffic problem. It yet remains to be seen whether Americans can deal with the traffic problem, and whether the solutions put forward will be adequate. It is easy to say that you double or treble the area or the width of your street; it is easy to say that you separate the walking people from the riding people, and that this increases the efficiency of the street by two, three, four times. Of course it does not. The fact is that the increase in efficiency of the street depends far more on the interruptions than on the width, and a street which will carry two lines of traffic running freely, with good long lengths without interruption, is far more efficient than one which will carry six or seven lines if they have to be interrupted at every cross street. I know a great deal is being done in New York to synchronise the signals and to apportion the time of stoppage to the need at the cross street; but all that I saw in New York, and all that I have heard since from my son, who has spent a year over there studying this problem, and from others who have come over, leads me to doubt whether they are in sight of any solution of their traffic problem, and whether they are really on lines which are going to make of that great city a place that is really wholesome and comfortable to live in. I think, also, that very much the same difficulties will be found in separating foot traffic from vehicular traffic. After all, there is in our streets—there must be in all streets if they are to be effective—a very rapid interchange between foot passengers and vehicles. What you want is to be getting a short ride in a vehicle, and getting out again on to the footpath; and if you have to go up and down a flight of steps every time, it will be a very great trouble. You are constantly getting out of your motor car and going into a shop, and then walking on to the next shop. The two kinds of traffic are not separate, they are complementary to one another. And we find here, owing to our greater slavery to custom, a great difficulty in getting the people to go up and down steps; they will risk their lives in crossing the most dangerous of our streets rather than go down a few steps and up on the other side. The separation by putting foot passengers on one level and vehicles on the other is only a partial solution, and would be found, in fact, to be one causing very great inconvenience.

None the less, I do not want in the least to say anything which is discouraging to this kind of imaginative study of the problem. The problem is one which we have not solved over here, admitted; it is one we are all studying, and which we have to study with a great deal of intensity in London. We have advantages and disadvantages as compared with New York. New York has something like ten or twelve avenues running north and south on Manhattan Island, each of which is 100 feet wide. We have no such street in London, we have not even a few hundred yards of such a street in London. I think the average width of the streets and by-ways in the inner area of the City of London is nearer 30 feet than 100 feet—as a fact I believe it is 28 feet. To attempt to increase the height of buildings, which increases the demand on the streets in a far greater proportion, is, I think, courting very great disaster in our traffic arrangements, and it will not be easy to solve the problem.

On the other hand, we have very great advantages over New York in that we do not have such a multitude of cross streets. A bus gets free at Trafalgar Square at an awkward corner and then it has a pretty good run down Whitehall before it meets with a cross street which need arrest its progress. You do not find any place along a New York avenue where such a run is obtainable; I do not know at how many places it would have to stop and wait for traffic, but at very many; and that minimises largely the effectiveness of the wide avenue for carrying traffic.

These are important considerations of a practical kind. I apologise here for dragging them in, because we have seen very beautiful and wonderful pictures of triumphs in the art of building, which we all admire and which we all, I have no doubt, envy in relation to those architects who have the opportunity of carrying them out. It is very natural that we should like to tackle such buildings, but I do urge that we should build in this country under our own conditions and our own traditions; and while we can admire and rejoice in the enthusiasm and the imagination which is leading the Americans to make these vast experiments in their great cities, we should be very cautious how we try to imitate them in the conditions which prevail in this country.

It gives me very great pleasure to propose this vote of thanks to the lecturer for the charming evening that he has given us, for the inspiration he has imparted to us; he has shown us the exercise of the imagination in the many interesting pictures he has shown us, not forgetting the very charming and beautiful building which he has contributed to our Strand, and which I hope we may see completed on the lines which he showed us in the sketch. And I think we may express

our gratitude to him for having considered the traditions of design in our streets, as he suggested he did, by altering the design. That is a piece of consideration for our own native traditions for which I think we ought to express special gratitude.

The CHAIRMAN: I have very great pleasure in asking Mr. Ernest J. Brown, Director of the London Master Builders' Association, to second this vote of thanks.

Mr. ERNEST J. BROWN (Director, London Master Builders' Association): Though I am a layman, to me Mr. Corbett's lecture has been extremely interesting, but, may I say it with every respect to our lecturer?—most disappointing. I was hoping we were going to learn from it how to build in this country at lightning speed and at half the present cost, and without any trouble in the building industry with regard to payment by results, and that sort of thing, matters which are, at the moment, extremely interesting to me. I was hoping we were going to hear how it was that in America the operative and the builder can pick up a very large sum of money at very small cost in labour, everybody being satisfied. We want to hear how it is everything in America is so well organised that when the foundations are commenced on a site such as those in New York, nobody has to wait five minutes for a plan or a detail; it is all mapped out from the start, and goes straight on from start to finish. I am told that in some instances the building contractor has never seen the architect during the whole course of the production. Those are points of very great interest to the builders of this country, and to our friends the operatives.

We appreciate a lecture of this character; it is not above the head of the building trade employer, or that of the building operative. We have learned something to-night, and when I say we have not learned what we had hoped to, that does not detract from our gratitude for the interesting lecture which Mr. Corbett has given us. I cordially second the vote of thanks which has been proposed by Dr. Unwin.

Mr. HERBERT WELCH [*F.*]: You said, Sir, that as far as these steel structures in America are concerned, you have not yet been enabled to estimate their lives in terms of centuries. We have been given to understand that the life of such structures will never approach a century. Is it true that buildings of this character which have been erected 20 years and where inspection has been practicable, partly or entirely, have shown serious signs of disintegration? If that is so, do those buildings, after a short time, tend to become comparatively unsafe?

Mr. CORBETT (in reply to Mr. Welch): The only knowledge we have of the durability of steel buildings comes from taking down steel buildings which have been erected. One of the oldest steel buildings in New York, built 20 years ago or less, of 22 storeys, at the corner of Wall Street, was taken down, not because it was unsafe or because there was any evidence of failure in the structure, but because a new building was needed on the site. When this steel has been taken down and exposed there are sections which show rust. When steel is used in construction there must be absolute protection for permanence, and that protection depends on the workmanship at the time it is carried out. It is an uncertainty which does not exist in the case of masonry buildings. If the steel is absolutely protected from moisture and from air, there is no reason why steel buildings should not last as long as any other kind. But that factor, due to labour conditions, makes us feel a little uncertain. But, in spite of the height of these buildings, if a failure should occur, it would not be a serious failure; I do not think it would be possible for a steel building to collapse. All that would happen would be that rust would occur at one point, and there would be a yielding, a giving, at that point, and it could be easily discovered in time to correct it and save the building. That is true, too, to an extent, of masonry, but not to the same degree. So we are not threatened, in our steel buildings, by any thought of calamity from failure. Our buildings go out of date, not because of construction, but because they lack mechanical equipment and the facilities which the modern inhabitant in our cities demands.

Mr. H. V. LANCHESTER [*F.*]: I have appreciated most highly the very interesting lecture we have had to-night. When I came I had the idea that it would be on somewhat other lines, but I feel it is an inspiration to have heard so strongly emphasised the attitude of the architect towards building in the mass as that of the sculptor. In this country we are liable to think of building too much as detail and ornament, and these pictures which have been shown to us constitute a very wholesome corrective to that idea. We can see there is a lot to be done with architecture. We shall have to appreciate more and more keenly, with the new materials which are coming along, that we must look at our buildings more as sculptured forms in the sense of light and shade rather than decorative or coloured detailed work. We are all apt to look on one side only, and it has been given to us to-night to see that there is this other aspect opening before us.

Mr. H. J. ROWSE [*A.*]: When Mr. Corbett gave us the Bush Building here we felt we had come upon a very great architect, and having heard him to-night we can be sure of it. There is one point which perhaps many of us have missed. Mr. Corbett has shown us that there are two schools of thought in England at present: one which says we should tear up all that we have had left to us and should start again and do something new. The other says we should follow

tradition. Mr. Corbett shows that the conditions that govern our architecture will make it. Mechanical devices will play a greater part in building work in England in the future, and I think we ought to pay increasing attention to this side of our work.

Mr. J. MURRAY: We frequently hear, on this side, that the building operative in America is, comparatively speaking, a wealthy person, that he has big wages and does a tremendous amount of work. But if they had to do the work there as it is done here they would not get through more work than we do in London. It is a different form of construction there from what we have here, and I hope the day will never come when we shall have in London buildings such as have been illustrated to-night.

A phase of the lecture which has interested me a good deal is that describing zones for different businesses and professions. There is much to be said for a development on those lines here, and I appreciate what the lecturer said about the difficulty of keeping many appointments in London in one day.

The main factor to-day, I think the lecturer will admit, in getting development of building is to cheapen the commodity. As to how that can be done there is much difference of opinion. I do not agree it will mean the coming of the millennium if we have payment by results. There is much to be said for those responsible for conducting the industry to-day; they should get down to the facts of the situation and see if there is no better method of payment in order to get better results from the industry.

I and many more agree with the theory the lecturer spoke of, that buildings should be put up more for the use of the moment than for the use of posterity. And that, I think, specially applies to the housing of the people generally; it is ridiculous that we should be building houses to-day which people should have to live in 90 years hence.

I should like to express, on behalf of the operatives present, how great is our appreciation of the lecture which has been given us.

The CHAIRMAN: Mr. Corbett referred, in his lecture, to an early client with whom he was in considerable harmony. It is our good fortune to have in our midst a later client, the man who gave Mr. Corbett the opportunity to add to our city, Mr. Irving Bush, and I ask him if he will join in the discussion.

Mr. IRVING BUSH: Mr. Corbett and I came to London to start the original Bush House some years ago in a very humble spirit. It was said then that we had in mind the erection of something which would be grotesquely American here. We both felt that we wanted to build a building which would sink into the atmosphere of London, and, in course of time, have all the charm which your buildings have. I want to say, too, that we could not have been received more kindly by your public authorities here, or with a more helpful attitude than that assumed by them. We felt at once that we were in the home of friends. I have often said that public authorities here have given us much better help in the work we have had to do than our own people would have done in New York. In New York we consider Corbett one of our most distinguished architects, a man who has great individualistic merit. Perhaps he has not spoken on the subject which you would have liked to hear from him, about comparative speed and cost of building here and in New York. It is a controversial question, and perhaps he felt he was in a foreign city, and that, while always among friends, he would confine himself to those flights of imagination which he has shown on the screen. In any event, I am sure he has at his fingers' tips, the facts, which he will be glad to give you if you question him, because I know, from the figures he has shown me, that he has made a careful study of the subject, and he is fully informed.

The CHAIRMAN: I, too, like Mr. Brown, came expecting to hear a talk about cost and organisation in the building industry; but when I realised that bread and water was going to be turned into cakes and ale, I abandoned myself to the feast.

You have made us realise, Sir, as I certainly have not realised before, that this architecture which we all of us profess and all follow—some with more laggard footsteps than others—is a living inspiration. And I hope that New York will long continue to develop on that particular patch of ground the ideas which have given rise to those buildings which are there now. You will not get rid of history, in any shape or form. As I looked at your picture, my mind was flitting backwards and forwards: at one time I saw cotton mills in Lancashire, and at another I was in India looking at rock-cut temples. You spoke of Venice, and some of your ideas brought to mind the Rows at Chester.

One particular thought occurred to me, and that was this: I can't help wishing you could export some of your buildings to selected centres, not too many of them to any one place. It seemed to me—perhaps it also seemed to others—that they look much finer separately than they do together, and that any one of them might be a centre of inspiration and pride to almost any place.

The CHAIRMAN then put the vote of thanks, which was carried by acclamation.

Mr. CORBETT (in reply): The Secretary asked me to remind you of the paper I prepared and gave to you here on 5 March. When he asked me to write this paper, that did not appeal to me as a subject for to-night; I personally prefer the imaginative side of architecture; there is more fun in it. We have to spend a lot of time on the structural side, but I did not feel that to-night I ought to repeat what I said in my former paper.

# Ministry of Health Housing Manual on Design, Construction and Repair of Dwellings*

BY T. ALWYN LLOYD [*F.*].

This admirable publication, which has recently been issued by the Ministry of Health for the use of local authorities and others concerned in cottage building, has appeared at an opportune time, when the operations of the Housing (Rural Workers) Act are likely to be commenced in many parts of the country. We should have wished, however, that the Manual, or something like it, had been issued on the passing of the 1924 Housing Act, because it might have saved us from many of the appalling designs which have emanated from Council surveyors' offices in the last few years. In the Addison regime, when the Government took a much larger share in the financing of housing schemes, a manual was issued, and plans had to be approved by the regional officials of the Ministry. Consequently the housing schemes carried out immeddiately after the war were much superior to those previously done and to those which have followed since the Ministry's supervision ceased and the whole onus of preparing and approving plans has been undertaken by the local authorities.

The new Manual deals with urban as well as rural cottage design and building. There are some excellent general suggestions as to harmonising the new buildings with their sites and with old buildings, and as to local materials being used ; where this is not possible, there is a warning against introducing such horrors as pink asbestos sheets into North Wales or large blue slates into a tile district. Rural cottages in open surroundings should be designed as such and not be mere repetitions of terraced houses planned for restricted frontages on urban sites. The use of sham materials and spurious decoration and bad proportions is rightly condemned, and the better way is pointed out by means of photographs and plans. Although the Manual does not recommend this course in so many words, it is evident that the Minister's intention is that architects should be engaged in housing work. Both from the point of view of the occupiers and the public, cottage designing is far too important a business to be left to the tender mercies of the builder and the Council engineer.

As regards reconditioning old cottages, which is provided for in the Rural Housing Act, the R.I.B.A. in conjunction with the C.P.R.E. (what a bewildering series of initals we are getting to with our long titled societies !) have rendered a valuable public duty in offering the services of architects to local authorities, and we all hope that good use will be made of such an opportunity.

Some of the most useful suggestions in the Manual are in relation to the repair of cottages, and if these are carefully followed there is reason to hope that the Act will fulfil its double function of improving housing accommodation and preserving old buildings.

As regards new houses, attention is mainly directed to the provision of a living-room of adequate size ; the parlour, though a very desirable accessory, should take a subsidiary place and not be worked in at the expense of the living-room. Three bedrooms are recommended as the desirable accommodation for the normal dwelling, but it is admitted that there may be a case for the building of a limited number of two-bedroom houses. We think this case is in danger of being exaggerated by local authorities at the present time, doubtless in their desire to provide new houses for the lower paid worker, who, for various reasons, has not so far succeeded in obtaining his fair share of housing accommodation. But even so, all attempts at reducing standards need careful watching, and two-bedroom dwellings should be looked upon as definite exceptions to the general rule and sustained efforts made to provide each family with a minimum standard of three bedrooms.

There is a timely reference to the possibility of newer methods of cooking and heating being introduced on an economic basis in the future, and emphasis is placed on the elimination of domestic smoke by utilising improved coke for fuel and gas for cooking and heating.

As regards site planning and roads, these vital considerations are given due prominence. In spite of much that has been written and spoken as to the advantages of developing back land by means of subsidiary roads, culs-de-sac and quadrangles, away from the noise and dangers of main thoroughfares, many local authorities and most builders still continue to build houses in " ribbon " fashion along existing roads, with disastrous effects on the countryside.

The case for more scientific, and at the same time more attractive, estate planning is here cogently stated and illustrated.

The illustrations of some of the urban and rural cottages built under recent Housing Acts go far to prove the claim which is made at the beginning of the Manual that " substantial improvement in the character and design of cottage dwellings is generally noticeable in connection with post-war housing schemes, and this result affords ground for satisfaction." In case we may get too cock-a-hoop it is also stated that " in too many cases, however, neither local authorities nor private builders have hitherto taken sufficient care to obtain good plans and designs suitable to the locality." Architects should derive encouragement from seeing such good examples of design illustrated in an official publication. In passing, we observe in nearly all cases where sash windows appear they are on the ground floor only, the upper floor having casement windows. The sash is so much superior to the casement for ventilating bedrooms that it is difficult to see why so many architects " jib " at it. These illustrations show that with inexpensive materials and without unnecessary projections, gables, and fussy detail, sound design and pleasing grouping can be attained when an architect who knows his job is engaged.

In the reproductions of house plans many types are

* H.M. Stationery Office, 9d. net.

hown, and the notes attached to them indicate the circumtances under which they can be recommended or cauioned against. We notice a tendency in the plans to place lownstairs bathrooms under the stairs, which, with two teps going down from the hall level and the restricted eadroom, is not a practice to be encouraged. Many of he sculleries are too narrow—some only being 5 feet, vhich is almost unusable, when doors and fittings are aken into account. One or two plans show the living-oom entered direct from the outside, with the stairs opening out of the side of room ; we consider this is a mistake, as an entrance lobby giving direct access to the stairs is essential in even the smallest cottage. Opinions invariably differ on the detail of planning, but these comments are not made as a general criticism of an excellent set of plans.

The Minister of Health is to be congratulated on the issue of such a well-produced and authoritatively written publication, and we hope that much practical good will result from it.

# St. Paul's Cathedral*

BY W. CURTIS GREEN [*F.*], A.R.A.

I am grateful to the Editor for asking me to eview Mr. Poley's monumental work on St. Paul's Cathedral ; I imagine the most captious critic ould find nothing but praise for Mr. Poley's work. After saying this, I realise that I was so much rapt ıp in studying the plates that I read the author's ɔrief historical account of the building very hur-iedly. The history of St. Paul's is familiar ıistory throughout the British Empire. It is the greatest monument of the art of architecture that ıas come down to us from the late seventeenth or arly eighteenth century.

Sir Reginald Blomfield in an introduction lraws attention to the fact that this is the first ime that St. Paul's has been adequately illus-rated. The author states, what possibly few ealise, that his drawings are the only drawings in existence of the building as it was ultimately built ɔy Wren. And what beautiful drawings they are. They owe nothing to any clever tricks of draughts-nanship. They are essentially English in feeling, ıs English as is Wren's neo-Classic building. Each ɔf the thirty-two plates is a superb example, for the nost part in line, of traditional architectural draw-ng.

Every School in the country should possess this ɔook. Every student who wishes to fit himself to ɔroduce architecture should study it. The Insti-ute might well present a copy of it annually as a prize for measured drawings. It sets a standard in this subject that is very unlikely to be surpassed.

The drawings are remarkable not only for their mechanical accuracy and beauty, but for the way the sculpture and carving is shown ; the figures and ornament are drawn with so much sympathy that they are an integral part of the material in which they are set. The plates illustrate all that is best in stone, wood, and ironwork of the greatest architect and the finest craftsmen of the time.

I have only one regret in looking at the book, and that is for the necessity for reducing the scale of some of the drawings to less than that of the originals. The west front suffers most from this, but it is not material, every draughtsman can see through it the beauty of the original. I hear that Mr. Mervyn Macartney has now completed to a large scale redrawing the isometric section through the dome made by Mr. Wm. Dunn some years ago. It would have been pleasant if this had been added to Mr. Poley's work.

It is to be hoped that the author's devoted and unwearying labour will be rewarded by the recognition that it deserves, and that his courage in publishing the result of it at his own cost will not involve him in any financial loss.

Mr. Poley has accomplished a noble task voluntarily and unaided. Without his drawings a complete record of St. Paul's would not have been in existence to-day.

In most other countries, I believe, State organisation would have anticipated this publication, although it could not have improved upon it.

---

**St. Paul's Cathedral, London.* Measured, drawn and lescribed by Arthur F. E. Poley, Silver Medalist of the R.I.B.A. Printed for the Author, Willow Bank, Hampton Hill, Middlesex, 1927.

# Review

## RECENT FOREIGN PERIODICALS.

By Grahame B. Tubbs [*A.*].

That New York is merely a convenient stopping-place for the European architect on his way to see Chicago and the Middle West, is the contention of Mr. Lewis Mumford in an article called "New York *v.* Chicago in Architecture" in the American magazine *Architecture* for November. His idea is that the early work of Burnham and Root, such as the Monadnock Building, and Adler and Sullivan's Auditorium Building at Chicago, interested the Continental visitor to the "World's Fair" more than the classical buildings which made up the Exhibition itself. He maintains that it is these Americans who have inspired Modernist architectural designers, such as Mendelsohn in Germany, Oud in Holland, and Le Corbusier and Mallet-Stevens in France. This contention would not be admitted for a moment by many whose opinion is of value. A good case could be made out for tracing the latest manifestation of modernism to the *Art Nouveau* movement of the beginning of the century, or it might be contended that it is a spontaneous movement starting independently in various countries and caused through the application of science to industry and especially to building. Mr. Mumford bemoans the fact that so fresh and original a school should have been superseded by the *Beaux-Arts* neo-classicism of McKim and Hastings. Those American architects, such as Frank Lloyd Wright, who have carried on Sullivan's ideas, have been practically ignored in America, although their influence on the Continent has been considerable. The same magazine reproduces in colour a sketch, taken at Sir John Soane's Museum, of one of Adam's original colour drawings for a ceiling. The continuation of this series will be useful as a reminder that Adam nearly always used colour in his interior decoration. This is often overlooked, owing to the fact that, in so many examples, the original colour was whitewashed over during the last century, and now remains in unrelieved white, with a corresponding loss to us in gaiety and warmth.

The November issue of *The Architectural Record* is devoted exclusively to country houses. The only article is by Mr. Kocher, and deals with the architect's method of approaching the problem, and incorporates the views of several well-known practitioners in this branch of architecture. The author points out that the visit of the Prince of Wales to America in 1924 was responsible for making generally known the fact that America has "a well-developed country house life, not inferior in charm to that of England itself." The rest of the magazine is devoted to plans and photographs of recent work of this class, most of which is based either on the American Colonial tradition or on the country houses of England. The plans, for the most part, are excellently studied, both from the point of view of convenience and interior effect, and in their relationship of the house to its natural surroundings.

*The Pacific Coast Architect* for October shows photographs of San Francisco's new skyscraper, the Russ Building, by George Kelham, which is an impressive structure of great height, the centre part of which is taken up as a tower in the usual way, buttressed by rectangular masses at lower levels. A dozen or so of the plans submitted in the competition promoted to popularise wood as a house-building material, are given.

The chief feature of the November issue of *Innen Dekoration* is the new Duisburger Hof Hotel at Duisburg, by Herren Pfeifer and Grossman. The decoration throughout is in modern vein, and before deciding on its merits one feels that one must see the actual building, as much of its effectiveness obviously depends on the colours used and on the lighting, but from the photographs it looks a very interesting job. A painted music room by Prof. E. R. Weiss is fully illustrated.

Among the Continental magazines *Wasmuths Monats Hefte für Baukunst*, as usual, takes a conspicuous place. In the November number, it publishes plans and photographs of a group of schools at Hamburg and elsewhere by Herr Fritz Schumacher, also a large Government Office in the same city. They are all in brick and show a refreshing simplicity and originality of handling. The exterior of the Lichtwarkschule at Winterhude is particularly good.

*La Construction Moderne* (6 November) is given up to the new concrete railway station at Lens, by M. Cassan. This building is barrel vaulted, with ribs of concrete, the spaces between being filled in with pavement lights. The main hall is decorated with a continuous futurist painted frieze, and the wrought iron gates, which are of a simple design, are by Brandt. The concrete frames for the telegraph wires and high concrete clock tower are conspicuous features of the exterior, and emphasise its modern character, but the façades of the building would possibly have been improved by simplification.

In the following issue of the same paper, the competition drawings for a *Cité Jardin* at Tours, by M. Caignart de Mailly, are reproduced, as well as another *Cité Jardin* by M. Auburtin, which is part of the reconstruction of Reims. Both these schemes are broader and less restless in treatment than much similar work that has been done in France since the war.

The domestic work of the French modernist, André Lurçat, is illustrated in the Madrid paper *Arquitectura* for October. This architect's work is modern, but without many of the rather annoying eccentricities of some of his more advanced compatriots.

The Spanish American *Revista de Arquitectura* for the same month illustrates very thoroughly an expensive town house at Buenos Aires, and gives photographs of the new Golf Club House at Cumbre, which is sufficiently Tudor to prevent there being any misunderstanding as to its purpose!

Sig. Milano's pavilion on a pier at Ostia is the chief item in *Architettura e Arti Decorative*. It is covered by a dome supported by wiry concrete flying buttresses—all very thin. The interior looks rather more promising.

# Correspondence

## AMERICAN BUILDING METHODS.

*27 Buckingham Gate, S.W.1.*
*7 November* 1927.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—Mr. Corbett's lecture was so charming and the subsequent discussion was so entertaining that attention was diverted from one point of considerable practical importance.

The typical illustration of a skyscraper hitherto has indicated innumerable windows bathed in sunlight, a most attractive proposition for those lucky individuals who are sufficiently wealthy to occupy *front* rooms flooded with uninterrupted daylight and all the sunlight which the aspect permits.

What we seldom or never see is any view drawing attention to the absence of light and ventilation in the rear offices facing into internal light wells and occupied by typists, clerks, and subordinates who have no country homes in which to recuperate. It is, I think, no exaggeration to say that in any skyscraper building with internal light wells there are hundreds of office rooms from which not a speck of sky is visible from any working position.

The most striking and hopeful point in Mr. Corbett's paper—a point which attracted no comment—is that in high buildings American practice has now adopted the external in preference to the internal light well. Indentations of the outside walls rather than totally enclosed wells down the middle of the mass of the building. This conveys a striking object lesson for architects in this country.

An internal light well of the dimensions permissible under the London Building Act is nearly always ridiculously inadequate for its ostensible purpose, especially in buildings 80 ft. high with two stories in the roof. On the lower floors one is lucky to see even a tiny patch of sky from positions close to the window.

Light wells are expensive. They occupy space which might be earning rent, and, in consequence, their dimensions are almost invariably reduced to the absurd minima legally permissible.

But the same space devoted to indentations in the outer walls, permitting access of lateral light through the open side, can be far more efficient, provided the indented external wall face is not itself too severely obstructed, i.e., provided it be comparable with the case of, say, a front wall facing across a fairly wide street.

Internal light wells of the sizes at present allowed are an excellent means of *pretending* to light and ventilate back offices, and therefore of permitting the maximum amount of rental value to be crowded on to any given site irrespective of the health of occupants, who, being usually subordinates, must put up with what is allotted to them by those who pay the rent.

External light wells, even though they may really light and ventilate back rooms instead of merely making a legal pretence of doing so, must reduce the number of purely front rooms which command, as such, exceptional rents. They will therefore probably never appeal to the speculating client who looks only at next year's rent.

But to the far-seeing property owner who notes the ever-growing appreciation of the value of light, sunlight, and ventilation to the client who will consider the rental value ten years hence, external walls constitute an honest method of lighting and ventilation which architects would do well to study. It would be interesting to compare the area of office space enjoying visible sky at table height in a typical block of offices, depending upon the usual internal light wells, with the area possible with the same space devoted to external light wells.

We have so long considered obstruction merely in terms of vertical angles that we are apt to overlook the fact that lateral light can be of considerable value, especially when there is nothing else. In the company of blind men the one-eyed man is king.—Yours faithfully,

PERCY J. WALDRAM [*L.*].

## THE ORIGIN OF THE PENDENTIVE.

*University School of Architecture, Cambridge,*
31 *January* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—Professor Traquair's article in the JOURNAL of 28 January is an important one. He is to be congratulated on the thorough way he has worked it out and on bringing the evidence so completely to the knowledge of the architectural student. It must have struck many besides myself that the creation of a complete pendentive dome—as is the existing dome of Sta. Sophia—at a date so soon after the tentative efforts towards the pendentive in such an important church as SS. Sergius and Bacchus called for some further investigation. Professor Traquair rightly draws attention to Professor Lethaby's conviction about the true state of affairs published in 1911 or thereby, but this does not detract from the value of the present conclusions, independently arrived at and much more completely stated. Professor Traquair seems to have proved his case without emphasising an important point in the first impression conveyed to uninstructed but critical spectators by the new dome. To quote from the contemporary account : " and this (the dome), became more straightforward and of a better curve, in every part agreeing with the line ; *and at the same time not so wide, but higher*, so that it did not frighten the spectators as formerly, but was set much stronger and safer." The italics are mine : it is a perfectly natural inference that, to the uninstructed mind, a complete dome would look narrower than a " saucer " dome having a flatter and actually wider ultimate curve.—Yours faithfully,

THEODORE FYFE [*F.*].

## R.I.B.A. FORM OF CONTRACT.

*Bank Chambers,*
*214, Bishopsgate, London, E.C.2.*
31 *January* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—At the Special General Meeting held on 25th inst. I raised an objction to Clause 19 as far as it affected the retention fund, which is to be limited to 5 per cent.

I suggested that this should remain at 10 per cent. as heretofore.

The architect is obliged to take into account all materials delivered. There is nothing in the bill of quantities to

guide him in valuing same, therefore *prima facie* he would be expected to accept the invoice value to the contractor. If the contractor, to suit himself, has not purchased same in the cheapest market and the materials dumped on the job are extensive, the 5 per cent. margin puts the architect in a dangerous position were the works stopped by the contractor.

The 5 per cent. margin is too fine to cover the contingency of having to call in another contractor to complete the work.

The contractor is to take steps to see that the materials are properly stored or protected from the weather or other casualties.

This would be done at the time as being contingent on obtaining the architect's certificate, but materials are often damaged or allowed to become exposed, with the result that a contractor called to finish a contract might reasonably refuse to undertake the liability to execute work to the architect's satisfaction with the aforesaid materials. The architect would have to decide either to permit the "defective" materials to be used and put up with the result, or order the materials to be removed and others substituted. In the latter event, would the 5 per cent. retention fund always be sufficient to cover this contingency?

This, apart from the fact that the contract price may be low, in which event there would arise the possibility of being unable to get another contractor to complete the work within the contract figure.

I had a number of other points in mind, but other members had already dealt with them.

In conclusion, it appears that the honour and dignity of the Institute is at stake, and that, as matters stand, the only thing to do is to endorse the recommendations of the Council.

If the position had been thus put I should not have raised any objection.

I feel, however, that members should have been consulted and their views obtained at an earlier stage, and suggest that in the future the rank and file be given an opportunity of knowing that to which they are being committed.

In this matter I, for one, shall consider myself free in practice to amend the contract. The contractors would as usual, have the opportunity to inspect the draft form of contract before tendering.—Yours faithfully,

G. G. WINBOURNE [*A.*]

---

## MR. ROBERT ATKINSON ON ARCHITECTURAL BOOKS.

Mr. Robert Atkinson, the Director of the Architectural Association School of Architecture, on 25 January, read a paper on "Architectural Books." The paper covered much larger ground than was suggested by the title. It was in fact a pretty formidable bibliography of architectural literature delivered in a manner which is characteristic of Mr. Atkinson, that is to say, it appeared scarcely more than a gossip on books; the intimacy of the reader with his subject was so complete that it concealed the knowledge and research which underlay his easy comment. Although Mr. Atkinson's talk lasted considerably over two hours, the time passed so quickly that only the clock discovered its passing. We hope on another occasion that Mr. Atkinson will not attempt to cover so much ground, because we should like to hear him discourse more at length on the influence of literature on the various phases of architecture. Mr. Atkinson as a whole, we think, seemed to come to the conclusion that the literature of architecture was an outcome of the architectural expression of the time. It might, perhaps, be argued from sufficient enough evidence that certain phases of architecture were, to some extent, the outcome of certain publications of the time. R. D.

# R.I.B.A. Form of Building Contract

## Special General Meeting, 25 January 1928

(MR. WALTER TAPPER, A.R.A., PRESIDENT, IN THE CHAIR).

The PRESIDENT: You know, of course, that this is a Special General Meeting, called to receive the recommendations of the Council on the report of the Conditions of Contract Conference; to adopt the Form of Building Contract agreed between the representatives of the Royal Institute of British Architects, the Surveyors' Institution, the National Federation of Building Trades' Employers, and the Institute of Builders, and approved by Sir William MacKenzie, K.C. (President of the Industrial Court), chairman of the Tribunal appointed by the Conference; and to withdraw all previous Forms from circulation. I will call upon Mr. Maurice Webb to move a formal resolution.

Mr. MAURICE WEBB [*F.*], vice-president: I beg to move this resolution:—

"That the Form of Building Contract agreed between the representatives of the Royal Institute of British Architects, the Surveyors' Institution, the National Federation of Building Trades' Employers, and the Institute of Builders, and approved by Sir William MacKenzie, K.C., be adopted, and that the Sub-Drafting Committee of the Conditions of Contract Conference be empowered to make any minor corrections therein that may appear necessary.

"Further that all previous Forms issued by the Royal Institute of British Architects be withdrawn from circulation."

I do not think you will expect me to say very much in respect of that resolution, but I do want to emphasise the real importance of this occasion, and also to emphasise the great care that has been bestowed on this document which I have in my hand. Perhaps for the benefit of

those who are not aware of the whole history of the proceedings, I may be allowed very briefly to run over them.

As you know, after the war the builders all through the country became very dissatisfied with the 1909 Form of Contract which hitherto had been in general use, and I think I can also say that many architects had certain qualms that that contract was not as fair as it might be made towards the contractors. The result was that we tried to come to some agreement with the builders, and could not at the time. We prepared a new Contract Form called the 1920 Form, and they prepared a Form of their own called the Building Code. Those two Forms differed as the Poles asunder. They bore no relation to each other. Neither of them was ever seriously used, as far as I know, and we had to continue with the 1909 Form.

About seven years ago the contractors approached us and we agreed to see whether we could not come to some settlement of this question which is, was, and always will be, a matter of the greatest importance to the building trade. An agreement was reached that we would send representatives to a Conference with the contractors and the President has given you the names of the bodies and societies represented at that Conference. We made a binding agreement to this effect: that the Conference should agree, as far as it could, and that any points in dispute upon which we could not see eye to eye with the contractors should be referred to an independent arbitrator, Sir William MacKenzie, who was recommended by the Government of the day. This was a binding agreement. That Conference met, I think, seven years ago, and for five or six years they were continually working on this Contract. They appointed a small Drafting Committee to go into the whole thing in detail After five or six years' hard work many of these clauses were agreed, but one or two outstanding points could not be agreed, and the question then arose: Should this be referred to the arbitrator or should we break up the Conference and break off the negotiations? That question was put to the Council of the Royal Institute of British Architects, and it was obviously a very important thing to find out what our position was. We took our solicitors' advice, and we took counsel's advice, and we were told that under the agreement we had made at the beginning of the Conference it would be a breach of faith on the part of the Royal Institute of British Architects to break away without referring the disputed clauses to the arbitrator. That was a position that, as a Royal Institute, we could not possibly face, and we therefore decided to try once more to come to an agreed Form on all points, and for that purpose both ourselves and the builders enlarged our representation on the Conference. We brought in architects and they brought in builders from different parts of the country in order to have the opinion not only of London men but the general opinion throughout the country. That Conference appointed a new Drafting Committee on the same territorial basis in, I think, July last, and after a period of six months' work the document was substantially agreed, and the Contract was eventually put in the detailed form in which we have it now by a smaller committee of four: Major Barnes and Mr. Searles-Wood on our side, and Mr. Easton (Lord Mayor of Newcastle), and the Secretary of the Master Builders' Federation on the other side.

The point is that we entered that Conference agreeing definitely to accept the results that came out of it, and that if we could not agree on any particular clause we would accept the award of the arbitrator. Fortunately, I think, it never was necessary to go to the arbitrator. We came to agreement on every clause in the Contract but we thought that it would be advisable that Sir William MacKenzie would be good enough to express an opinion on this Form. I expect you have all seen in *The Times* lately that he did express an opinion, and his opinion was that it was an absolutely fair document and a great achievement on the part of the builders and the Institute. That is the history up to this moment.

I do not propose to go through the document, but, of course, there are two main points of difference between it and the old 1909 Form. The principal difference is the extension of the arbitration clause to materials and workmanship condemned by the architect. In dealing with that clause, as with all others, this new Drafting Committee worked on a very simple formula. It said at its first meeting: We will look into every question that is raised on these lines: Is what we are proposing fair to the building owner and to the builder, and is it also fair to the architect who has to interpret it? Well, we came to the conclusion that it is not fair that an architect should be able to condemn materials and workmanship and that the builder should be obliged to suffer possible pecuniary loss, whether the architect is right or not in his condemnation, without any power of appeal to anybody. That being so, we agreed that it was necessary and that we ought in common fairness to the contractors to extend that arbitration clause. But in doing so, we had made clear that the powers of the architect as regards condemnation are, if anything, rather stronger than at present. The builder must immediately remove any materials or workmanship that are condemned by the architect without any possible question, and he must do it forthwith; but if he feels that he has suffered loss, then he has the right of calling in the arbitrator to decide. I hope that has made that clause clear, because it is a vitally important one.

Another major alteration since the last Contract is the question of injury to buildings, and that really arose through some of the accidents that have happened in London lately, it being felt that it was hard on the contractor to be responsible for enormous sums of damage through, possibly, no fault of his own, and also that under the present Contract the building owner is not particularly well protected. The builder takes responsibility for damage, but the damage may conceivably be bigger than the builder himself can stand. So that under the new Contract he takes full responsibility for his negligence and insures against it, and the building owner can, if he likes, insure against any other possible causes of such injury or damage.

I do not think I need refer to any further clause in the Contract, but I do wish to make it quite clear that the Royal Institute of British Architects has pledged itself, and gave its representatives on the Conference plenary powers, to settle this matter, and the purpose of this meeting is to ratify the agreement. It has been ratified by the builders; it now remains for us to do the same.

Mr. HERBERT T. BUCKLAND [*F.*]: I shall have very great pleasure in seconding the resolution. I have served on the Contract Committee almost since its inception and although I have not been on the Sub-Drafting Committee I have attended quite a number of the meetings. Since the Contract has been issued to the members, no doubt everybody has considered it and has registered his personal views with regard to it, and, I have no doubt, has found points to which he takes exception. But I think what one would like to do is to ask everyone who has done that to consider the position, and also the situation of the Committee that was entrusted with the task of agreeing the Contract. You will probably know that several well-known London members of the Institute were on the Contract Committee and that the allied societies were represented and also a number of their members were on the Committee; and then, finally, you had as a lawyer, Sir Lawrence Tooth, who showed himself an extremely capable chairman. Moreover, you have the opinion of Sir William MacKenzie who said, after perusal, that the Contract was a notable achievement. I think, gentlemen, with all those opinions before you, any one who has small personal views in regard to it has got to give way to the weight of opinion, legal and professional, that has been brought to bear upon this. I do hope this meeting will bear that in mind and vote, if possible, unanimously in favour of the Contract in order that it may go out into the country as being unanimously approved by the Royal Institute of British Architects and its members.

The PRESIDENT, having read the resolution as moved, declared the matter open for discussion.

Mr. W. GILLBEE SCOTT [*F.*]: After what we have heard—and one fully understands the position—any criticisms that we may make of this document of necessity seem to be rather beside the mark because evidently, after all the time and labour that have been spent upon it, it would be very difficult to do anything else than approve it. But at the same time, possibly objection will not be taken if we offer a few criticisms as they may happen to occur to us.

Mr. P. M. FRASER [*F.*]: May I speak to a point of order? Do I understand, sir, that we must adopt these Conditions of Contract?

The PRESIDENT: It is open to the General Meeting to say.

Mr. GILLBEE SCOTT: I have not had time to study this document and know it as well as those engaged in preparing it. I did not quite follow Mr. Webb's criticism of that clause with regard to the approval of workmanship and materials. Is it the case that the architect is absolute at the time and that his word goes, notwithstanding any objection of the builder, but that later on, or at the completion of the work, the arbitrator may be called in? Or is it open to the builder, if an architect condemns a crowd of bricks, at once to call in the arbitrator and ask his opinion upon it?

Mr. MAURICE WEBB: Yes. But he must remove it if the architects insists.

Mr. GILLBEE SCOTT: He must remove it. That is what I meant. If the architect strongly objects and condemns it, must the contractor then immediately call in the arbitrator, and if he does not do so, does the question go then?

Mr. MAURICE WEBB: Yes.

Mr. GILLBEE SCOTT: It cannot be brought up again at the end?

Mr. M. WEBB: As I understand, no. If he does not object within the time specified, then it cannot be raised again at the end.

Mr. MAURICE WEBB: Any criticisms that are made this afternoon can be put before the Drafting Committee on points that are not vital questions of principle.

Mr. W. GILLBEE SCOTT: I notice in Clause 5a that the fees for settling contracts are to be paid by the contractor if he has received the money. In the old Contract the Quantity Surveyor was to be paid his fees before the final certificate was given. That does not put the Quantity Surveyor in as good a position as he was.

Mr. MAURICE WEBB: The Quantity Surveyors have agreed to that.

Mr. W. GILLBEE SCOTT: The next item is only clerical. The last page is headed "Appendix," but referred to as a Schedule.

Mr. MAURICE WEBB: That is only a printing error.

Mr. W. GILLBEE SCOTT: Quite so. Then in Clause 12, apparently the responsibility for the setting out of the works and the checking is to rest upon the architect. It seems to me that if a builder undertakes to put up a building according to certain drawings and specification he should do it. Why should the architect have to go and measure whether a thing is 51 feet 6 inches or 51 feet 9 inches? The builder has undertaken for a certain sum of money to make it 51 feet 9 inches, and he ought to do it; if not, he ought to be held responsible. I think it is entirely wrong to send the architect round with a 5 foot rule, rods and tapes to see if the builder has done what he has undertaken to do. Those clauses may be a very serious problem to the architect later on. He cannot go round every time he goes to a building and check off little dimensions; and then the builder says afterwards, "Well, it was open to you to measure and check it, and you did not do it; now that has to stand where it is." I think that is important. We ought not to have given way on that point.

Mr. MAURICE WEBB: The intention of that clause is that the contractor shall be given the site and the architect should be responsible for the boundaries of the site. It does not mean every single little dimension.

Mr. W. GILLBEE SCOTT: It does not say so.

Mr. MAURICE WEBB: That is a point that we shall put to the Drafting Committee. It will come under the resolution.

Mr. W. GILLBEE SCOTT: I quite agree that we ought to define the site.

Mr. T. DOUGLAS SCOTT [*A.*]: We do not approve that until we see it again.

Mr. MAURICE WEBB: That is another point.

Mr. DOUGLAS SCOTT: That rather alters the case.

Mr. GILLBEE SCOTT: I quite agree that the architect ought to point out to the builder where the site is and take the responsibility of defining the boundary. But it is quite different to identifying the exact boundary of the site and the building, as this certainly does.

Mr. MAURICE WEBB : It says " main building lines and boundaries."

Mr. GILLBEE SCOTT: It says "main building lines." If the site is defined I think the builder should be left to put the building up according to the drawings. After that I should make him responsible, not the architect. As to Clause 13, there apparently " Schedule " should be " Appendix "; under no circumstances is a builder to be liable for making good anything of any nature whatever beyond a maximum of six months. Now, upon that arises this point. We all know that it is absolutely impossible for an architect who only visits the work from time to time—he cannot be always there—to see everything ; it is quite possible that work may be covered up through no fault of his. It is very easy indeed to do bad work and face it up with good, and the result may not be apparent possibly until twelve months afterwards, perhaps two, three or more years. Whenever any defect is discovered under this contract the builder, after his final certificate, is absolutely free. [" No."] The client comes along and says to the architect, " You ought to have seen that : it was open for your inspection at the time it was being built." The builder simply flourishes his final certificate and says, " I have my final certificate ; I have nothing to do with it." Then the employer accuses the architect with negligence. The whole tendency of the Courts and the public at the present time is to consider the architect as a kind of guarantor for the builder. That is an utterly unfair and improper position to put us into. It is our business to design and specify and give reasonable supervision, but not to guarantee that the builder having undertaken for a certain sum of money to do certain work, which he does not do, is to be let off and the unfortunate architect made to pay for his default. I do think that we ought to be protected. We are not protected under our Schedule of Charges to anything like a proper extent in that respect, and I do not know if that would be considered a minor point to consider later. We have clerks of work on large jobs, but a clerk of works may let us down. I happen to have a job on now in which the clerk of works is a particularly sleepy man, and I find out twice the things he does whenever I go round. That is the position we are all in, and it is obvious how we may be let in. I think the man who is paid for the work and takes the profit for doing it ought to be held responsible and not the architect. Then with regard to Clause 14 in connection with sub-letting. A builder has, apparently, at the time of signing a contract to give the architect a list of sub-contractors whom he would like employed, and if the architect does not object to any of them, assent is understood. Of course, in all probability not one of us would know the names of the sub-contractors to whom he proposes to let his brick-work, plastering or plumbing. We are not in a position to object, and yet not in a position to assent. I think that is a rather difficult position to put the architect in. Notwithstanding that, if any bad work is done by a sub-contractor, I presume that the contractor is still liable. I shall be glad of assurance on that. Then in clause 19 (*c*) apparently the retention money is not to exceed 5 per cent. of the whole contract. Well, at present the usual rates of payment are 80 per cent. as the work goes along until you get to a total within 10 per cent. of the contract amount after which you pay in full, and then you generally give the builder half of 10 per cent. retention at the end and the balance on the final. Five per cent. is not sufficient margin in many jobs. When you get a low tender and a builder takes a contract at, possibly, cost price, possibly less, if you are going to pay within 5 per cent. of his tender you may find that he is sometimes unable to finish the job, and you have nothing left in hand to do it. It seems to me that 5 per cent. is much too low. Anyhow, it is absolutely contrary to all the experience of our profession ever since I have been in it —and I am sorry to say that is a long time. I have never found any difficulty in getting builders to agree to 80 per cent. as the work goes on until it arrives within 10 per cent. of the total contract sum and then to pay them half that at completion and the other half a little later. I do not think 5 per cent. is at all a wise provision ; I should have thought that we ought to get better terms, because this is quite contrary to the usual practice. I have a large contract now in which the terms are what I mention. The contractors are perfectly willing to take it on those terms. I have not the slightest difficulty in getting any number of jobs done by any number of the best builders in London on those terms. So I do not see why we should give up all the margin which we have to hold for our clients' security. Then section (*e*) of 19 absolutely lets the builder off after the final certificate. It says that he is not to be held liable for any matter whatever that could have been seen by the architect, or to that effect. Well, it is quite possible it could have been seen, but the architect is not there every minute while the building is going on, and if he does not happen to be there when he could have seen it, the builder covers it up, and after that the builder is irresponsible. I would like to read a short clause which I have in a contract and in quantities also in connection with a £45,000 job, and a large firm of London contractors have signed this :—" The contractor shall uphold and maintain the whole of the works until they are complete and notwithstanding that the final certificate may have been given nor that the period of maintenance named in the contract may have expired the contractor is to be absolutely liable for and is to make good at his own cost whenever he may be called upon to do so until such time as he is relieved by the Statute of Limitations "—those are the words, and why should he not ?—" any cracks, settlements, shrinkages or other damages or defects that may exist in any part of the works and arising from "—the point is *arising from*—" defective materials and/or workmanship or from any failure to carry out the terms of the contract in all respects." He is only liable for failing to carry out his contract. Once or twice builders have objected to that, and I have said, " Who is to pay, then ? Do you expect me to pay ? You are only liable if you fail to carry out your contract. Are you not prepared to carry out your work ? " I always have twelve months instead of six. Sometimes I have had objection to that, and I say : " Are you afraid to guarantee your work for twelve months ? If so, I would rather you did not sign the contract." He immediately signs—always. As I was saying, this clause was put into the bills of quantities before the builders tendered ; that job is going on and the builder has signed

the contract. That protects the architect from being sued for making good the builder's faults, and it seems to me that it is a perfectly fair clause because the builder is only held liable for his work for which he has been paid. I hope that the Drafting Committee may be able to do something for the protection of architects with reference to that particular point. In Clause 23, apparently, the contractor is to be only liable for damages to persons——

Mr. MAURICE WEBB : No, no.

Mr. GILLBEE SCOTT : I mean under section (*b*), Clause 23 : " Provided that as to such injury or damage."

Mr. MAURICE WEBB : " Injury to property."

Mr. GILLBEE SCOTT : " Injury to property." He is not to be liable for injury to property except to some sum to be named in the quantities. Is not that so ?

Mr. MAURICE WEBB : That is right and for his own negligence.

Mr. GILLBEE SCOTT : Of course, it is very difficult to put any sum into a contract. You might have to put £50,000 or £100,000, the premium upon which would be simply enormous. Anyhow, I should think we should be glad to hear those who have discussed this subject give us a little light upon what is the proper course to pursue under that clause. Our clients expect us to protect them. In any case we will have to take out a special policy, apparently, for which the client will have to pay, and then if you do not assess a sufficient sum and an accident happens the client says, " It is all your fault ; you might have known that building would come down." Under Clause 25 I do not see—I may have missed it—that the client is entitled to pay sub-contractors direct if he so chooses. He could under the old contract, but I do not think he can under this. I do not know that it is very necessary that he should, but there are certain times when it may be preferable to pay the sub-contractor direct. I do not suppose the builder would object to that. It does not matter to him if he is liable for it. Possibly that is a point the Drafting Committee would consider. Then only a matter of criticism on Clause 31. Personally I think that there are too many people allowed to be arbitrators. I should certainly very much prefer that sub-section (*c*) be left out—as to " a local person " ; I presume that has come from the provinces.

Mr. MAURICE WEBB : You can scratch those words out of your own particular contract.

Mr. GILLBEE SCOTT : We are at liberty to mark it through ? First of all, you can name an arbitrator if you like ; if you do not name one you can try and agree upon one, and then let us go straight on to (*d*) and let the President nominate two and the builder choose which he would like. That would complicate matters less.

Mr. DOUGLAS SCOTT : What about the builders selecting two instead ? How is the builder protected ? An arbitrator supported by the contractor—how does that apply with regard to the appointment of arbitrator by the President, who would then send, presumably, two names to the employer ? It does not say so ; it is all one-sided.

Mr. GILLBEE SCOTT : The point had not struck me. Then on page 15 the " Appendix." I suppose that is going to be called " Schedule " ?

Mr. MAURICE WEBB : It is the other way round—the Schedule will become the Appendix.

Mr. GILLBEE SCOTT : It is eventually to be calle the Appendix. It may be my want of perception, bu personally I do not quite see how to fill it in. No doul we shall all learn by experience, but possibly Mr. Searle Wood or Major Barnes would be good enough to explai what these lines mean.

The PRESIDENT : I shall ask Major Barnes to spea at the end of the discussion, so that if you do not have an questions immediately answered it does not mean the are going to be ignored. They will be answered in du course.

Mr. GILLBEE SCOTT : May I add about that claus which I read out as being in my contracts that I hav had that clause in every contract I have carried out fo the last twenty years, and it has never been objecte to. It has been agreed to by different builders, som very big ones. Therefore, if I can get it through other can.

Mr. C. H. PERKINS [*A.*] : I have just one poin which I hope will be regarded as constructive criticism and that is with regard to the use of the word " certify in Clause 19, sub-section (*c*). In the second part it says " Provided that where the amounts retained . . . tota or exceed £500 then . . . upon reaching the said limi the architect shall certify." It is his duty ; he must no take one of the certificate forms published by the Roya Institute of British Architects and fill that in, because th money is not due to the contractor. I suggest that tha word should be " notify." My attention has beer drawn to this by a recent judgment (*Wisbech Rural Dis trict Council v. Ward*) in the Appeal Court, and the Judg remarked that the word " certify " seemed to be used i two senses : one, in the sense of sums due to contractor and in the other sense that work to that value had beer done. I suggest we are sailing right into that sam storm again ; the word " certify " where used her should mean a sum due directly to the contractor.

Mr. BERNARD DICKSEE [*F.*] : There is one ques tion I should like to ask. This Contract appears to dea solely with a Contract where there are Quantities. At th present time we have two Forms of Contract : one wit Quantities, one without. A very large number of works in fact most of a smaller figure, are done without Quan tities. This Contract Form seems hardly to fit those What proceedings have been taken to produce a new Contract Form to take the place of the old one withou Quantities ?

Mr. MAURICE WEBB : An alternative Form is to b drawn up following on the lines of this, but to apply where there are no Quantities. It has not been forgotten.

Mr. R. G. MUIR [*F.*] : I am afraid I do not like the new Contract at all. It may seem rather unkind after all the efforts made by the Committee, but I think they have been chasing a quite unnecessary sort of hare. I think the old Contract, by experience, did work provided there was straightforward dealing and fairmindedness on both sides. I think their endeavours to meet every possible contingency that may arise in the building have produced a document ponderous in size, unintelligible in parts, and I defy any layman to understand many parts of it, or many architects either. One has not had much time to consider this properly, and perhaps one's remarks are

lmost unfair, but I did certainly mention this to-day o a lawyer, whose comment was that he thought that one lause had been omitted, which should be that the builder hould be required to pass at least the Matriculation tandard. I also mentioned the point to a Quantity urveyor friend of mine who is fairly well known, and e was most unhesitatingly against this Contract from he employer's point of view. From my point of view, think one of the most unsatisfactory things is that the enalty clause is still left in the same unsatisfactory state hat it was in the old Contract. You have still to ascertain he liquidated damages, whatever that means. You can nly ascertain that by going to law. There are many lamages an employer may have to put up with which annot be ascertained. That is by the way, and I question whether anything is going to deal with that. It says in Clause 5a : " The said Bills of Quantities shall be deemed o have been prepared in accordance with the Standard Method of Measurement of Building Works last before ssued by the Surveyors' Institution." I think I am fairly ccurate in saying that hardly a single surveyor in London xactly follows that Standard Method, and that any urveyor in future, if wise, would put at the top of his Bill of Quantities that this was not measured in accordnce with it. I reiterate the statement that I am sure he majority do not follow it, and I do not see why we hould be obliged to compel the surveyors to follow omething they do not want to. There is a curious tatement in Clause 6 (c) that " then in accordance with he local day-work schedule of the Building Employers' Association for the district." Most of these building mployers' schedules embody 33⅓ per cent. profit. They are not cost prices at all. In other words, you are inding your employer to pay 33⅓ per cent. profit n day-work whether he agrees or not, or whether it is air or not. I do not know whether that point has been orne in mind, but I think it is a dangerous precedent to ut yourselves entirely in the hands of the local building Employers' Association. I read Clause 6 (c) and I did nderstand it after a time, but I venture to suggest this : ne knows there are unfair cases where a large amount is nocked out of a contract and the builder suffers loss. I think most architects have met a man in a case like that. If, on the other hand, a man has a contract for £10,000 nd is practically immediately increased to £20,000, s he to be paid on the same rates or is he to allow 7½ er cent. off the rest ? It has to work both ways in fairness o the employer. If he is allowed something for his loss f profits on what he is using in his contract he ought o give something to the employer for things handed in. Under Clause 7 the architect now has to furnish the Contractor with one copy of the drawings and two copies f the Specification and Bills of Quantities, and then it ays : " The Contractor may have further copies of the ame on payment of the prices stated in the Schedule." Further, I think it is playing rather low to have brought hat into the building contract at all. It is almost impossible to say what is the cost of a drawing. How can you ay what the cost of a drawing is ? It may be a large th scale drawing or small, or detail. How can you fix n average value ? It is impossible. Supposing, on the ther hand, the Contractor wants at a later date a further et of Bills of Quantities, we all know they are lithographed. Are you to set up further Bills of Quantities to be specially lithographed for the Contractor ? And then it is not clear as to how many Bills of Quantities he wants. Does he want two apart from one he already has, making three altogether ? I agree with very much that was said by the speaker who condemned the architect being responsible for the setting out of the works. It does apply in the north of Ireland as I have found to my annoyance. The words in the last part of Clause 12 : " the Contractor shall be relieved of all responsibility " seem rather a sweeping statement. I do not quite see what is to prevent the builder deliberately setting a thing out wrong in the hope that the architect will not see it. According to this clause he is relieved of all responsibility. Then there are one or two further remarks. I do not quite see why you want to bring in the last paragraph of Clause 24. It seems an unnecessary and perfectly useless thing. It is only lumbering up an already cumbersome and burdensome document. It does no good to anybody as far as I can see. Clause 30 is a very dangerous item indeed. The contractor is apparently not to be liable for any damage for Extraordinary Traffic Expenses unless it is due to the use of improper vehicles, and who is going to see the vehicle ? If you have a man standing by to see they are bringing the stuff to the work in proper vehicles, how is it to be checked afterwards ? It must be a proper vehicle, it seems to me, if it is not to damage the road at all. I think that could, with advantage, be left out.

Mr. G. G. WINBOURNE [*A.*] : With reference to Clause 19 I suggest we should be paying 10 per cent. retention. In issuing the Certificate you have to take into account all unfit materials on the site. If the contractor should not buy his materials judiciously the 5 per cent. in my opinion would not allow sufficient margin to complete the Contract, if, as might be the case, those materials allowed for and which were not fixed and of which we had no record in the Schedule, were, as I say, bought at a higher price than allowed for in the contract price.

Mr. R. G. MUIR : Is there not some confusion about this 10 per cent. ? In the Appendix there is mention of 10 per cent. retention to the end of the job, and then 5 per cent. for the maintenance period. The Appendix deliberately mentions 10 per cent., which is the normal retention, and 5 per cent. for maintenance period.

Mr. BERNARD DICKSEE : Limited retention fund stated as being 5 per cent.

Mr. MAURICE WEBB : After it reaches 5 per cent. the retention stops.

Mr. P. M. FRASER : If the resolution can be altered I would like to have it amended by the inclusion of the words " if approved, to adopt the Form of Building contract,"—" To receive the recommendations of the Council on the Report of the Conditions of Contract Conference and if approved to adopt the Form of Building Contract." Am I in order in moving that ?

The PRESIDENT : I think that would be in order. I think we could agree to that.

Mr. DOUGLAS SCOTT seconded.

The PRESIDENT : You are moving an amendment ?

Mr. FRASER : Yes. As to the amended resolution I would like to make those remarks. I do not think the statement which appeared in the JOURNAL is quite so full. . . .

The PRESIDENT: One minute, Mr. Fraser. Do I understand you are moving an amendment to this resolution, or is it an amendment to amend the resolution, in that respect, in four lines?

Mr. FRASER: I would like the resolution amended if the Council would agree.

The PRESIDENT: Do you object to that, Mr. Webb?

Mr. M. WEBB: I do not quite see the effect of it. If this meeting does not approve ——

Mr. GILLBEE SCOTT: It comes to the same thing either way.

Mr. T. T. REES [*F.*]: On a point of order. If approved —does that mean that if it is not approved it is going to fall to the ground, because I should certainly object to that.

Mr. FRASER: That is practically what I mean.

Mr. REES: Then I should have to vote against it. We want to help, not destroy.

Mr. FRASER: I am not at all particular. I will drop it.

The PRESIDENT: Very well.

Mr. PERCY THOMAS [*F.*] Vice-President: I thought perhaps it might clear the air if I let Mr. Fraser and some others know that I do at a later stage propose to make an amendment. I do not propose that we should turn this down, but I do propose an amendment that we should have time for further consideration. I feel the majority of members of the Institute will consider that that is a fair request to make. They have had something a little over a week for this, and I think, without any disrespect to any obligation which the Council may have entered into, it is within the power of this general body to allow them further time to consider a matter which is vital to every architect practising.

Major H. C. CORLETTE [*F.*]: We can only accept or reject it. It might be best to adourn the meeting so that we may have more time to consider it.

Mr. FRASER: In the notice which appeared in the JOURNAL following this resolution it says, "in the course of outlining the history of these Conditions the work of the Committee proceeded and in order to give the provinces more representatives . . . the Committee was reconstituted in July last." I take it that reconstitution was not done by the Committee themselves. It consisted, I am credibly informed, of leaving out at the new session all those members who showed their teeth during these considerations. I know that three late Chairmen of the Contracts Committee who were on this Conference are now not on it. I have a few Conditions of Contract in my hand. There is one called "1920" which bears these words: "Approved by the Council of the Royal Institute of British Architects." If the Council of the Royal Institute approved this document, how can they approve this one that has been bled pretty white? It is, I think, the most emasculated document I have ever read. The only active clauses in it are those which make the architect's life a perfect nightmare and remove entirely from the building-owner any recourse to justice in case of default on the part of the builder. So far from being in lucid English, it abounds in gross grammatical errors. If the word "Schedule" means "Appendix," and if "Appendix" means "Schedule," I think it ought to be stated somewhere. I seriously suggest that all the definitions should be cut out. They are cumberson and foolish; they do not appear in documents of th kind as a rule. "'Notice in Writing,' or written noti shall mean a notice in written, typed or printed cha acters." Utterly ludicrous! How can a notice sent registered post be in anything but "written, typed printed characters?" It is most dangerous to defi site, as I know to my cost. Why is not Clerk of Wor defined? He is a most important person; he is le out altogether; though "Site," "Surveyor," "T Appendix," and "The Contract" are all defined. Ar then in Clause 2, line 3, I suppose the following is p in for the sake of clarity: "the Contract Works" inverted commas. Why? Is that a term which is define somewhere which I have not been able to discover Does it appear in the Appendix or Schedule? Then the seems to me an important point in line 6, Clause 2 "written matters are hereinafter collectively referred to 'Architect's Instructions.'" I strongly object to a architect having to write every instruction he gives. It absolutely impossible and undesirable and dangerou In sub-section (e) Clause 2, "The dismissal from th Contract Works for good and sufficient reason of an person employed thereon." These words are not in th 1909 Form. I suppose if I find a man in a state of intoxica tion on the works, I must write and say, "Such and suc a man was drunk and must be removed." I may no say, "This man must be removed" but "must b removed because he was drunk"; in other words, libellous statement for which I would certainly go t court and be mulcted in heavy damages. The greater th truth, the greater the libel, I suppose. Near the top of p. it says: if the Contractor acknowledges verbal instruc tions, and so forth, within seven days of being given Why within seven days? It seems to me that the architec gives the instructions in writing or verbally for a sub stantial omission. If the contractor does not acknowledg those instructions within seven days, under this claus there is no omission. You cannot claim an omission late on. You have to have the contractor's admission tha there is an omission. If it is an extra the contractor wi write by return of post and say, "Yes, you are quit right; it is a nice extra." If it is an omission he forget to answer within seven days, and that omission cannc rank as a Variation on the Contract as it is worded. It ma not be what is intended. And then the last sentence o Clause 2: "Figured dimensions are to be preferred t scale." Surely that is not an instruction or direction o binding covenant. I cannot think why you have droppe out something which is time-honoured and put in some thing which is emasculated or at least stupid. It does no mean what it says, anyhow. There are several cases i which the wording is extremely bad. Line 5, Clause 4 "and or the expense" which makes it read "shall pa him the price of . . . the expense." That sort of thin should not be.

Mr. MAURICE WEBB: That is word for word ou of the 1909 Contract, I am told.

Mr. FRASER: I do not think so.

Mr. FRASER, having been referred to the 190 Contract, p. 1, Clause 4, continued: I thought we ha

it that. It says " Figured dimensions are to be prerred to scale," not to be followed. How can you say a contractor, " You are to prefer figured dimensions " ? hat is an alteration of wording which emasculates the ole meaning. Everything is done to spoil something ich we know is good and sound.

The PRESIDENT : Mr. Fraser, you have heard from r. Webb that any matters of that sort will be considered. you can go to the big matters it will expedite this eeting.

Mr. DOUGLAS SCOTT : But are we going to see em again ?

Mr. FRASER : We are told we are not going to see em again. My life is at stake here, Sir.

Mr. W. HENRY WHITE [*F.*] : Are we going to see em again ? May we have an answer ?

Mr. BERNARD DICKSEE : I have had a good deal experience in drafting Building Acts and I know that pshod drafting causes incalculable mischief. I think afting is very important indeed, and it should, therefore, ceive all the consideration it deserves. It is not fficient to say that will be put right. It is a question what a Judge would interpret the words to mean.

Mr. W. HENRY WHITE : May we have an answer to at ?

The PRESIDENT : Is it possible to give an answer that ? That they should see this document before it finally approved ?

Mr. PERCY THOMAS : Would it simplify matters I put my amendment now? I move " that this eeting be adjourned so that every member can have an portunity of further considering this new Form of ntract, until such time as you shall call the meeting ain in a period of, say, six weeks, so that there will be portunity for those in the provinces to have meetings d express their views without in any way interfering th obligations which the Council may have entered to." I formally move that.

Major CORLETTE : I second that.

Mr. MAURICE WEBB : As the proposer of the solution I will accept that. I suggest the meeting ould hear Major Barnes before breaking up, because he s taken an immense amount of trouble over this, and really feels that the honour of this Institute is very gely at stake. The way in which we handle this matter w is really important for the credit of the Institute elf, and I should like, if the President will permit, ajor Barnes to have a chance of saying what he feels out it.

Mr. GILLBEE SCOTT : May I suggest before Major rnes speaks that it might be advisable to let those who sh criticize the document a little longer, so that the mmittee would have more to consider ?

The PRESIDENT : I think it would be better under e circumstances that there should be quiet meditation the subject. We can consider it at home and then me with something tangible.

Mr. C. F. WARD [*F.*] : I am speaking on behalf of e Institute. I do not know whether the Drafting Committee have fully consulted the various departments of e Government and Municipal Authorities who are eply interested in large building contracts. If I might row out the suggestion, would it not be advisable to get in touch with those Authorities, and possibly in the case of Local Authorities with the Municipal Corporations ?

The PRESIDENT : We will get the Committee to make a note of your suggestion.

Mr. WARD : That this contract shall go out as one Contract for the whole country, because I am perfectly certain as it stands Local Authorities will not adopt it.

Mr. T. T. REES : May I claim attention for one moment as coming from Liverpool to say that we would endorse what Mr. Thomas has proposed and Major Corlette seconded. We know the ability of Major Barnes to explain these difficulties ; would it be possible for him to make a tour to, say, three or four centres ? If he could come to Liverpool and the North we could manage perhaps to agree on these difficulties and, possibly, get the whole thing settled.

The PRESIDENT : I am quite sure that is a good suggestion. Whether Major Barnes is able to adopt it or not, I do not know.

Mr. H. M. FLETCHER : May I suggest that what Major Barnes says this afternoon should be published as soon as possible, so that we should have six weeks to consider it ?

Mr. S. JUPP : Under section (*e*) in Clause 19, it seems that the builder will sail as near the wind as he can in getting cheap stuff knowing he is going to get the Final Certificate in three months.

Major CORLETTE : May I give my reasons for seconding Mr. Thomas's motion ? I feel with Major Barnes that this occasion is extraordinarily important for the Institute ; the good faith of the Institute, as we know, is very much involved in what we are considering tonight, and that was the reason why I thought that an adjournment might be the most satisfactory way of meeting the difficulty, and I am glad Mr. Thomas made the proposition. There are great principles involved. With most of those principles we entirely agree. Mr. Webb in his remarks has told us that minor alterations will be admissible, but according to some of the remarks he made in moving the resolution it seems the agreement on every clause was settled, but it appears we shall be able to consider some details. I am glad to think we are going to adjourn this meeting and have full opportunity for consideration. I feel as far as details are concerned we have not quite sufficiently considered the important position the employer occupies.

Major BARNES : May I be allowed to speak to the motion for adjournment ? I sympathize a good deal with it. I am sure you all appreciate that as one of the members of the Institute who have devoted a very considerable amount of time to the framing of this Contract one would like to have seen it received with universal applause and acclamation, and to have got a vote of thanks and all the rest of it. I gather that there is no immediate intention on the part of this meeting to take that course. But, Sir, those of us who had to draw up this Contract feel that it really is only a question of getting to know it better to like it more. It is pretty clear that its acquaintance has got to be cultivated ; that it does not, as it were, leap to the eye on the first glance. Well, Sir, Major Corlette has said that the good faith of the Institute is very much involved in the proceedings under consideration.

If I may be allowed just a few moments to tell you a few facts with which probably all of you are not acquainted, you will see how true that is. In 1909 we were happy enough to come to an agreement with the master-builders which was accepted and which was embodied in a Contract which ran for a considerable period of time and with a very large measure of acceptance. But the war changed views on that, as it changed views on a great many things, and some time after the war that Contract was denounced by the builders. I recall that to you because those of you who do not quite like this contract may find in that some comfort that these Contracts have been denounced in the past and may be denounced in the future ; and whatever difference of opinion there may be on this contract, if and when it is accepted it will, no doubt, in course of time be subjected to change of opinion and replaced by a better. But for the moment the Contract is before you as a Contract which has been agreed to between representatives of the builders and your representatives to whom you gave the power to take this matter to the point of settlement. That situation arose somewhere about 1920 when the old 1909 Contract had been denounced by the builders, and for a few years there was some amount of confusion. We were still running the 1909 Contract. Then we produced the 1920 Contract, and then the builders produced a National Building Code, and the situation was such as to make it apparent to those who were engaged in the organization and administration of the industry that some effort should be made to arrive at agreement. You are hearing the conclusion of matters which originated somewhere in 1920 or 1921. The situation then brought the builders, the architects, the surveyors, and representatives of Government Departments together and they entered into a solemn and binding agreement to confer together upon a building contract, and, if they were unable to agree, to refer the matter to an independent arbitrator who was to have power to settle. The situation might have been to-day that what was being put before you was a Contract not settled by agreement, but a Contract which had been settled by an independent arbitrator whose award you were bound to accept. That was the situation away back in those years, a situation which, if not created, was accepted by the Council of the Royal Institute of British Architects. I am quite sure that every one who is here to-night, while he is present in an individual capacity as an architect, and while he may feel with Mr. Fraser that his life is at stake on this agreement, is also here as a member of the Royal Institute of British Architects, with a very considerable regard for the traditions and the obligations and prestige of that body. I think you will realise that those proceedings in 1920 or 1921 were proceedings in which all those constituent elements of the Institute were involved, because see how far they went. They not only led to a gathering of those representative bodies, but to the conclusion that this question of agreement upon a Form of Building Contract was of such importance to the country as a whole as to warrant the participation of the Government of the day, and that body actually did go to the Government of the day and sought from the Prime Minister the appointment of an independent chairman. Well, the Government at that time and one of the participants the negotiations, Mr. Baldwin—not then Prime Minis —did agree that it was a matter of extreme importar and he, together with the Chancellor of the Exchequ made certain recommendations which led to the appoi ment of Sir William MacKenzie as the independ arbitrator. Now, I am sure, as you just look at t picture of these important bodies, of which this body which we are all proud to belong is not the least i portant, engaging in negotiations of such moment a character, participated in by persons of such influe and consequence, you will agree with me that this is a matter which we can scrap as the result of a li discussion in a few moments. Very, very great con quences are involved.

Well, that started off the negotiations on this Contr and they proceeded for a number of years, and, in course of the proceedings, there did emerge the fact t the builders on their side regarded two questions extreme importance to architects—the question workmanship and materials—as being matters wh came within the scope of their reference. Now the p fessional members did not take that view. There wa very honest difference of opinion between the parti and that difference of opinion nearly led to a breakdo of the negotiations. About a year ago the professio representatives came to the Council of the Royal Instit of British Architects and asked for permission to br away from the negotiations. Well, of course, that w a matter which the Council of the day then had to t and regard very seriously, because the honour and good faith of the Institute were involved. The quest was : Had we entered into an agreement by which were bound to submit even those two important poi to arbitration or had we not ? If we had entered i such an agreement, then we were bound to keep t arrangement which we had made, and I am sure th is not one man in this room who would for a mom consent that a great Institute like this, with a traditi behind it such as it has, and with a future before it su as we hope, should stigmatise itself and appear in t eyes of the public of this country as a body which wo repudiate an agreement and binding arrangement. T Council of the day, fully conscious of that, and determin as every Council of the Institute is, to uphold the prest and position of the Institute, said : Before we can g consent to representatives to break away from a Conf ence we must know what our arrangement is. If th is any doubt, we will be advised. On that the Coun took Counsel's view, and the opinion that was given us by learned Counsel was this : That there is no le obligation binding upon us. It was not a legal contra But there was a moral and honourable obligation ; t we had entered into an arrangement and agreement fr which we could not depart without breach of good fai and so a year or so ago, that point being settled, negotiatio were resumed. But they were resumed by a strengthen body. Architects were brought on to the Drafting Co mittee, and builders were brought on to it who represent almost every part, or at all events every considerable pa of the country, and negotiations proceeded always w this clear obligation lying upon both parties : that

y could not agree they were bound to go forward to William MacKenzie and come away with a settled ument to be presented to their respective bodies. went into matters on these points of detail which e been raised—and which if I were to attempt to go would keep me all night—and after long last we found selves in a position to agree, and we have agreed. ere is the contract, and we have not needed to go to William MacKenzie. But as far as the parties to agreement are concerned, they are both of them ially bound by the position that they would have n in if the matter had gone forward to Sir William cKenzie. Therefore in presenting the document s afternoon it was felt by the Council, and their resolution s afternoon of which you have been informed confirms that there are obligations, and the Council of the yal Institute of British Architects has this afternoon plemented its obligations. It entered into an obliga- n to submit these negotiations to the point of settle- nt, and it has accepted the settlement and here presents m to a general meeting.

So far, everything has gone on along the lines of cor- titude, and it is not open to anybody outside this stitute to say that we have departed in any way from at we have undertaken to do. Now there is before general body of members a document of con- lerable length, a document which has occupied ars in negotiation, a document upon which many ints can be raised, and have been raised, and the estion before those responsible for this document this: Shall we press this to the point of decision to- ght? Shall we ask you for a "Yea" or "Nay," or shall yield to the request that has been made, that members the profession, members of the Institute not only here London but in every part of the country, shall have an portunity of considering this document, of making presentations with regard to it, and further implementing e pledge which has been given by the body which presents them? Well, that being the situtation, fully prized of it, and being in such a position of responsibility the Council has placed me, I feel that it would be un- ise, unreasonable, and it would not have regard to the al interests with which we are concerned here to-night oppose such a proposal. My feeling is that it is a roposal which is in harmony with the general sense of is meeting. I think that while you are desirous of derstanding to the full this document before you, ive it your approval, on the other hand I am quite sure ou have not the least desire to take a step which would ompromise the honour and dignity of this body to hich we all belong. Therefore, Sir, I do not now pro- ose to go into all these matters of detail. That would e impossible. Many of them have been put. I do not collect all. I, perhaps, misapprehended some, and is not likely that I should be able to give a satisfactory nswer to them. They are all questions which can be ut into a written communication. An adjournment ill allow time for them to be put in that form, and in at form will enable them to be fully and properly onsidered. A suggestion has been made that it may e helpful to an understanding of this document if I, n an invitation, were to attend meetings of architects n the provinces and go more fully into the details of the Form. Well, Sir, all the way through I have only shared with other members of the Institute the willingness to do what could be done to further our interests and the interests of members of the building industry. If it is felt to be helpful in any kind of way that I should do that sort of thing, I shall be glad to do it, not only in the provinces, but, if it should be thought advantageous, I should be willing to do it here in London. That being so, perhaps this meeting will be willing, in the first place, to excuse me from dealing with matters of detail, and, in the second place, accept this motion for adjournment, and allow further steps to be taken to bring the matter that is before us now more fully and completely to the notice of our members.

The PRESIDENT: I am quite sure we are much obliged to Major Barnes for accepting this undertaking. It occupies a lot of time, but I am sure it will be for the good of the cause.

The resolution for adjournment was then put and carried unanimously.

This terminated the proceedings.

# Allied Societies

## LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The fourth general meeting for the session of the above society was held on 2 February, Colonel Albert E. Kirk, O.B.E. [*A.*], President, in the chair. There was a good attendance of members, who had assembled to take part in a discussion, "That Architecture is an Art, not a Business."

The affirmative side was opened by Mr. F. W. H. Allison [*A.*], who defined an art as an operation arising from something previously received through the imagination and embodied or realised—in this case, in building materials. He contended that a building must not only fulfil the requirements it is intended to serve, but must do so with a high consideration for the qualities of beauty and harmony. Architecture demanded the possession of imagination and vision, as well as technical skill, and in that sense it was a fine art, the result of an impulse, the realisation of which not only gave pleasure to the creator but also to those who viewed his completed work; a consummation which should be the endeavour of every architect. Business methods would carry the architect but half-way to success. It was a hopeful sign, however, that the commercial mind was beginning to realise that it was "good business" to have art introduced into buildings devoted to commerical purposes; that the customer took pleasure in being surrounded by an artistic atmosphere. If the business side of an architect's brain predominated, then his art would certainly suffer.

That the practice of architecture was mainly a business was the view advanced by Mr. Victor Bain [*A.*], who said that the present-day architect's work was primarily concerned with engineering problems such as structural steel work, reinforced concrete, ventilation, heating and drainage. He had also to be half a lawyer, dealing as he did with questions of right of light and air, and encroachments by neighbours. He was supposed to be a financial

expert, as very often the outlay on his buildings had to show a substantial return. He was expected to be an actuary, valuer, and welfare expert—in short, a walking encyclopedia. All this left little time for art, if important structural problems were not to be abandoned to the mercies of outside experts.

After an interesting discussion, in which, among others, Messrs. W. Alban Jones [*L.*], J. H. Addison [*A.*], G. L. Broadbent, W. Whitehead, and D. Brooke took part, a motion that architecture was essentially an art was carried with acclamation.

## THE NORTHERN ARCHITECTURAL ASSOCIATION ANNUAL DINNER.

The annual dinner of the Northern Architectural Association was held at Newcastle-upon-Tyne on 3 February, Mr. J. H. Martindale, F.S.A., F.R.I.B.A., the President, in the chair. There was a large company present, including the Lord Mayor of Newcastle, the Bishop of London, Mr. Walter Tapper, P.R.I.B.A., Mr. Ian MacAlister, Secretary R.I.B.A.

Mr. C. E. France, President, North-East Coast Confederation of Sub-Contractors; Mr. C. W. Wilson, Chairman, North-East District Plate Glass Merchants' Association; Captain G. V. Scott, President, Newcastle-upon-Tyne District Building Trades Employers' Association; Mr. Charles Carter, President, Northumberland, Durham and Tees-side Brickmakers' Association; Mr. Russell Storey, Hon. Secretary, Northumberland and Durham Auctioneers' Society; Lieut.-Colonel J. Douglas Mitchell, Hon. Secretary, Newcastle-upon-Tyne Society; Canon Ellershaw, Master of the University of Durham; Professor J. Wight Duff, Vice-Principal of Armstrong College; Colonel Sir Joseph Reed, Chairman of Council, Newcastle-upon-Tyne Society; Colonel D. F. Todd, T.D., Chairman of the Durham County National Health Insurance Committee, Member of the British Medical Council; Mr. T. H. Rae, F.S.I., President, Northern Quantity Surveyors' Association; Mr. J. M. Dossor, Allied Societies' Conference Representative, York and East Yorkshire Architectural Society; Professor E. M. O'R. Dickey, Professor of Art, Armstrong College; Mr. T. Butler Wilson, Allied Societies' Conference Representative, Leeds and West Yorkshire Architectural Society; Mr. Vincent Thompson, President, Newcastle-upon-Tyne Law Society; Mr. E. G. Harvey, Hon. Solicitor, N.A.A., etc.

"If you had to attend churches as often as I do, I think you would find it difficult to speak with civility," said the Bishop of Durham (Dr. Hensley Henson), when alluding to the ventilation of churches. After appealing to architects to see that it was adequate in any future buildings they planned, he added: "How often have I crawled from the pulpit after a long sermon almost asphyxiated by the deplorable atmosphere?"

Dr. Henson, in toasting "The Royal Institute of British Architects and Allied Societies," said their institute was an eminently practical body. They were the "Father Confessors" to the State on all questions of architecture.

A new demand was now being made in all directions upon the architects that they should help in preserving all our great historic buildings. One building that needed preservation was that magnificent structure, Durham Castle, which was at present in a position of grave and imminent risk. No doubt the people of the north would realise the heavy task involved in saving that great building, and also that man could render no greater service in this modern community than by seeing that the great gifts of the past were secure and did not suffer. By so doing, they were preserving great benefits for the community.

A great new sphere in which the architect was called upon to render social service of the highest quality was in the direction of town planning, said Dr. Henson. For the health and dignity of the people the architect's ministry was indispensable.

Referring to the Bishop's remarks with regard to Durham Castle, Mr. Walter Tapper, who replied to the toast, said that it was the imperative duty of the whole nation to see this building was preserved for future generations. Th who had been deputed to report on the condition of the Ca had stated that it was in a perilous state, and he was surpr that nothing had been done with regard to its preservat He believed that if a further public appeal was made for mo in order to put the building in proper repair that money wo be forthcoming.

"The Municipal Authorities of the Provinces" was p posed by the Chairman, and the Lord Mayor (Alderr Stephen Easten) replying, said there was undoubtedly a responsibility resting upon both builders and architects municipal work, that would be for the public welfare. He sure, however, that all were doing their best in this respect

Mr. T. R. Milburn [*F.*], Past President of the North Architectural Association and Allied Societies' Conference, responded.

"Our Guests" was proposed by Mr. R. Burns Dick [ and the toast was responded to by Sir Joseph Reed (Chairn of the Newcastle-upon-Tyne Society).

# Obituary

## LIEUT.-COLONEL J. C. BAINES [*A.*].

Colonel Baines, the well-known Leicester architect, d after a short illness at Leicester on 30 January, at the age fifty-two. He had recently been appointed as architect advise the Leicester City Council on the question of a ci centre, and had prepared plans for a new Town Hall a administrative buildings in De Montford Square.

Colonel Baines was articled in London to Mr. Leona Stokes. Later he entered the office of Messrs. Goddard a Paget, of Leicester, where he worked on the drawings in co nection with the Gilroes Cemetery.

He started in practice in 1902, and his firm became architec to the Leicestershire and Rutland Territorial Association, a prepared plans for various headquarters in the two counties.

He was also the architect of the Westcotes Congregatior Church, Hinckley Road, the Uppingham Road Baptist Chur Schools, St. Barnabas Vicarage and Mission Hall, St. Philli Vicarage, and a large house at Oadby.

He supervised the work of the restoration of the Oadl Church Tower, which was carried out on the lines used in co nection with St. Paul's and Lincoln Cathedral. He design the Oadby War Memorial, the Wyggeston Boys' School Mem rial, and the Oadby Cemetery, and was actively engaged various housing schemes in Leicestershire, Ashby, Moi Swadlincote and Oadby.

## D. M. CUTHBERT [*Licentiate*].

Mr. Cuthbert was articled to Mr. George P. K. Young [*F* of Perth, in 1896, and upon finishing his articles was appointe Junior Assistant in the Survey Department of Messrs. Coudi Mackenzie and Co., of Perth, in 1900. The following ye he obtained an appointment as assistant architect and survey with Messrs. Mackintosh, Burn and Co., Calcutta, returnir to Scotland in 1905, as principal assistant to Messrs. Coudi Mackenzie. In 1912 he accepted an appointment in th Lands Valuation Department of the Inland Revenue in Pertl and remained there until 2 February 1915, when he joined th Highland Fife Heavy Battery, R.G.A., and was on activ service in France from March 1918 to January 1919. He le the Army on 22 February 1919, and on 15 June followin received an appointment in the War Department Valuatio Department at Perth, and remained there until January 192 when he was appointed assistant engineer on the staff of th Town Engineer's Office, Lagos, Nigeria, as Senior Assistar Engineer.

## LEGAL.

### ANCIENT LIGHTS DISPUTE.

SAVAGE, COOPER AND WRIGHT *v.* DAILY NEWSPAPERS, LTD.

Solicitors, tenants of chambers in Chancery Lane, brought action before Mr. Justice Salter regarding Ancient Lights against obstructions to their rights. Mr. Ernest Charles, K.C., for plaintiffs, said two of the rooms in question were affected by the raising of a wall opposite from 60 feet in height to 72 feet, and previously these two rooms were adequately lighted.

Mr. Schiller, K.C., for defendants, while admitting a degree of obstruction, did not admit that the rooms were so seriously affected as to prevent their use for the original purposes for which they had been used since 1899.

His lordship held there had been material and substantial diminution of light, rendering them appreciably and substantially less convenient as solicitors' offices, and awarded £200 damages and costs. He had viewed the rooms in question, and stated that his view confirmed the plaintiffs' evidence.

W. E. WATSON.

## THE ROME SCHOLARSHIPS 1928.

### PRELIMINARY COMPETITIONS.

The Faculties of Art of the British School at Rome have selected the following candidates to compete in the Final Competitions for the Rome Scholarships of 1928 :—

*Architecture.*—(Rome Scholarship and R.I.B.A. Henry Jarvis Studentship) : T. M. Ashford (Birmingham School of Architecture ; Architectural Association). S. G. Chaplin (New Zealand ; London University). E. F. Davies (Liverpool University). R. F. Jordan (Birmingham School of Architecture ; Architectural Association). A. C. Light (London University). J. T. Lloyd (London University). P. A. Wailes (London University).

Two candidates in the Final Competition of 1927 were granted exemption from the Preliminary Competition, and are admitted direct to the Final Competition of 1928—viz. :—

M. S. Smith (Sydney School of Architecture ; London University). J. B. Wride (Cardiff Technical College).

*Decorative Painting*,—Robin G. Guthrie (Slade School). Alan E. Sorrell (Southend Municipal School of Art ; Royal College of Art).

*Sculpture.*—Cecil Brown (Wolverhampton School of Art ; Royal College of Art).

*Engraving.*—Eric S. Jones (Camberwell School of Art ; Royal College of Art). S. R. Shepherd (Harrow School of Art ; Royal College of Art).

The works submitted in the Preliminary Competitions will be exhibited in the Imperial Gallery of Art, Imperial Institute (East Entrance), South Kensington until 16 February.

## SOUTH AFRICAN ARCHITECTS AND QUANTITY SURVEYORS ACT.

Under the provisions of the South African Architects and Quantity Surveyors Act of 1927, the Minister for the Interior has appointed an Inaugural Board of seven members, of whom three—Mr. D. M. Burton, F.R.I.B.A., Mr. J. S. Cleland, F.R.I.B.A., and Mr. R. Howden, F.R.I.B.A.—are members of the Royal Institute. Mr. Robert Howden has been elected Vice-Chairman of the Board.

## INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The third of the series of Informal Illustrated Lectures on Architecture for Workers in the Building Trades was held by the R.I.B.A. on Wednesday, 18 January 1928, in the R.I.B.A. Galleries, 9 Conduit Street, W.1. Mr. L. Sylvester Sullivan, F.R.I.B.A., again presided, and Mr. Arthur Bolton, F.R.I.B.A., read a most interesting paper illustrated by lantern slides on " The Architecture of Robert and James Adam."

At the conclusion of the paper a discussion took place, and Mr. Bolton replied to numerous questions put to him by his audience.

On Wednesday, 1 February 1928. Mr. C. H. B. Quennell, F.R.I.B.A., dealt with the subject of " House Building through the Centuries," and illustrated his remarks by some very interesting lantern slides.

The lecture was well attended, and at the conclusion of Mr. Quennell's talk a short discussion took place.

On Wednesday, 15 February, at 8 p.m., Sir E. Owen Williams, K.B.E., will deliver a lecture on the subject of " Bridges."

## NOTES FROM THE MINUTES OF THE COUNCIL

*9 January* 1928

### CHRISTMAS HOLIDAY LECTURES FOR CHILDREN.

The President reported that the three lectures to children given by Mr. and Mrs. Quennell during the Christmas holidays had been very successful and well attended, and, on his proposition, a very cordial vote of thanks was passed in favour of Mr. and Mrs. Quennell.

### EXHIBITION OF THE ALFRED STEVENS DRAWINGS.

It was decided to hold in the Galleries from 27 February to 8 March 1928 an exhibition of the Alfred Stevens drawings recently presented to the Institute by Mr. Sigismund Goetze.

### R.I.B.A. PRIZES AND STUDENTSHIPS.

The Council approved the Annual Award of R.I.B.A. Prizes and Studentships submitted by the Board of Architectural Education.

### THE ANNUAL DINNER, 1928.

It was decided to hold the next Annual Dinner in April. Detailed particulars will be issued at an early date.

### LIST OF OFFICIAL AND OTHER PUBLICATIONS.

The Board of Architectural Education reported that they had had under consideration the need for technical information relating to designs for specific buildings and a list of official and other publications compiled in this connection was submitted to the Council and approved for publication in the R.I.B.A. *Kalendar*.

### THE UNIVERSITY OF LONDON ARCHITECTURAL EDUCATION COMMITTEE.

Mr. H. M. Fletcher, Chairman, and Mr. L. Sylvester Sullivan, Vice-Chairman of the Board of Architectural Education, were nominated to represent the R.I.B.A. on the University of London Architectural Education Committee for the year commencing 1 March 1928.

MEMORIAL TO THE LATE DR. P. J. H. CUYPERS.

It was decided to give a donation of £10 10s. towards the fund for the memorial proposed to be erected at Ruremonde, Holland, to the memory of the late Dr. P. J. H. Cuypers (Royal Gold Medallist, 1897).

WORLD ENGINEERING CONGRESS, TOKIO, JAPAN.

Dr. A. Kogure (Hon. Corresponding Member) was appointed to represent the R.I.B.A. at the "World Engineering Congress" which the Engineering Society of Japan propose to hold in Tokio in October 1929.

MEMBERSHIP.

Applications for membership were approved as follows :—

As Fellows : 14 applications.
As Associates : 8 applications.
As Hon. Associates : 2 applications.

The following ex-members were reinstated :—

As Associate : John Clack.
As Licentiate : Vivian Sydney Rees Poole.
As Associate : Christopher M. Shiner.

RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship :—

Thomas Charles Agutter.
Samuel James Newman.

APPLICATION FOR ELECTION AS LICENTIATE UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

One application was approved.

RESIGNATIONS.

The following resignations were accepted with regret:—

Edmund Butler [*F.*].
Vincent Jerome Esch [*F.*].
Francis Hugh Greenaway [*F.*].
George William Nicolay [*F.*].
Delmé George Moothan [*A.*].
Bastick William Nunn [*A.*].
Roger Beechworth Batchelor [*L.*].
David Alexander Crombie [*L.*].
John Shanks [*L.*].
Joseph Whitfield Wardle [*L.*].

STUDENTS.

The following students were elected at the meeting :—

Andrew, Leonard Arthur Duncan, "The Chestnuts," Flowers Green, Hurstmonceux. (Intermediate Examination.)

Birkett, Arnold Lynn, 23 Princes Avenue, Caerphilly, Glamorgan. (Intermediate Examination.)

Boon, Geoffrey Maurice, "Nashdom," Hope Road, Prestwich, Manchester. (Intermediate Examination.)

Bouillon, Ernest Linden, Paspebiac, P. Q. Canada. (McGill University, Montreal.)

Bradley, Frank, Croft House, Chorley Street, Bolton, Lancashire. (Intermediate Examination.)

Broughton, Frank Holden, 77 Sharples Avenue, Astley Bridge, Bolton, Lancs. (Intermediate Examination.)

Brown, Henry John, 15 Spencer Place, Leeds. (Robert Gordon's Colleges, Aberdeen.)

Burrows, Andrew Charles, Lochgoin, Prestatyn, Flintshire. (University of Liverpool.)

Cartlidge, Wilfred George, 135 High Lane, Burslem, Stoke-on-Trent. (Intermediate Examination.)

Clark, Arthur Ronald, 8 Ranby, Retford, Notts. (Intermediate Examination.)

Cooper, Hugh Christopher Dunstan, 205 Newbury Street, Boston, Mass., U.S.A. (McGill University, Montreal.)

Doran, Patrick Joseph, 1 Highfield Grove, Rock Ferry, Cheshire. (University of Liverpool.)

Fairhurst, Robert Francis, 437 Lord Street, Southport. (Intermediate Examination.)

Fellowes, Norton Alexander, 212 Westmount Boulevard, Westmount, Quebec, Canada. (McGill University, Montreal.)

Fisher, Roderick Charles, Wych Cross Place, Forest Row, Sussex. (Intermediate Examination.)

Frizzell, Frederick George, 7 Mayow Road, Forest Hill, S.E.23. (Intermediate Examination.)

Gardiner, James Andrew, 89 St. George's Square, S.W. (Intermediate Examination.)

Gardner, Edwin Alexander, 121 Broadway Avenue, Ottawa, Ontario, Canada. (McGill University, Montreal.)

Garthside, Eric, c/o Mrs. Watkins, 9 Taviton Street, Gordon Square, W.C.1. (Intermediate Examination.)

Gleave, Joseph Lea, 36 Church Street, Bradford, Manchester. (Intermediate Examination.)

Golding, Alfred, 42 Rosebery Avenue, Westoe, South Shields. (Intermediate Examination.)

Green, Harry Albert, 62 Hewett Road, Portsmouth, Hants. (Intermediate Examination.)

Hartley, James Stanley, 111 Lichfield Grove, Church End, Finchley, N.3. (Intermediate Examination.)

Hodson, Mary Agnes Margaret, Sandcliff, The Way, Reigate. (Architectural Association.)

Kelly, Howard Laurence, 19 Coleridge Road, N.8. (Intermediate Examination.)

Macleod, Alexander Norman, P.O. Box 418, New Waterford, N.S., Canada. (McGill University, Montreal.)

Manderson, Frederick Keith, 102 Earl's Court Road, Kensington, W.8. (Intermediate Examination.)

Mileson, Harold, "Sedarmoc," Horn Lane, Woodford Green, Essex. (Intermediate Examination.)

Parsons, David William, 205 Franciscan Road, S.W.17. (Intermediate Examination.)

Parsons, Leslie Harry, 20 Albion Terrace, Horsham, Sussex. (Intermediate Examination.)

Perry, Reginald Selby, c/o McGill University, Montreal. (McGill University, Montreal.)

Pettit, Henry Edward, 35 Taylor's Lane, Sydenham, S.E.26. (Intermediate Examination.)

Price, Geoffrey Langford, The Quarry, Fairwater, nr. Cardiff. (Intermediate Examination.)

Price, Olwen Marguerite Emmerson, Maesteg House, Whitchurch, Cardiff. (Cardiff Technical College.)

Pickering, Charles Edward, 52 Huron Road, Upper Tooting, S.W.17. (Intermediate Examination.)

Powell, Adrian Evelyn, New House Farm, Yate, Glos. (Intermediate Examination.)

Proffitt, Norman Wedgwood, 62 Jesson Road, Walsall, Staffs. (Intermediate Examination.)

iley, Harold, 27 Winston Road, Blackburn. (Intermediate Examination.)
cott, Betty, Kensington Palace Mansions, De Vere Gardens, W. (Architectural Association.)
cott, Elisabeth Whitworth, 18 Brunswick Square, W.C.1. (Architectural Association.)
mithson, George Hugh, 3 Winstonian Road, Cheltenham, Glos. (Intermediate Examination.)
tewart, Neil McMartin, 11013, 87th Avenue, Edmonton, Alberta, Canada. (McGill University, Montreal.)
'argett, Cyril Henry, 21 High Street, Dartford, Kent. (Intermediate Examination.)
Inderhill, Alfred, 25 Torrington Square, W.C.1. (Intermediate Examination.)
'eitch, Kathleen Anne, c/o The Architectural Association, 34–36 Bedford Square, W.C.1. (Architectural Association.)
'ine, Cyril Malcolm, 7 Whymark Avenue, Wood Green, N.22. (Intermediate Examination.)
Valden, Ronald Philip, " Rotherfield," Rotherfield Road, Henley-on-Thames. (Intermediate Examination.)
Valmsley, William George, 120 Ribbleton Lane, Preston, Lancs. (Intermediate Examination.)
Vesterman, Albert Edwin, 80 St. James's Avenue, Beckenham, Kent. (Architectural Association.)
Vilkinson, Harold Herbert, 46 Grove Street, Bootle, Liverpool. (University of Liverpool.)
Villis, Norman James Sidney, 100 Malvern Road, Kilburn Park, N.W.6. (Intermediate Examination.)

### STUDENTSHIP OF THE R.I.B.A.

The attention of all Students of the R.I.B.A. is drawn o the decision of the Council that Students R.I.B.A. hall only hold the Studentship as long as they are *ona fide* students of architecture and not engaged in ıther occupations.

# Notices

### THE EIGHTH GENERAL MEETING.

The Eighth General Meeting (Ordinary) of the Session 1927–28 will be held on Monday, 20 February 1928, at 8 p.m. for the following purposes :—

To read the Minutes of the General Meeting (Business) ıeld on 6 February 1928 ; formally to admit members ıttending for the first time since their election.

To read the following Paper : " Stone Preservation and Decay," by Professor A. P. Laurie, M.A., D.Sc., F.R.S.E., F.C.S. [Hon. Assoc.].

### THE ANNUAL CONFERENCE OF THE R.I.B.A. AND ALLIED SOCIETIES.

BATH, 20 to 23 JUNE 1928.

All members and students of the R.I.B.A. and all members of the Architectural Association and of the Allied Societies are cordially invited to attend the Conference to be held in Bath 20 to 23 June 1928. Full particulars will be issued in due course.

Members who propose attending the Conference are reminded of the following travelling facilities that are available :—

From London to Bath a tourist ticket is issued, available for three months, and with facilities for breaking the journey at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's Inn Road, London, W.C., will be pleased to advise members who propose travelling from London and other centres, and also to issue tickets and book seats on application to him.

### ELECTION OF MEMBERS
19 MARCH 1928.

An election of Members will take place at the Business General Meeting to be held on Monday, 19 March. The names and addresses of the Candidates (with the names of their proposers) found by the Council to be eligible and qualified for Membership according to the Charter and Bye-Laws and recommended by them for election are as follows :

AS FELLOWS [12].

ADDENBROOKE : Lt.-Colonel JOSEPH SAUNDERS, O.B.E. [*A.* 1884], late of Headquarters Scottish Command ; 13 Cluny Place, Edinburgh. Proposed by H. O. Tarbolton, John Keppie and the Council.

ARCHER : EDWARD PERCY [*A.* 1903], 3 Raymond Buildings, Gray's Inn, W.C. ; " Albie," Great Baddow, Essex. Proposed by Edward Maufe, Austin Durst, Leslie T. Moore.

BAIN : Captain VICTOR [*A.* 1920]. 38 Albion Street, Leeds ; Forelands, Wetherby, Yorkshire. Proposed by Albert E. Kirk, T. Butler Wilson, H. S. Chorley.

DENMAN : JOHN LEOPOLD [*A.* 1909], 27 Queen's Road, Brighton ; Oldways, Hurstpierpoint, Sussex. Proposed by Stanley J. Wearing, Arthur Keen, Halsey Ricardo.

GORDON : ALEXANDER, Dip. Arch. Abdn. [*A.* 1921], Municipal Architect, Singapore, Straits Settlements. [Under Section IV Supplemental Charter 1925, Clause 4 *c* (i).] Proposed by J. A. O. Allan, William E. Gauld, R. R. Gall.

GRAY : GEORGE HALL [*A.* 1919], 50 Camden Street, North Shields ; 38 Cleveland Road, North Shields. Proposed by Thomas R. Milburn, J. H. Martindale, G. Reavell.

And the following Licentiates who are qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925 :

MOORE : THOMAS WILLIAM, 76 Swinton Street, Kings Cross, W.C.1 ; Yew Tree House, Shepherds Hill, Merstham, Surrey. Proposed by Percy B. Tubbs, Edward M. Gibbs, James R. Wigfull.

PETCH : WILLIAM, 12 Buckingham Palace Road, S.W. ; 11 Reddons Road, Beckenham, Kent. Proposed by E. A. Fermaud, R. Stephen Ayling, C. W. English.

And the following Licentiates who have passed the qualifying examination :

CLOUGH : SYDNEY, A.R.C.A. (Arch.), Lond., 444 Strand, London, W.C.2 ; 100 Edith Grove, Chelsea, S.W.10. Proposed by Sir A. Brumwell Thomas, Thos. A. Moodie, W. H. Gunton.

HENDERSON : ARTHUR EDWARD, F.S.A., R.B.A. ; 16 Marsham Street, Westminster, S.W.1 ; 12 Christchurch Road, Streatham Hill, S.W.1. Proposed by Francis Hooper, And. N. Prentice, Philip M. Johnston.

OGDEN : ERNEST, 1 Ridgefield, Manchester ; " The Spinney," Brooklands Road, Brooklands, Cheshire. Proposed by John H. Woodhouse, Paul Ogden, Francis Jones.

RUSHTON : THOMAS JOHNSON, 2 New Square, Lincoln's Inn, W.C.2 ; 53 Denman Drive, Golders Green, N.W.11. Proposed by Sir Charles A. Nicholson, A. Alban H. Scott, Hubert C. Corlette.

AS ASSOCIATES [8].

BRODIE : ANGUS GEORGE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 10 Wyndham Place, W.1. Proposed by Howard Robertson, Robert Atkinson, E. Hollyer Evans.

CUMMINGS : ROBERT PERCY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Oriel Road, Clayfield, Brisbane, Queensland. Proposed by T. B. M. Wightman, Alfred H. Foster, and the Council.

ELLERTON : EDMUND MONAT-KEITH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 50 Burford Gardens, Palmers Green, N.13. Proposed by Howard Robertson, E. Hollyer Evans, Robert Atkinson.

GOLDSTRAW : GEORGE ALBERT, B.A. (Manchester) [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 76 Cholmondeley Road, Pendleton, Salford. Proposed by Herbt. H. Brown, E. Bower Norris, John Swarbrick.

KENDALL : HENRY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 17 Old Deer Park, Richmond, Surrey. Proposed by Professor A. E. Richardson, Arthur Stratton, Arthur J. Davis.

MACDUFF : ALBERT STANISLAS [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 322 Selby Street, Westmount, Montreal, Canada. Proposed by Professor Ramsay Traquair, William Carless, Philip J. Turner.

MILLS : ANDREW KAYE [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 67 Fifth Avenue, Ottawa, Ontario, Canada. Proposed by Professor Ramsay Traquair, William Carless, Percy E. Nobbs.

SCOTT : ELISABETH WHITWORTH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 18 Brunswick Square, W.C.1. Proposed by Maurice Chesterton, Oliver Hill, George Grey Wornum.

AS HON. ASSOCIATES [2].

THE VERY REV. WILLIAM FOXLEY NORRIS, D.D., Oxon., Dean of Westminster ; The Deanery, Westminster, S.W.1. Proposed by the Council.

DAVIES : WILLIAM ROBERT, C.B., Asst. Secretary Technological Branch, H.M. Board of Education ; 26 Ashley Place, Westminster, S.W.1. Proposed by the Council.

AS HON. CORRESPONDING MEMBER [1].

TENGBOM : IVAR, Architect at the Royal Palace ; Director-in-chief of the Royal Board of Public Works ; Member of the Royal Academy of Art, Stockholm ; Kungstradgardsgatan 10, Stockholm. Proposed by the Council.

## R.I.B.A. AND A.A. VISITS.

In future the R.I.B.A. and the Architectural Association will arrange joint visits to buildings. The visits will be under the direction of a Joint Committee of the two bodies, with Mr. Yerbury, Secretary of the A.A., as Secretary.

It is proposed to arrange a certain number of visits both for the Spring and Summer, some of which will probably be for week ends. Full particulars of the visits arranged will be announced from time to time and any members either of the R.I.B.A. or the A.A. having suggestions to make of suitable buildings to be visit should send their suggestions to Mr. Yerbury, 34- Bedford Square, W.C.1.

## ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferri to the Fellowship class are reminded that if they wi to take advantage of the election to take place on 4 Ju 1928, they should send the necessary nomination for to the Secretary R.I.B.A. not later than Saturda 17 March 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisio of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplement Charter of 1925. Licentiates who are eligible ar desirous of transferring to the Fellowship can obta full particulars on application to the Secretary R.I.B.A stating the clause under which they propose to apply f nomination.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation f Arbitrations, Conferences, Committees, Lectures (La tern if required) or other similar meetings, will find eve facility available at the additional premises at 28 Bedfo Square, W.C.1. Telephone : Museum 0942. Enquiri should be made of Mr. C. McArthur Butler [*L.*], wh has charge of the arrangements.

## ARCHITECTS, ENGINEERS, AND SURVEYOR DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by th Defence Union containing information relating to i objects has conveyed to some members of the Institu the idea that the Union is an organisation formed outsid of, and in some way in rivalry with, the R.I.B.A. Possibl this is due to the fact that the Union is a separate body an that its offices are at 28 Bedford Square and not at Condu Street.

However this may be, the Council of the R.I.B.A desires to remove any misapprehension and to state th the Architects, Engineers and Surveyors Defence Unio Limited, was formed under the auspices of and with th sanction and support of the R.I.B.A., and has permissio to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible membe of the Institute who have not yet joined the Union t do so without delay and as a matter of course, not onl in their professional interests, but with the object of estab lishing firmly a Defence organisation founded by membe of the Institute and carried on under the auspices of an with the hearty support and approval of the Council.

All communications relating to the Defence Unio should be addressed to 28 Bedford Square, Londo W.C.1, where accommodation has been placed at i disposal by the Council of the Institute.

# Competitions

## PROPOSED NEW SENIOR ELEMENTAR SCHOOL AT BIRKDALE.

The Education Committee of the County Boroug of Southport invite architects practising in the Unite Kingdom to submit designs in competition for a ne senior elementary school at Birkdale. Assessor : Professo

. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 31 March 1928. By applying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the competition may be obtained.

### NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterborough invite architects to submit schemes and designs in competition for the erection of municipal offices, shops, private offices, and other buildings proposed to be built on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor : Sir Reginald Blomfield, R.A. [*F.*].

Premiums : 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained from the Town Clerk, Town Hall, Peterborough, by depositing £1 1s.

### MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

### BIRMINGHAM CIVIC CENTRE COMPETITION.

The premiated and commended designs submitted by competitors in the above competition will be on exhibition in the R.I.B.A. Galleries from Thursday, 9 February, to Saturday, 18 February 1928, inclusive, between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m.).

# Members' Column

A Fellow of the R.I.B.A. seeks information with regard to the successors of the practice of the late Mr. Martin L. Saunders (who died in the autumn of 1923), and the late Mr. Herbert Saunders (who died about January, 1925), at 4 Coleman Street, E.C. Information will be gratefully received at Box 1408, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIP.

A.R.I.B.A., with good experience, desires partnership in office of good standing, or would work as assistant with view to partnership in the near future. South or South East Counties preferred. Capital available.—Box No. 7228, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

### APPOINTMENT WANTED.

Associate who has been in practice for six years and has general all-round experience in most classes of work, particularly in Commercial and Industrial Buildings, urgently needs some temporary work to keep going over slack period. Would work either from own office or elsewhere.—Reply Box No. 8296, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### SITUATION VACANT.

London Architect [*F.*] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box No. 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION.

Fellow of the Institute, with an office in the West End, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box No. 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Fellow of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box No. 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. has a large, well-lighted room to let on second floor of premises near London Bridge, suitable for drawing office, and could be divided into two parts if necessary. Inclusive rent, £50 per annum.—Apply Box No. 3228, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Lincoln's Inn.—Well-lighted room to let. Rent £80, including rates, lighting, cleaning, fires, telephone, and attendance on door. Partly furnished if required.—Martin, 9 New Square, Lincoln's Inn.

Member has one, two, three or four spare rooms in his house in Baker Street. Office facilities as required. Could be used as residence with own bathroom.—Reply, Box 6206, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### FOR SALE.

A choice set of the *Architectural Association Sketch Book*, Series I, published 1867-1880 and Series II, 1880-1895—twenty-four folio volumes complete and in first-rate condition unsoiled and very rare. The first set is bound in green, the second in red. Half Morocco by Birdsall with leather labels on front. Also several volumes bound in cloth of the third series, all out of print.—Apply Box No. 8770, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes IX

Session 1927–28.

At a Special General Meeting held on Wednesday, 25 January 1928, at 6 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 47 Fellows (including 22 Members of the Council), 11 Associates (including 2 Members of the Council), and 7 Licentiates (including 2 Members of the Council.)

The Minutes of the Special General Meeting held on 19 December 1927 having been published in the Journal were taken as read, confirmed and signed as correct.

The President stated that the Special General Meeting was called to receive the recommendations of the Council on the report of the Conditions of Contract Conference ; to adopt the Form of Building Contract agreed between the representatives of the Royal Institute of British Architects, the Surveyors' Institution, the National Federation of Building Trades' Employers and the Institute of Builders, and approved by Sir William MacKenzie, K.C. (President of the Industrial Court), Chairman of the Tribunal appointed by the Conference ; and to withdraw all previous forms from circulation.

The following resolution was moved by Mr. Maurice E. Webb [*F.*] and seconded by Mr. Herbert T. Buckland [*F.*] :—

> " That the Form of Building Contract agreed between the representatives of the Royal Institute of British Architects, the Surveyors' Institution, the National Federation of Building Trades' Employers and the Institute of Builders, and approved by Sir William MacKenzie, K.C., be adopted ; and that the Sub-Drafting Committee of the Conditions of Contract Conference be empowered to make any minor corrections therein that may appear necessary.
>
> " Further, that all previous Forms issued by the Royal Institute of British Architects be withdrawn from use."

After discussion, Mr. Percy Thomas [*F.*] moved, and Major H. C. Corlette [*F.*] seconded, the following amendment :—

"That the meeting be adjourned so that every member can have an opportunity of further considering this new Form of Contract, until such time as the meeting shall be called again in a period of, say, six weeks, so that there will be an opportunity for those in the provinces to have meetings and express their views without in any way interfering with obligations which the Council may have entered into."

The amendment having been accepted by the mover and seconder of the Resolution, was then put to the meeting and carried.

The meeting then adjourned.

# Minutes X

SESSION 1927–28.

At the Seventh General Meeting (Business) of the Session 1927–28, held on Monday, 6 February 1928, at 8 p.m.

Mr. Maurice E. Webb, D.S.O., M.C., Vice-President, in the chair.

The attendance book was signed by 15 Fellows (including 10 members of the Council), 8 Associates and 1 Licentiate.

The Minutes of the meeting held on 23 January 1928, having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of :

Alfred Steinthal, elected Fellow 1906.
Herbert Hodgson, elected Associate 1888.
Lt.-Col. John Cecil Baines, D.S.O., T.D., elected Associate 1898.
Andrew Vassallo, elected Fellow 1907.
James Osborne Smith, elected Associate 1881, Fellow 1891, and transferred to list of Retired Fellows 1927.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates for membership were elected by show of hands :—

AS FELLOWS [9].

CROWLEY : WALTER ST. LEGER [*A.* 1903], Spalding, Lincs.
DODDINGTON : WILLIAM [*A.* 1923].
GRICE : WILLIAM STANLEY, M.C. [*A.* 1914].
MAKINS : CLIFFORD COPEMAN [*A.* 1906].
SCOTT : BERNARD WARDLAW HABERSHON [*A.* 1912].
STENNER : WILLIAM JAMES [*A.* 1913], Bristol.
SUTTON : BASIL HOPE [*A.* 1909], Lambourn, Berks.

And the following Licentiates who are qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925 :

FENN : FREDERICK : J.P., Manchester.
PACKER : GOODWIN SIMPSON, Southport.

AS ASSOCIATES [4].

ENGLEFIELD : IAN ULMER [Final].
HEREWARD : GUY EDGAR SEPTIMUS [Final], Caterham.
HOWARD-LEICESTER : OSBORNE [Final], Penang, Straits Settlements.
KING : JACK IAN [Final].

AS HON. ASSOCIATES [4].

ASHMOLE : BERNARD, M.C., M.A., B.Litt., Director of the British School at Rome.
HEATON : NOEL, B.Sc., F.C.S.
LAURIE : ARTHUR PILLANS, M.A.(Cantab.), D.Sc.(Edin.), F.R.S.E., F.C.S., Honorary R.S.A., Principal of the Heriot-Watt College, Edinburgh, and Professor of Chemistry to the Royal Academy of Arts, London.
TOWNROE : BERNARD STEPHEN, M.A.

The Secretary announced that the Council had nomina for election to the various classes of membership the can dates whose names are published in this issue of the JOURN

The Chairman announced that by a resolution of Council the following had ceased to be members of the Ro Institute :—

*Fellow.*

Leslie Mansfield.

*Associate.*

Arthur Reginald Widdowson.

*Licentiate.*

William M. Ferguson.

The Chairman announced that the Council propose submit to His Majesty the King the name of Mr. Edward G Dawber, A.R.A., F.S.A., Past-President R.I.B.A., as a recipient of the Royal Gold Medal for the current year.

The formal business of the General Meeting having co cluded, the Chairman invited Members to join in a priv and informal discussion on subjects of professional interest difficulty.

The meeting terminated at 9.20 p.m.

# The Architects' Benevolent Societ

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house f themselves, and the Architects' Benevolent Society Scheme of House Purchase makes it possible to obta the necessary capital on equitable terms without usi up existing securities or business capital, purchase bei made out of income. The arrangement is carried out l means of a loan of not more than 75 per cent. of t certified value secured upon the house with an endo ment policy to provide for its repayment. Its chi advantages are as follows :—

(1) Provision for dependents. In the event of yo death, the loan is automatically discharged and t house released to your dependents free of debt.
(2) Special concession. In the case of houses in cour of erection 50 per cent. of the loan will be advanc when the roof is on and the house covered in, su ject to the approval of the mortgagees.
(3) Flexibility. If you desire, you can make periodic repayments on account of the loan, when the annu cost will be adjusted.
(4) Saving. The cost will be found less burdenson than the payment of rent and is only payable f 20 years at the most.

N.B.—(1) This scheme is now extended to those ou side the architectural profession, provided that the hou has been designed and the applicant introduced by member of the Institute.

(2) Loans are not granted in respect of property whi does not warrant a loan of at least £500 ; nor for proper other than for the proposed borrower's occupation. Pr perty of which the value exceeds £4,500 and property the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S 9 Conduit Street, London, W.1.

## R.I.B.A. JOURNAL

DATES OF PUBLICATION. — 1928: 25 February; 10, March; 14, 28 April; 12, 26 May; 9, 23 June; 14 Jul 11 August; 22 September; 13 October.

Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 8 — 25 FEBRUARY 1928

# Contents for 25 February 1928


| | Page |
|---|---|
| Original Sketch for Stage Scenery. By Inigo Jones .. .. .. .. .. .. .. .. *Frontispiece* | |
| Old Churches and Church Carving in the Province of Quebec. By Ramsay Traquair .. .. .. .. .. | 247 |
| Some Notes on the Parthenon. By Ernest J. Mager .. .. .. .. .. .. .. .. .. .. | 263 |
| Note on Mr. Mager's Article. By Theodore Fyfe .. .. .. .. .. .. .. .. .. .. | 268 |
| M. Le Corbusier's Book. By A. S. G. Butler .. .. .. .. .. .. .. .. .. .. | 269 |
| Reviews : | |
| Modern Danish Architecture. By C. J. Tait .. .. .. .. .. .. .. .. .. .. | 269 |
| Georgian Norwich : Its Builders. By Sydney D. Kitson .. .. .. .. .. .. .. .. | 270 |
| Modern Plasterwork Design. By Arthur Bartlett.. .. .. .. .. .. .. .. .. .. | 270 |
| Earthquakes and Building Construction. By Percival M. Fraser .. .. .. .. .. .. .. | 271 |
| Library Buildings. By J. M. E. .. .. .. .. .. .. .. .. .. .. .. | 271 |
| Correspondence : | |
| Re Sub-Contracts. By W. E. Watson .. .. .. .. .. .. .. .. .. .. | 271 |
| Tours Abroad by the A.A.S.T.A. .. .. .. .. .. .. .. .. .. .. | 271 |
| Allied Societies : | |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 272 |
| Report of Meetings : | |
| The Essex Society of Architects .. .. .. .. .. .. .. .. .. .. | 272 |
| South Wales Institute of Architects .. .. .. .. .. .. .. .. .. .. | 274 |
| York and East Yorkshire Architectural Society .. .. .. .. .. .. .. .. .. | 274 |
| R.I.B.A. Examinations in 1866 .. .. .. .. .. .. .. .. .. .. .. | 275 |
| Index to Science Subjects .. .. .. .. .. .. .. .. .. .. .. | 275 |
| Obituary : | |
| James Osborne Smith. By Sir Henry Tanner .. .. .. .. .. .. .. .. .. .. | 275 |
| James Orange .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 276 |
| Herbert Hodgson .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 276 |
| Alfred Steinthal .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 276 |
| Chev. A. Vassallo .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 276 |
| Architectural Competitions : Assessors' Awards .. .. .. .. .. .. .. .. .. .. | 277 |
| International Competition for Erection of Memorial Lighthouse to Discoverer of America .. .. .. | 277 |
| Election of Students R.I.B.A. .. .. .. .. .. .. .. .. .. .. .. .. .. | 277 |
| Tite Prize and Victory Scholarship .. .. .. .. .. .. .. .. .. .. .. .. | 277 |
| R.I.B.A. Sessional Papers .. .. .. .. .. .. .. .. .. .. .. .. .. | 278 |
| Empire Timber Exhibition .. .. .. .. .. .. .. .. .. .. .. .. .. | 278 |
| Lectures on Architecture for Workers .. .. .. .. .. .. .. .. .. .. .. .. | 278 |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 278 |
| Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 279 |
| Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 280 |
| Minutes .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 280 |



ORIGINAL SKETCH FOR STAGE SCENERY

By Inigo Jones

R.I.B.A. Collection



TERREBONNE CHURCH
Mid-nineteenth century, now demolished

# Old Churches and Church Carving in the Province of Quebec

BY PROFESSOR RAMSAY TRAQUAIR, M.A. (HON.) McGILL UNIVERSITY [*F.*]

THE researches of the Abbé Gosselin have shown us that the founders of New France on the banks of the St. Lawrence gave great attention to the education of the colonists. A seminary was founded in Quebec to provide a classical and literary training for those destined for the Church or the professions and within it schools were formed to teach agriculture and the "arts et mêtiers." In these the children of the colonists were instructed in those trades which were necessary for the young colony, in carpentry, masonwork, leatherwork, smithing, tailoring and the fine arts as well as in reading, writing and simple arithmetic.*

The exact date at which Mgr. de Laval founded his "ecole des arts et mêtiers" is not known. The Abbé Gosselin places it at 1668, and it was certainly in existence shortly after that date, for some forty names have been preserved in the archives of the seminary at Quebec of men who passed through it between 1671 and 1685. La Tour, in his *Memoires de la vie de Mgr. de Laval* writes of it: "Ils reussissent beaucoup mieux dans les ouvrages des mains. Les arts y sont portées a une grande perfection et on y trouve en tous genres de fort bons ouvriers." The schools had two branches, one connected with the seminary at Quebec the other, which was particularly devoted to agriculture, at St. Joachim, a village some thirty miles below Quebec on the St. Lawrence. In both of these schools instruction was given in architecture, painting, sculpture and gilding.

A document in the archives of the seminary, dated 1685, and entitled "Instructions pour les manufactures," says of the school at St. Joachim: "L'on y enseigne actuellement la menuiserie, la sculpture, la

* L'Abbé Amédée Gosselin. *L'Instruction au Canada*, 1635-1760. Quebec 1911.

peinture, la dorure pour l'ornement des églises la maçonne et la charpente." La Potherie, writing of the chapel of the seminary, which was built in 1693 and burned in 1701, says : " La sculpture, que l'on estime 10,000 écus, en est très belle ; elle a été faite par les séminaristes, qui n'ont rien épargné pour mettre l'ouvrage dans sa perfection. Le maître autel est un ouvrage d'architecture à la corinthienne, les murailles sont revêtues de lambris et des sculptures dans lesquels sont plusieurs grands tableaux. Les ornements qui les accompagnent se vont terminer sous la corniche de la voûte qui est à pans, sous lesquels sont des compartiments en losange accompagnés d'ornements en sculpture peints et dorés."*

From the records of the seminary at Quebec M. Gosselin has been able to obtain the names of some of the early masters of sculpture in these schools. In 1675 Michel Fauchois and Samuel Genner were engaged as sculptors at a yearly salary of 300 livres ; from 1690 we have the names of Mallet and Jacques le Blond de Latour. The latter was an architect, sculptor and painter from Bordeaux, evidently a well-trained and able man, for of him Mgr. de Laval wrote that if it was desired some day to rebuild the cathedral, he would be of assistance.

Le Blond was in charge of the artistic teaching both at Quebec and at St. Joachim from 1690 to 1696. He then entered the Church, but evidently continued to give artistic instruction as an ecclesiastic until 1706 when he was ordained priest. M. Bédard in 1786 wrote of Le Blond : " Il fut un excellent sculpteur qui forma des élèves qui partagèrent avec lui l'honneur du sacerdoce ainsi que l'art de manier le ciseau. Les rétables de Ste. Anne, du Chateau Richer de l'Ange Gardien déposent en leur faveur." This was written some eighty years after the work was done, but there still remain old carvings and woodwork at Ste. Anne de Beaupré and Ange Gardien which may be the work of Le blond and his pupils.

These citations show that at the end of the seventeenth century there was in Canada a well-trained body of craftsman, sculptors and painters. They were trained under the wing of the Church and seem to have regarded themselves as devoted to her service. Indeed we read in the ancient regulations of the Petit Séminaire : " Ils auront tous quelques mestiers pour s'occuper hors le temps de leurs exercises et tascheront que leurs travaux soient utiles au Séminaire et aux églises. Pour ce sujet ils les feront avec obéisance et ne pourront s'engager à aucun travail pour ceux du déhors sans en avoir eu la permission auparavant. . . ." Certain it is that whilst the old churches are full of elaborate wood-carvings, the old houses or public buildings show no such richness of decoration. Civil buildings were, of course, more exposed to damage and destruction and the people were not very rich ; still it does seem probable that the sculptors and decorators of Quebec thought of themselves as having a peculiar connection with the Church.

This " school of St. Joachim " was interrupted by the English invasion of 1690, but was afterwards resumed. It appears to have become a school of agriculture after 1715, though it seems possible that artistic teaching was continued as late as 1740. But though it vanished early in the eighteenth century, yet it left behind it a school of Canadian artists with a definite tradition of sculpture, woodcarving, and decoration. The stream of immigration from France died out by the first quarter of the eighteenth century, never to be resumed. We know that from time to time skilled craftsmen came from France and founded families in French Quebec, but the work with which we have to deal was designed and executed by French Canadians trained in the province. These men kept in touch with the artistic progress of their motherland, as is proved by the character of their work ; they were acquainted with the works of Vignola and with the " grand " and the " petit Blondel," and they built upon a foundation of French seventeenth-century craftsmanship. But their work is not quite that of France ; it shows just those variations and developments which we should expect to find in a colonial school far separated from the motherland ; much more separated indeed in its later days than was the English colonial school of America. The training must have been thorough, for the work shows a high degree of technical excellence.

The development of this Canadian art and the succession of its craftsmen can be traced, though not yet in full detail, from the last years of the seventeenth century to the middle of the nineteenth. Not till then did the stream of tradition fail, so that we find during the first half of the nineteenth century work being executed in the Province of Quebec whose traditions are those of the century earlier, still untouched by the revival schools which were dominant in both Europe and America.

The school is one of wood carving applied to the decoration of churches, and some account must be given of the general character of the buildings and the methods of building. The technical terms for various parts of the church used in the old records from which we draw much of our information are not quite those in use in France. They will be used here with the meaning which they have in the French Canadian records.

*Jubé* means a gallery, usually at the west end, but it may be in any other part of the church. All but the smallest churches had a western gallery, or were intended to have one.

* *Histoire de l'Amérique Septentrionale*, I., p. 235, quoted by Gosselin.

*Rétable* is the term used for the wall decoration of the choir or sanctuary, including the wall behind the side altars.

*Tabernacle* includes the entire superstructure of the altar, the tabernacle, grades and reredos. It stands free of the wall and the *rétable* passes behind it.

*Tombeau* or *cadre d'autel* is the altar table.

*Autel* usually means the altar table, but is a little ambiguous and may include *tombeau* and *tabernacle*.

The *banc d'œuvre* is the pew reserved for the churchwardens, often an important architectural feature in the church.

The first churches were of wood ; until about 1730 stone churches must have been quite uncommon. All these old wooden churches have long ago been replaced in stone, and those which we see to-day are usually the second or third churches built on the site. In these rebuildings little respect was shown for the old edifice ; usually it and its decoration disappear entirely, though an old altar might be preserved or given to some other church.

The walls are of rubble of field stones with cut stone used only for door or window dressings. The mason work is very simple—indeed a stone moulding of any kind is usually a sign of nineteenth-century building. The rubble is well built, heavily pointed and usually of a very pleasant texture.

The church in plan is a broad hall, without aisles, sometimes with short transepts and terminating in a semicircular or rectangular choir. The semicircular apse is the more usual, but the rectangular form occurs at all periods. There are three altars : in the choir the high altar, in the transepts or on the return ends of the nave walls the side altars which constitute the chapels. Western galleries are usual and now hold the organ. They are sometimes double, but this is an addition to the original scheme.

The west front is gabled with a central door and in large churches two lateral doors. The main door was often enclosed in a wooden porch which might be of some elaboration ; in latter times a simple, rather crude, stone treatment was often substituted for the wooden porch. Above the door is a circular window and very frequently two or more niches to take wooden statues. The gable is surmounted by a wooden belfry in one or two storeys, terminating in a slender flèche and an iron cross. These flèches were constantly falling into bad repair and being rebuilt. It seems probable that the very slender, needle-like flèche which to-day is so characteristic a feature of the Quebec landscape was not used until the end of the eighteenth century, and that previous to that date the belfries were covered by domical, shingled roofs of the type well known in French architecture.

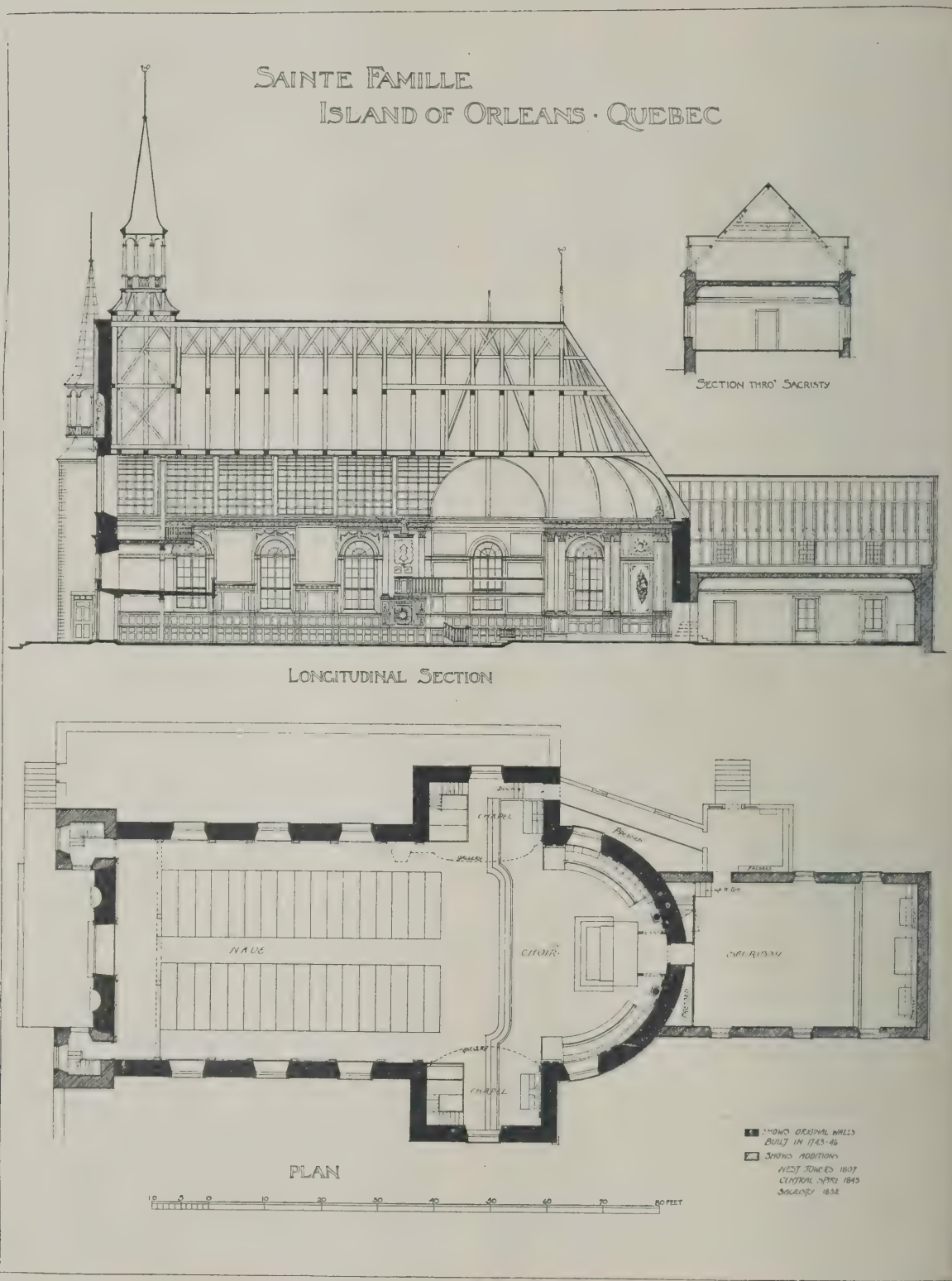
The nave is lighted by two or three large arched windows, the choir usually by one on each side. Opening from the back of the choir by one or two doors is the sacristy, in which are kept the church ornaments and vestments. This is often fitted with an altar and seats and serves as a chapel. According to the size of the church there will be additional rooms grouped about the sacristy, often of quite temporary construction.

The roofs are of wood, steeply pitched and are covered with wooden shingles or with tiles of tin plate laid diagonally. It is difficult to say at what time the " tin tiles " were introduced, but they were certainly in use as a fire protection in Quebec city in the middle of the eighteenth century. They make a very good roof for a snowy climate and have by no means a bad appearance, though lacking the texture of the wood shingles.

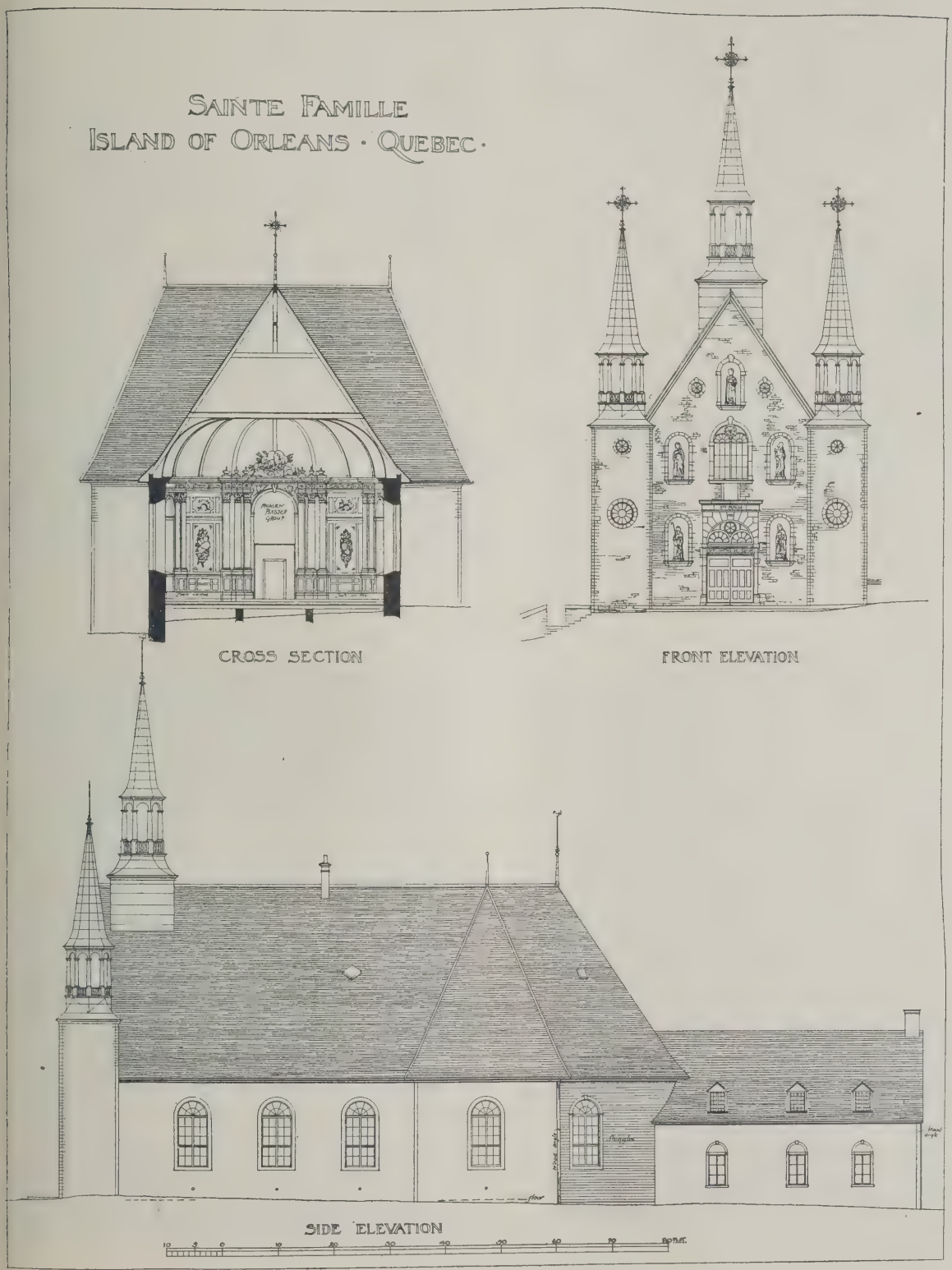
The framing is of large square axe-hewn timbers halved or tenoned together and pinned with wooden pins in the manner of the seventeenth century in France. This construction was used in Quebec as late as 1850 and makes it practically impossible to distinguish a roof of early from one of later date excepting by the appearance of the wood. The usual form for a large roof, say of 45 or 50 feet span, is a double collar with struts and windbracing, the couples set at about 5 or 6 feet centres. The roofs of the nave and choir are ceiled with elliptical boarded vaults which are decorated with ribs, coffers, and arabesques of carved wood pinned on to the boarding. Plaster is used only as a wall covering, never in decoration ; plaster ornament is always quite recent.

The nave walls are sometimes completely panelled, sometimes simply plastered, the decoration being reserved to the sanctuary. This is treated with pilasters or columns of the Corinthian order set on a dado and enclosing panels which are usually treated with trophies of ecclesiastical objects, swags, vases of flowers, husk trails, rosettes and similar forms. This is the rétable. This part of the church was constantly being redecorated, and so far we have been unable to verify any rétable earlier than the end of the eighteenth century, whilst most of the examples are from the early nineteenth century. The general scheme of decoration for the rétable seems to have been quite firmly established and variations are mainly in the detail.

The altars, tabernacles and tombeaux were naturally the objects of particular attention. The table or tombeau is usually of the console form with carved angle trusses connected by a decoration of scrolls, rocaille work and swags. This type seems to have come in about the end of the eighteenth century ; before that time the altars were probably square. The tabernacles are very elaborate. They vary very much in design and it will probably be possible to work out the manner in which they developed. In the centre is the small tabernacle, with on either side




SAINTE FAMILLE, ISLAND OF ORLEANS
Measured drawing of plan and section




SAINTE FAMILLE, ISLAND OF ORLEANS
Elevations and section

two grades for candlesticks. Above this is a Corinthian order which in the centre forms a semicircular niche surmounted by a canopy of four or five carved trusses. All is profusely covered with carving and gilt. This gilding was a very expensive operation and was a speciality of the nuns. We have frequent mention of payments for gilding to the " Dames de la Congregation " or to " Les Religieuses."

The carving is all " attached " and this requires a word of explanation. In the rétable, or where a considerable space of wall was to be decorated, the wall was first covered with boarding into which were framed the pilasters, entablature, dado panelling and similar features. The carving was then pinned on to the boarded spaces, forming the panels and centrepieces. At times the boarded backing would become decayed and then it was always possible to take off the carving, renew the boarding and replace the ornament, possibly not quite according to the old pattern. So we may have old carving in quite a new design. In altars, tabernacles and pulpits a similar *appliqué* method was very much used. The design is in consequence often of a plaster type, though carried out in carved wood.

Figure sculpture is important. It varies from statues over 6 feet high for the exterior to little figures for the altar. These are cut in solid wood, usually pine. Low relief figure-carving was much used in the altar-pieces and pulpits. The quality naturally varies ; some of the figures are crude, but the best reach a very high level both of execution and of beauty.

Church ornaments such as candlesticks are usually of carved wood. The great Easter candlesticks, some 5 feet high, are often well designed and by well-known craftsmen ; unfortunately these have too often been replaced by poor metal substitutes.

The school is essentially one of wood-carving ; the carvers, who were also the designers, were known as " sculpteur " or " maître sculpteur," and seem to have kept fairly large establishments for the supply of church decorations and ornaments. The only other craftsman who produced any work of artistic merit was the smith. Wrought iron crosses were required for the spires and in the churchyards, and these are often of graceful and thoroughly iron design.

We occasionally hear of an " architecte " in the old records ; he seems rather to have been a structural expert whom one consulted occasionally than a designer of buildings. Possibly the architect was considered necessary for public buildings or for fortifications. Certainly he never appears as building or designing a church until the end of the eighteenth century. Then we find the title " architecte " gradually displacing " sculpteur."

The church affairs are managed by the curé and a board of *marguilliers*, or churchwardens, who form the *fabrique*. These *marguilliers* are elected annuall by the parishioners and sit in a special pew, th *banc d'œuvre*, which is often elaborately deco ated. The *fabrique* authorises all expenditures an makes all contracts, and its records are kept i the *Actes de la Fabrique* and the *Comptes de Fabrique*. These records are the main source of ou information ; they are usually very fully kept, givin the names of the craftsmen, the amounts paid, th description of the work, and an inventory from tim to time.

There is much interesting work still preserved i the Quebec churches of which only a small part ha been critically examined. The Department of th Archives at Quebec has published a useful book *Les vieilles Fglises de la Province de Québec*, giving goo photographs and a short account of twenty-eight of th older churches. But there still remains a very larg amount of work to be done before we can write th full history of the old French Canadian architecture Our record is still very imperfect, and we are no really acquainted with the richness of the material We have, to begin with, some woodwork which considerations of style inclines us to place in the end of the seventeenth or beginning of the eighteenth century. The tabernacle of the High Altar at Ange Gardien, the tabernacles of the old church at Ste Anne de Beaupré, the chapel of the Hôpital Général a Quebec and of the church at Indian Lorette are probably of this date, and it is to be hoped that the records may give us some information upon them We know that Leblond de Latour worked on the rétables at Ste. Anne and Ange Gardien, and the records of the latter church have been examined, unfortunately with only negative result, but it is probable that the elaborately carved Corinthian columns in the present rétable are his work. The whole rétable has, however, been reconstructed in later times. Parts of the old woodwork of Ste. Anne have been preserved, and they also may be actually by Latour.

Towards the middle of the eighteenth century we come to the work of Les Vasseurs (later Levasseur), a celebrated family of sculptors of whom at least two generations worked in Quebec during the middle of the eighteenth century. We know of Noël Levasseur (1680–1740), François Noël (born 1703) and Jean Baptiste Antoine (1717–1775), and there is probably a confusion with another family of the same name some of whose members seem to have been workers in wood. In the accounts they are usually referred to simply as " Les Vasseurs."

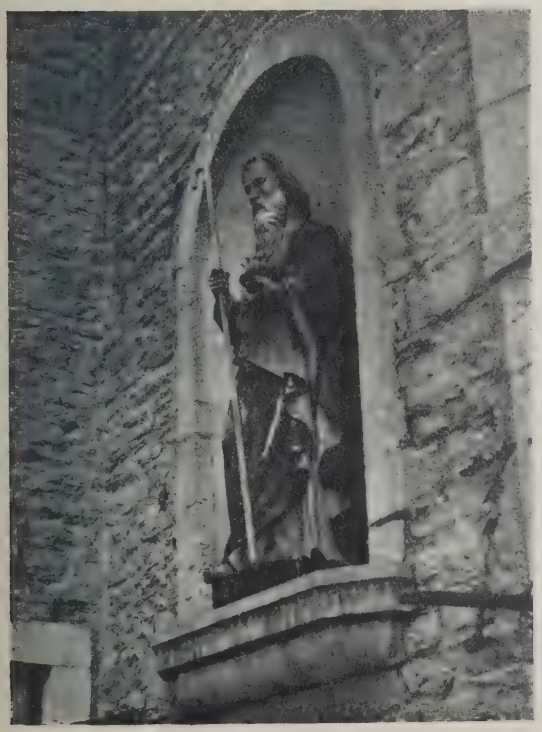
The Island of Orleans lies in the St. Lawrence a few miles down from Quebec. A little more inaccessible than the mainland, it has preserved several churches from the early years of the eighteenth century.



ST. LAURENT, ISLAND OF ORLEANS
The old church built about 1690 and demolished in the nineteenth century



STE. FAMILLE, ISLAND OF ORLEANS
The front



ST. JOACHIM
Wood statue from the front of Ste. Famille
Les Vasseurs, 1749



STE. ANNA
Wood statue from the front of Ste. Famille
Les Vasseurs, 1749

Of these the Church of Ste. Famille, on the north side of the island, was built in 1743 and, though altered and redecorated at a later date, it still retains in the niches of its front five fine wooden statues, 6 feet 6 inches high, of pine and painted. They were made by the Levasseurs in 1748 and 1749 for their present position and represent the Holy Family. In the two lower niches are Ste. Anna with a book and St. Joachim with his crook and nest of birds, above them are St. Joseph with the flowering rod and



Ste. Famille : The Interior
Altar by Les Vasseurs, 1749. Rétable by Thomas Baillargé, 1820–25

Our Lady, in the gable is Our Lord as a child. They are vigorously carved with an almost mediaeval quality ; the features are clearly cut and the draperies bold. It is quite evident that the sculptors knew how to cut statues for an exterior light and for a high position. We have not many statues of this quality, but Dr. Marius Barbeau found at Les Eboulements three large figures, evidently watching disciples from a Calvary or similar group. They are of the same type and we may hope to find other examples.

The front of Ste. Famille is unique and very effective, though it is almost the result of an accident. Originally the church had the usual single flèche, but in 1807 two additional bells were given to the church and the curé, who was a man of some architectural knowledge, had the two side towers built to hold them. The three spires at different levels and on different planes make a very successful group.

The high altar of this church is also by the Levasseurs in 1749. The panels between the columns are added, for the colonnade was probably originally open. A more complete example of the same type is the tabernacle originally in the church of St. François de Sales, but now in the boundary chapel, made in 1771–73, probably by François Noël Levasseur. In this the grades are covered with rocaille scrollwork and are surmounted by Corinthian columns forming a niche which carries a scroll canopy and a cross. The loose scrollwork is in these examples kept within bounds by the rigid lines of the framework.

This church also possesses a fine Easter candlestick in carved wood which is described in the inventory of 1789 by M. Le Guerné, the curé : " Un beau chandelier paschal par Noël Le Vasseur cy-devant à l'usage de la Cathédrale qui a substitué un plus grand d'un assez triste gout. Je l'ai acheté 36 li de feu Connefroy."

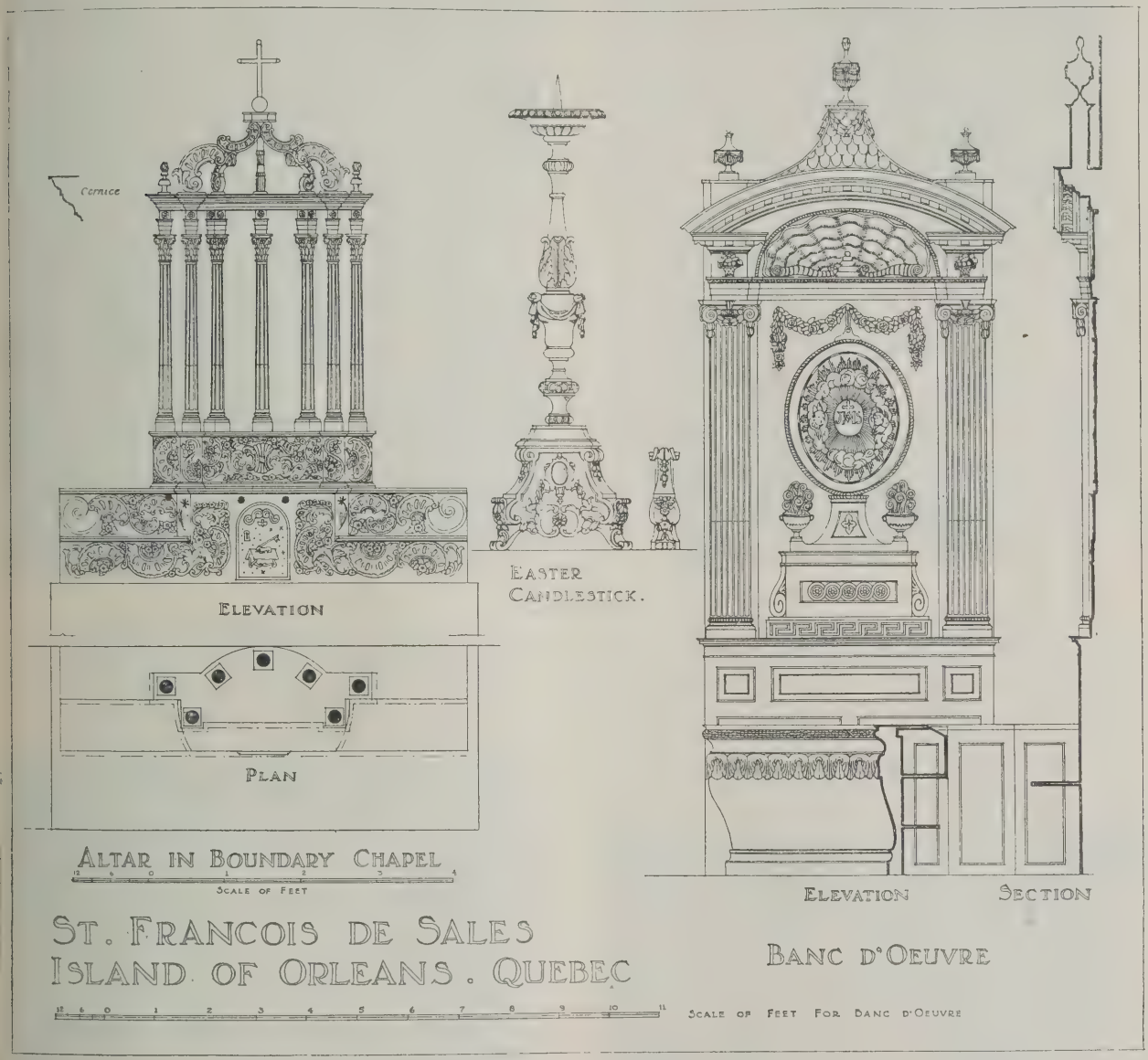
The Basilica at Quebec to which this note refers was burnt in 1922, and much interesting woodwork was lost. This candlestick must be one of the few relics left of the old work.

The English conquest of 1759 had less effect than one would have supposed. A certain amount of woodwork was certainly destroyed, but Wolfe's soldiers were under very strict orders not to damage the churches and, so far as we can gather from the church accounts, they suffered little beyond broken glass and damaged pews. After the conquest the country recovered rapidly. In 1765 Notre Dame des Victoires in Quebec was rebuilt (it had been destroyed during the siege) and by 1770 work was again in full swing.

A good example of the work from the later years of the century is the rétable and altar made for Mgr. Olivier Briand's chapel in the old seminary in 1784 at a cost of £1,000. It is the work of Pierre Emond, a sculptor of Quebec, who also made the side altars of the Basilica, now lost. It is in perfect condition and has never been painted. The altar is square, with long panels at each side and a large panel for the altar frontal between them. It is flanked by Corinthian columns above which the entablature breaks forward. The grades are carved with rather formal foliage. From above the tabernacle springs a tree which divides into two trunks and rises in a tangle of interlacing branches and foliage on each side of the central picture. The foliage is of olive in reference to Bishop Olivier's name and is delightfully carved. The panelling at the sides contains small presses in the lower part ; in the panelling above on each side

is a niche with a shell head and a scroll bracket below to hold a statue. These scrolls are very vigorously carved, the panels are well moulded with shaped ends,

(1761–1812), whose work bulks large in the end of the eighteenth century and the beginning of the nineteenth. François Baillargé is said to have studied in




St. Francois de Sales, Island of Orleans: Banc d'Oeuvre

and the work generally is of a high quality. No doubt extra care was taken with it, as it was for the Bishop's own use.

Jean Baillargé, who came from France to Quebec in 1741, had two sons, François (born 1759) and Florent

Paris, and is given in the *Canadian Biographical Dictionary* as " de l'Académie Royale de Peinture et Sculpture France." Father and sons were employed upon the woodwork of the old Basilica at Quebec, which was lost in the fire of 1922, but we still have the



THE BANC D'OEUVRE IN THE BASILICA, QUEBEC
Original drawing by Francois Baillargé, 1799



STE. FAMILLE: A SIDE ALTAR
Florent Baillargé, 1791



*Photo Livernois Frères, Quebec*

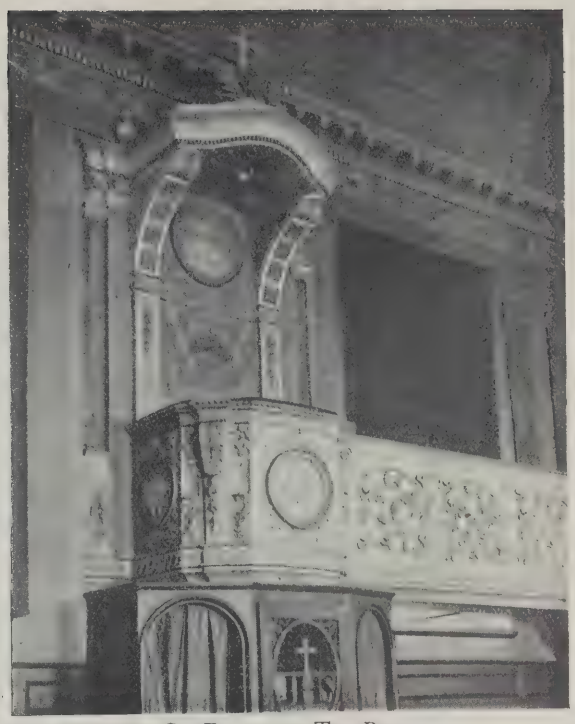
CHAPEL OF MGR. OLIVIER BRIAND, GRANDE SEMINAIRE, QUEBEC
By Pierre Emond, 1784



STE. FAMILLE: CARVED PANELS FROM THE DADO OF THE RÉTABLE
Thomas Baillargé, 1820–25



St. Francois, Island of Orleans: Detail of the Rétable
André Paquet, 1833



St. Francois: The Pulpit
André Paquet, 1833

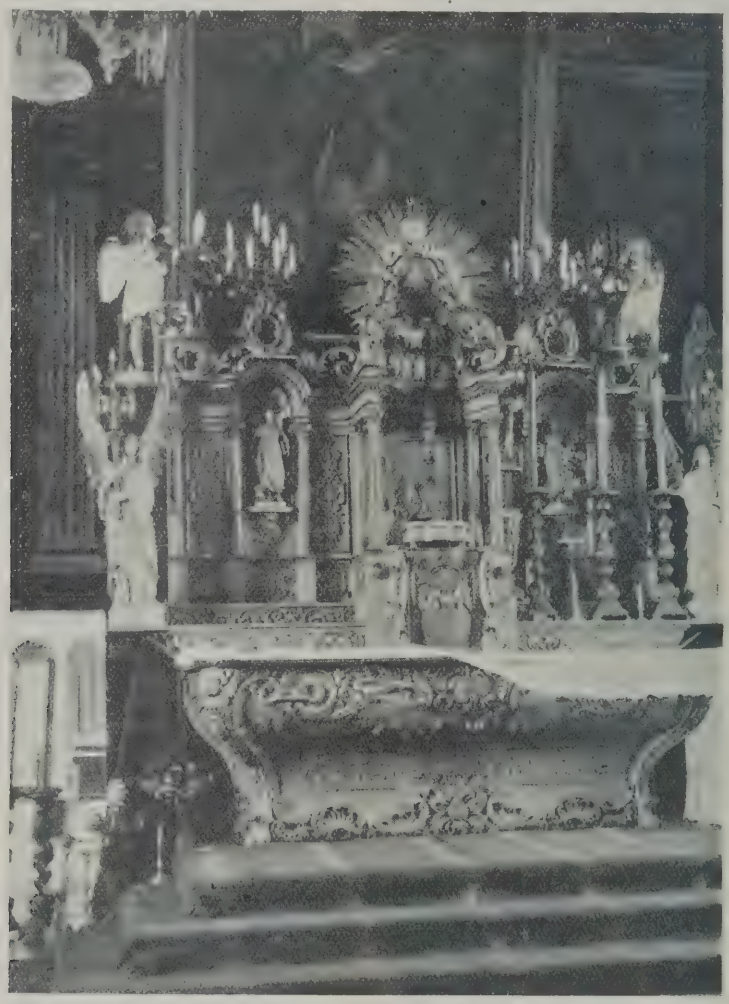


St. Francois: The Font
Samson, 1854



Sault-au-Récollet, Island of Montreal: A Door to the Sacristy. About 1764

drawing for the *banc d'œuvre* by François about 1790. In his later years he worked with his son Thomas (1792–1859). In the contract for the rétable, altar and baldaquin at St. Joachim, Montmorency, in 1816, Thomas, then twenty-three years old, was expressly associated with his father. " Moi, François Baillargé, pots of flowers in low relief ; the rocaille work of the Levasseurs has entirely disappeared. The altar is flanked by two banded Corinthian columns on each side with pedestals standing on a panelled dado. Between the columns are almost life-size seated figures of the four evangelists. All the panels are carved with



St. Michel de Vaudreil : The High Altar
Tabernacle by Liebert, 1792

de cette ville, architecte, pour moi et mon fils Thomas Baillargé, mon associé."*

This is one of the most elaborate pieces of work in the Province. The altar is of the console type, which becomes universal in the nineteenth century. The grades of the tabernacle are carved with acanthus scrolls ; between the columns are arched panels with foliage or figure subjects in low relief. François Baillargé seems also to have been a most industrious painter of church pictures, and there are still in existence many large examples of his art. Unfortunately the Quebec school, which produced so many fine sculptors, produced not a single painter of any merit.

Florent Baillargé, François' brother, was a sculptor of considerable ability, of whom we hope to learn more.

* *Les vieilles Eglises de la Province de Québec*, p. 231.

The side altars in Ste. Famille, made in 1791–98, are not large works, but are fresh, with pleasantly designed, rather naïve, carving. Quebec at this time must have been rather isolated, and such work as this shows that the Canadian carvers were developing their own tradition with some degree of independence.

Thomas Baillargé carried out a very large amount of work in the Quebec district during the first half of the nineteenth century. The rétable at Ste. Famille, the pulpit, *banc d'œuvre* and font at St. Joseph de Levis, near Quebec, the front of the Basilica at Quebec, are known to be from his hand. He carried on the work of his father, a Louis XV type with Corinthian pilasters enclosing panels of swags and trophies. His flower carving is often very naturalistic, with poppies, lilies, hollyhocks and daffodils evidently taken straight from the garden ; like his father he was fond of low relief figure medallions and panels.

André Paquet is said to have been a pupil of Thomas Baillargé and worked in a very similar style. The rétable at St. François de Sales, on the Island of Orleans (1835), is a good example of his work. The composition of columns, pilasters and panels is as usual, but the large cartouches, the pots of flowers and trails are very vigorously designed and carved. The pulpit in the same church, probably made by Paquet between 1834 and 1844, and the font by Samson of Quebec in 1854, show modifications which may be due to the influence of the Adams school dominant in America, or possibly of the French Empire School. The swags, trusses, and low-relief panels are quite of the Baillargé type, but the Ionic pilasters, coved cornice and small

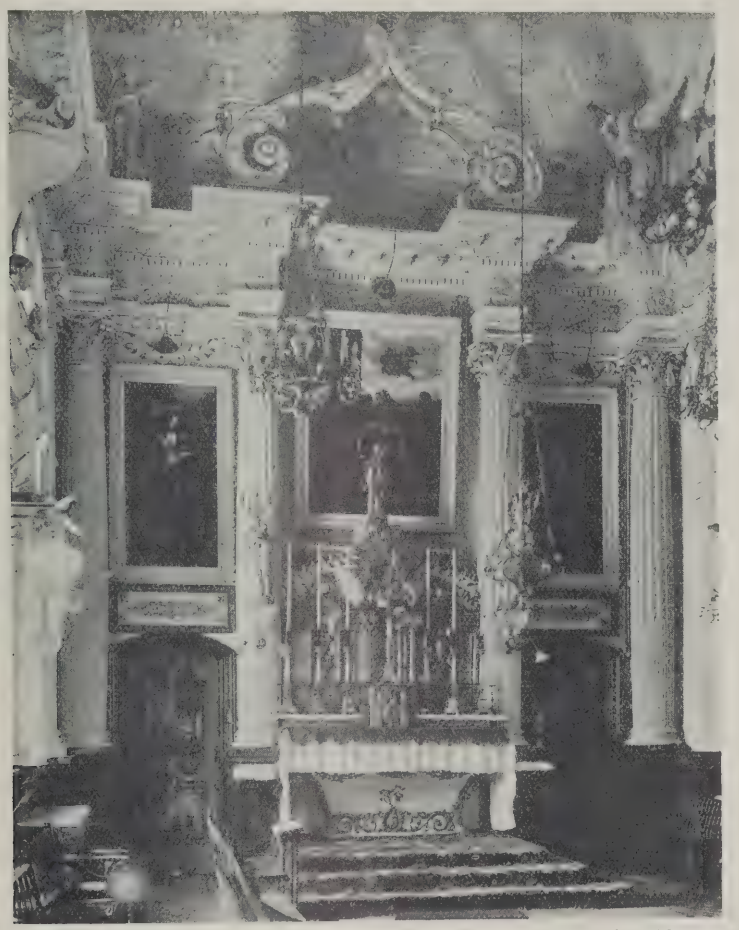


*Photo Edgar Gariepy, Montreal*

SAULT-AU-RECOLLET : THE SANCTUARY
Fleury David, 1816–31. Tabernacle Liebert, 1792. Altar Tombeau Quevillon, 1806

mouldings are new. The carving of the handrail, and of the serpent and tree in the font, are quite unlike anything else which I know outside the Province of Quebec ; they are perhaps a little rustic, but full of spirit.

Meanwhile another school of sculptors was working in the district round Montreal. There has always been a rivalry between Montreal and Quebec, and though the sculptors of one city occasionally worked in the other, yet, on the whole, they seem to have kept within their respective spheres. For one thing travelling was not very rapid, and the work required the personal attention of the sculptor, so that normally he would not work very far from his centre. Originally, no doubt, the Montreal sculptors must have come from Mgr. Laval's school of *arts et métiers*, though we cannot as yet trace any connection. There is a certain amount of woodwork in the Montreal district, which appears to date from the first years of the eighteenth century, probably even from the seventeenth, though as yet we have no certain data, but in the sanctuary of the Church of the Visitation at Sault-au-Récollet are two carved doors which at latest date from about 1754, and are undoubtedly local work. They are in two panels, the tops and bottoms shaped and floriated, the panels filled with scenes carved in low relief. In the upper panels are Samson and the lion, and Samson carrying off the doors of Gaza ; in the lower are shown respectively the curé reading his breviary as he approaches the church, and the curé going to visit a sick parishioner. The little houses, the church and figures in the backgrounds are most minutely carved, and represent the types which we know were in use about the middle of the eighteenth century in Canada. They are coloured in polychrome, possibly the original colouring. We do not know who was the carver, but they were certainly made in Canada.

We have a few names of early sculptors in Montreal —Hébert, Labrosse—but they are mere names as yet. The first carver whose work we know is Maître Liebert, who, in 1792, made a tabernacle for the high altar at Sault-au-Récollet, and a similar one for St. Michèl de Vaudreuil. In these examples his work is stiffer and less interesting than that of his contemporary Emond at Quebec. The strapwork panels are evidently inspired by the wrought iron of the period, and the design is a little restless. We still require to know something more of Maître Liebert.

A slightly younger man was Louis Amable Quevillon (1749–1823), the best known of the Montreal sculptors. He formed a school at St. Vincent de Paul, near Montreal, where he and his associates Joseph Pepin, Paul Rollin and Réné St. James produced a large amount of church decoration and furniture, and trained a number of sculptor-architects, many of whom we meet later.

Quevillon's work is not difficult to recognise. He used a free handling of Louis XV, and followed in general lines the work of François Baillargé. He was particularly fond of delicate arabesque work, which he used as an infilling for panels in the retable or on gallery fronts. The altar tables are of the console type " à la Romaine " which we have met before at St. Joachim. They have angle trusses connected at top and bottom with borderings of scrolls and cartouches of rocaille, interspersed here and there with sprigs of more naturalistic foliage. The side altars at Sault-au-Récollet are typical examples executed by him. His name and that of his associates is connected with about twenty-five churches in and near Montreal ; the woodwork of St. Matthias, for instance, is probably by Réné St. James, but all bears the stamp of a common school, and it is hardly possible to separate the members of the "firm."

David Fleury David, whose work we find in the church at Sault-au-Récollet, may have been a pupil of Quevillon and possibly was one of a family of sculptors, for we know of a Louis Bazil David, a pupil of Quevillon, who came from Montreal and did work in the Island of Orleans in 1812, rather to the annoyance of some of the islanders, who wanted a Quebec man. Fleury David did the internal panelling, wood vault and retable of Sault-au-Récollet between 1816 and 1831. Nave and choir are treated with a Corinthian pilaster order framing arches on imposts. The vault is of seven bays divided by broad flat ribs rising above the pilasters. The bays are treated alternately with diagonal ribs rising to large central rosettes and with arabesque patterns ; on the ribs is a delicate meander of stem and leaves. The endmost bay and the vault of the sanctuary are panelled in a coffer pattern, the panels filled with arabesques and foliage sprays of great variety. In the spandrels of the sanctuary arch are cornucopiæ, from which stream forth a tangle of vine branches, fruit and foliage. All is carved in wood and pinned to the boarded ceiling. It is possibly the finest ceiling in the province—crisp, delicate and varied in design.

The sanctuary of this church is rectangular, and the retable has four detached Corinthian columns, the centre pair of which support a large scroll canopy. The lighting by two large windows gives stronger contrasts and a greater richness than usual.

This school of wood-sculptors lasted until about 1850, when it slowly gave way before foreign influences and a new generation of architects. We rarely meet with an " architecte " in the old records, and when we do he appears as an expert brought in to help in some structural question. The Levasseurs, Emond or Quevillon are always referred to as " sculpteurs " or " maître sculpteur " ; they worked entirely in wood and executed their own designs. In the beginning of the nineteenth century these men begin to call themselves architects and to design work which they do not



St. Laurent, Island of Orleans
Second half of the nineteenth century. Showing the influence of Gibbs



*Photo Livernois Frères, Quebec*
St. Charles, Charlesbourg
Mid-nineteenth century



St. Bartelemi Berthier: Front 1866

execute. So François Baillargé, in 1816, calls himself an architect, though he is usually referred to in accounts as sculptor. His son Thomas in 1844 designed and carried out the west front of the Basilica at Quebec, a work of masonry architecture, yet he was trained as a wood sculptor and undoubtedly executed much wood carving with his own hands. André Paquet, in the early accounts in which he is mentioned, is first "maître menuisier," then "sculpteur"; in the latest he is "architecte."

The title architect seems to have conveyed the idea of an engineer rather than of an artist, and Charles Baillargé, the nephew of Thomas, became a civil engineer. So François Xavier Berlinguet first appears as a pupil at Quevillon's school; later he designed and carried out as architect a number of churches in the Italianate manner which became fashionable in the mid-nineteenth century, or in an English style derived from Gibbs; and then we hear of him as a railway engineer.

The change can be noted in the churches. From about 1840 or so the fronts become architecturally more elaborate. They have stone towers to support the wooden belfries, and pedimented or scrolled gables; the doors are framed in pilasters with a cornice. And as the outside becomes more architectural the inside loses interest. Ugly plaster ornaments take the place of the delicate woodcarving, pseudo Gothic cusps and

pinnacles get mixed up with the traditional forms of the retable and tabernacle. Yet there is some interest in these late churches. The fronts of St. Jean, by Berlinguet, or St. Laurent, on the Island of Orleans, show very clearly the influence of Philip Gibbs, as to a lesser degree does Château Richer. Many of the churches retain the old single or double belfry which every Canadian carpenter knew how to design.

The larger parish churches often rebuilt their fronts, adding great façades in cut stone of a stiff, if dignified, Italian type with double towers. Fortunately, perhaps, the towers seem never to have been finished by the architect, and, after a lapse of ten or twenty years, the village carpenter was employed to put on double wooden belfries of the old Canadian pattern ; Ste. Geneviève, by Berlinguet, and Sault-au-Récollet (1851), by John Ostell, an English architect, are good examples, both on the Island of Montreal.

The Gothic revival made its first appearance in 1825, when James O'Donnell, an American architect, commenced the large church of Notre Dame in Montreal. The choice of style was attacked on the grounds that it was Protestant and foreign, and efforts were made to substitute a design in the traditional manner by a Quebec architect. Unfortunately they were unsuccessful, the lure of the new fashion was too strong, and slowly the Gothic revival crept in, to be followed by other revivals, not at their best. The Gothic revival came to Quebec in its most degraded form, as a foreign architecture drawn from books. The sense of craftsmanship and straightforward structural design which it gave to England were in Quebec to be sought in the old traditional Renaissance which it supplanted.

Since its death in the middle of the nineteenth century, the remains of this old colonial French architecture have been sadly lessened. A passion for pulling down the old churches seems to have seized the community with the wave of prosperity which came after 1870. Fire took what demolition spared, and we have now only a small remnant of what the province possessed even fifty years ago. Recently a new spirit has risen. The " Commission des Monuments Historiques de la Province de Quebec " has published two valuable books, one on the old churches, and one on the manors and houses ; the old churches are being more carefully preserved, and the parishioners are beginning to take a pride in the beauty and history of their old carving.

In conclusion, I would acknowledge the co-operation of Dr. Marius Barbeau, of the Department of Anthropology, Ottawa, and of Professor A. Adair, of McGill University, who are doing that work upon the old parish records without which it would be impossible to write a connected history. There is still very much to be done, and much of what is here written will have to be rewritten, but we believe that eventually it will be possible to give a connected history of French Canadian art from Bishop Laval's day to the middle of the nineteenth century.



Sault-au-Récollet : Side Altar
Quevillon, 1802–06

# Some Notes on the Parthenon

By ERNEST J. MAGER.

## I. The Paving of the Temple

Those who may read these brief notes will no doubt ve a more complete knowledge of the Parthenon an the writer. They will remember that the temple a ruin. The roof and cofferings have gone; the diments and walls are wrecked; the interior, the lla and opisthodomos, in so far as they exist, are ids, for the columns and decorations which once riched the interior have entirely disappeared.

Such was the condition of the Parthenon when Mr. nrose made his careful survey. From records and mains it is possible to draw up a fairly complete storation of the temple, in parts conjectural, for idence is wanting. It would appear that we know ore about the paving than of any other special part. is possible, by filling in a few missing stones, to set wn a complete plan of the whole number of stones ich formed the entire paving of the temple. This t may be well appreciated by looking at the plan, g. 1, a copy of Mr. Penrose's survey, the missing nes being dotted in, the columns and walls com-eted for the purpose of comparison.

We might well marvel at the apparently perfect state paving. It must have received rough usage over a ng period. The greater part of the temple has llapsed upon it. Its stones, a single course, little er a foot in thickness, have stood the brunt of an plosion sufficient to have wrecked the temple. Yet e bulk remain intact, and joints have not shifted.

So perfect does the paving appear, that for my part can but feel that the plan does not represent the ished floor of the temple, but a course of stones upon ich at one time the finished floor rested, and that the iginal paving has gone. It might easily be supposed at the paving of the interior was damaged to such an tent by the Venetian bombardment that it was moved, leaving the sub-stones for a paved approach the Mosque and houses built within the ruins.

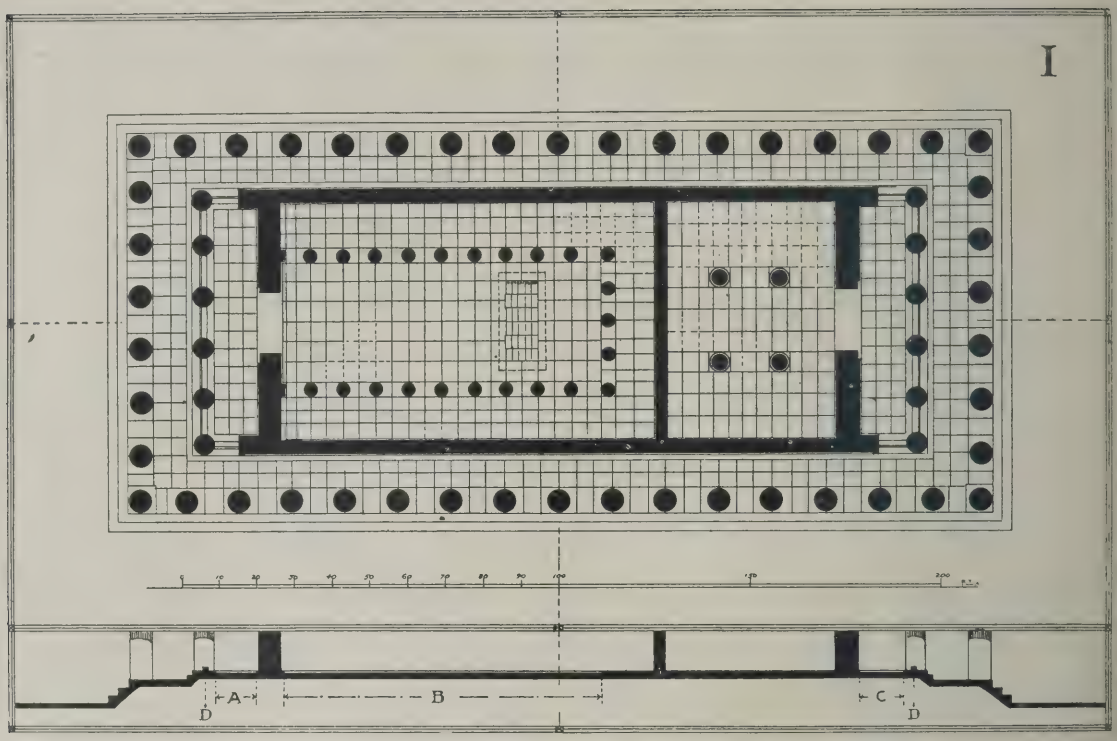
Accepting the possibility that the flooring of the mple was originally completed in two courses, uld it be possible to form any idea of the finished or, the division of its stones? It would appear peless to make any suggestion were it not for the t that we might assume with some reason that its nes would have been laid so as to break joint with e stones beneath. Based on this method of division, a n, Fig. II, has been drawn up, the stones designed to eak joint, that is, as far as it is possible to do so. e result is not altogether without interest and gives a re equal and uniform division of the stones generally, ssibly a more acceptable division [compare Figs. I and II]. Further, we see that complete, not half stones, would occur against the step of the base of the statue. Borders and margins, possibly of coloured marble, would appear to be suggested.

Such a finishing course would have offered other marked advantages. The three sinkings in the floor marked A, B, and C, in the section Fig. I, need not appear on the surface. The curbs at D,D, apparently so meaningless, would become steps to, and a part of, one great paving level reaching from pronaos to posticum. See section Fig. II.

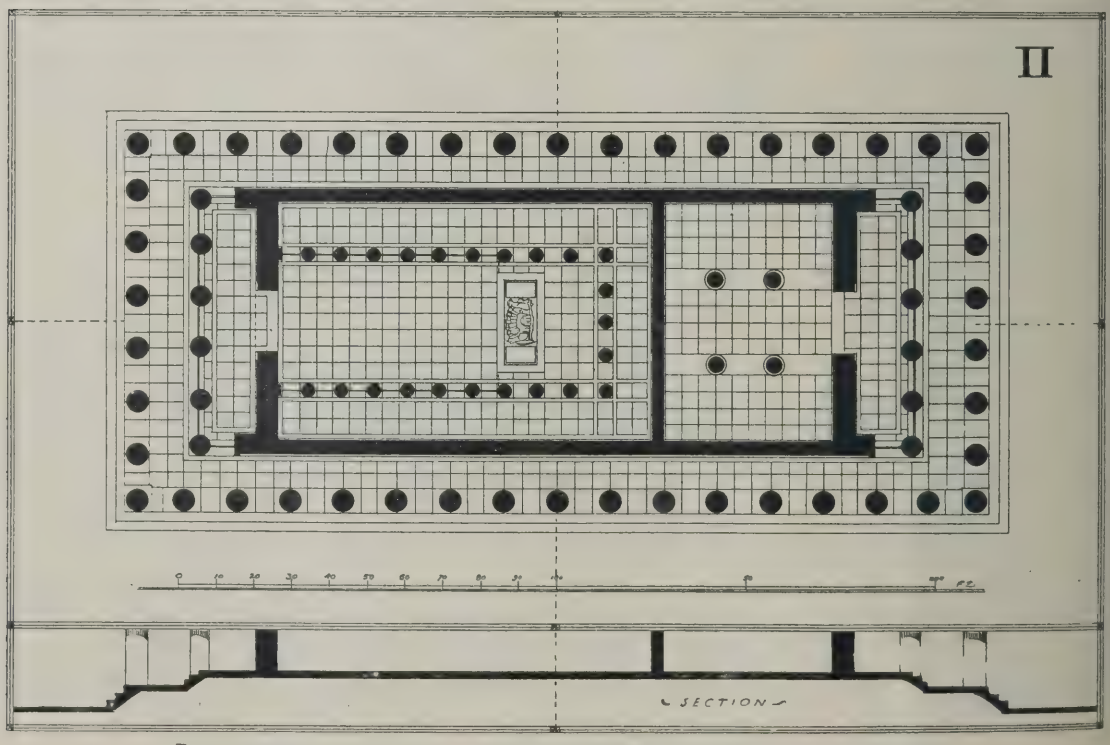
The three sinkings in the assumed lower paving would have to be accounted for. Imagine an instance. Suppose we were called upon to pave a floor with loose stones, without cement or mortar; that the centre part had to be laid first, and the stones had to be laid upon a smooth surface. The difficulty would be to prevent slipping. In order to bring into close contact slipping would have to be checked in every direction. We could devise no better method than to form a shallow sinking in which to set them. They would be fixed, and the joints would be true. Borders or further stones could then be brought up against them as tightly as desired. There would be no movement. A perfectly jointed floor would result. May not the three sinkings A, B, and C, have been formed for a similar purpose? Some hold that the sinking B is an impluvium. Mr. Penrose has pointed out that it would be ill designed for this purpose. The other sinkings, A and C, are similar though smaller; we may be certain that rain could not have reached these parts.

Various traces and marks exist upon the stones which remain. There are traces for the fluting and setting of the columns which at one time surrounded the cella walls. A doubtful mark, denoting the position of one of the columns of the opisthodomos has been recorded. Cuttings for the quadrants of the west door, and holes for the fixing of metal railings.

Supposing the paving to have consisted of two courses. In such a case I think we should expect to find the columns had been seated upon the lower stones. They would no doubt have been constructional, have aided in the support of the ceiling and roof. We might infer that all structural work would have been completed, scaffolding have been struck, and the work have been allowed to take its full bearing before the finished paving would have been set in position. At such a time there would have been no risk of injury to its stones. The paving would have to be fitted to the flutes of the columns; the fact that these were kept as




PLAN SHOWING THE PAVING STONES ACCORDING TO MR. PENROSE'S SURVEY
The missing stones are shown in dotted line

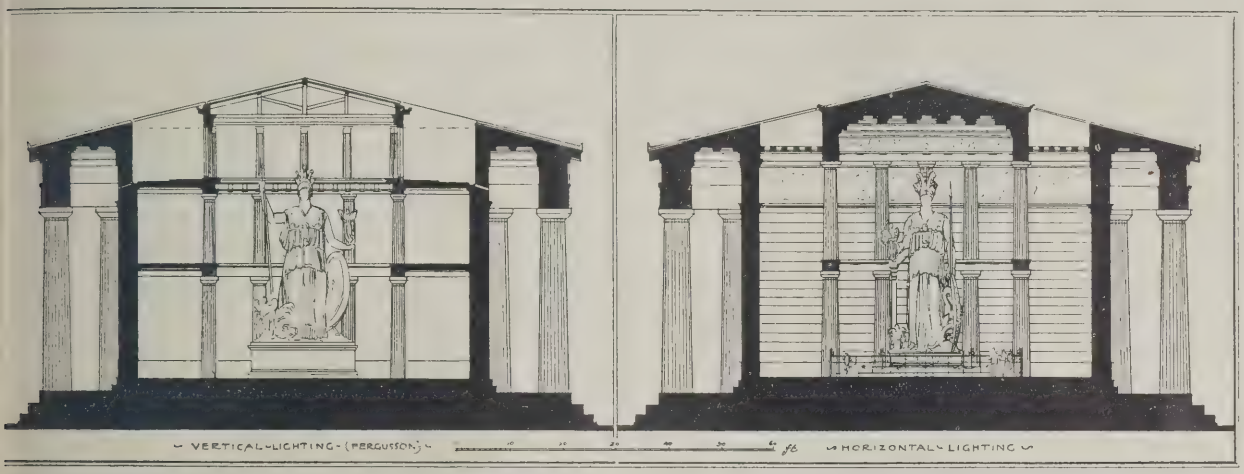



PLAN SHOWING THE ASSUMED LINES OF A FURTHER COURSE OF PAVING STONES

arge as possible by reducing the number to sixteen nstead of the usual twenty might stand in favour of the uggestion.

Mr. Penrose states that the quadrant cuttings at the west door appear to be Greek work in part only, at the livide. May not this, and the marks of railings, denote a tailing into the lower stones for better fixing? A further course of paving stones would not only simplify the paving as it is known to us, but would explain in some measure the wonderful preservation of a single course of stones laid in position some two thousand three hundred and seventy years ago.

## II. The Lighting of the Cella




Two Sections of the Parthenon

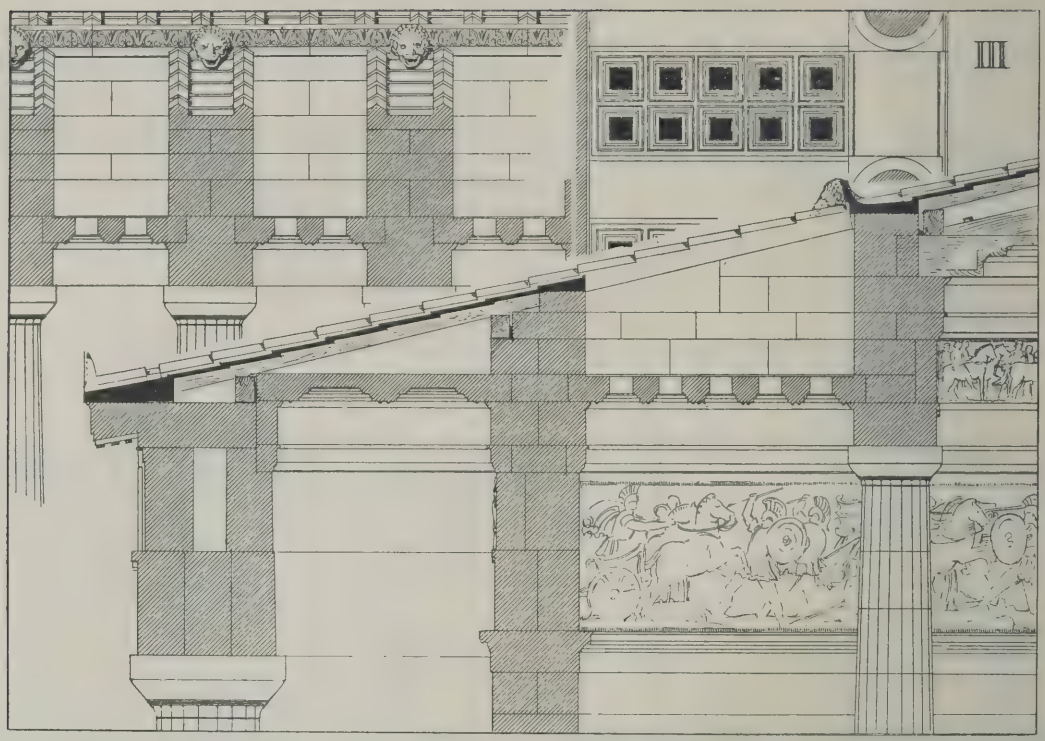
Showing a clerestory lighting according to Fergusson, and the arrangement reversed in order to give a horizontal lighting. Fergusson's methods would appear to divide the interior into too many small parts. The horizontal method would allow an interior on a grander scale. The columns have been arranged to agree with Mr. Penrose's suggestion.

It would be reasonable to suppose that some daylight would have been admitted into the cella. That such an important part of the interior should have stood in darkness is scarcely conceivable. Two important suggestions have been put forward, showing how an ample lighting of the interior could have been obtained. It has been suggested (a) that the temple was hypæthral and (b) that a clerestory lighting was provided. I would venture to say that, though either method would have provided a very ample lighting, they are not beyond the range of criticism in other directions.

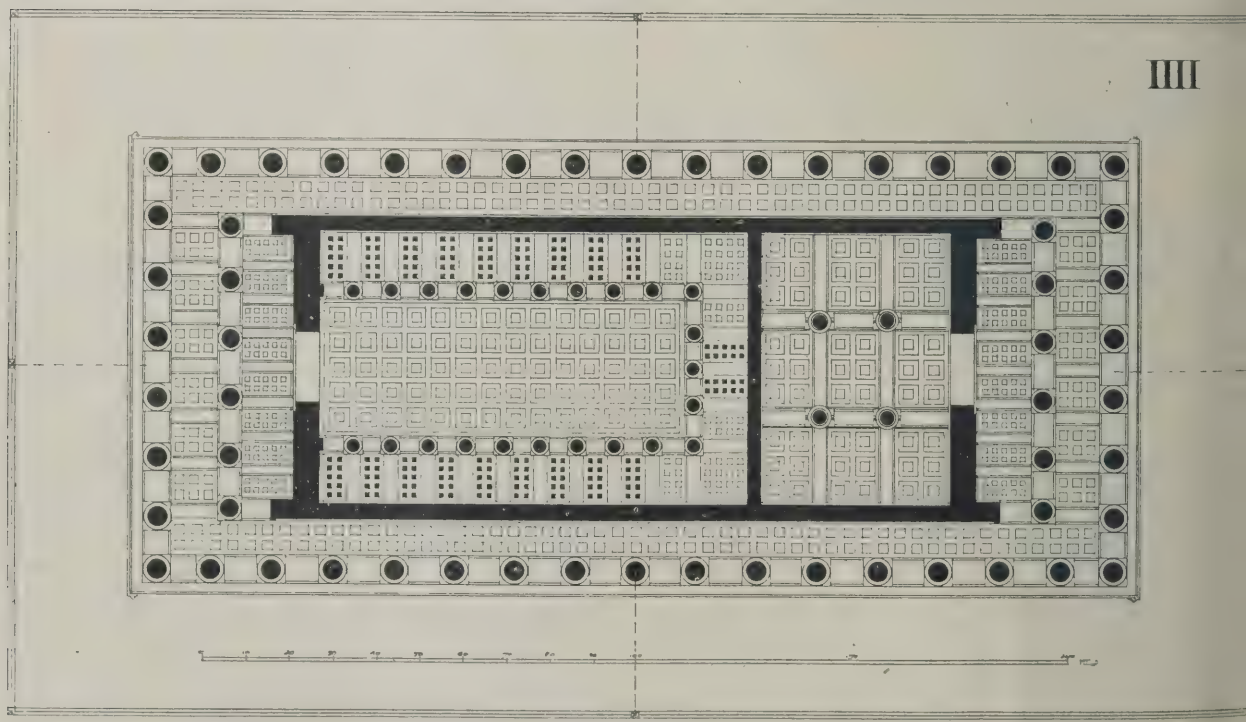
Take the case of a hypæthral temple. An opening in the roof would not only have admitted light, but also weather, to the nave, to the part where we should expect worshippers would have gathered. Further to this, considered externally, the opening would have caused a great gap or break in the ridge of the roof, destroying a horizontal line of the greatest importance. Our knowledge of the Parthenon indicates that the temple was a perfect study of unbroken horizontal and vertical lines.

Consider the case of a clerestory lighting such as Fergusson has suggested. In this case also wind-driven rain would have come upon the floor of the nave. It might also appear that an unpleasant through draught would have occurred when the wind would have been at its height, for the position of the Parthenon is most exposed. The feasible construction of the flats of the roof pockets and their drainage might appear doubtful. Nevertheless, this method would have allowed a perfect ridge line to have been kept, and for this reason we might regard this interesting suggestion with the greatest favour.

I do not know if it has ever been suggested that Fergusson might have reversed the detail of his arrangement with advantage. Imagine the clerestory openings replaced by a solid wall. The flats as being pierced for drainage, leading such rain as would have fallen upon the pockets on to the floor of the aisles.



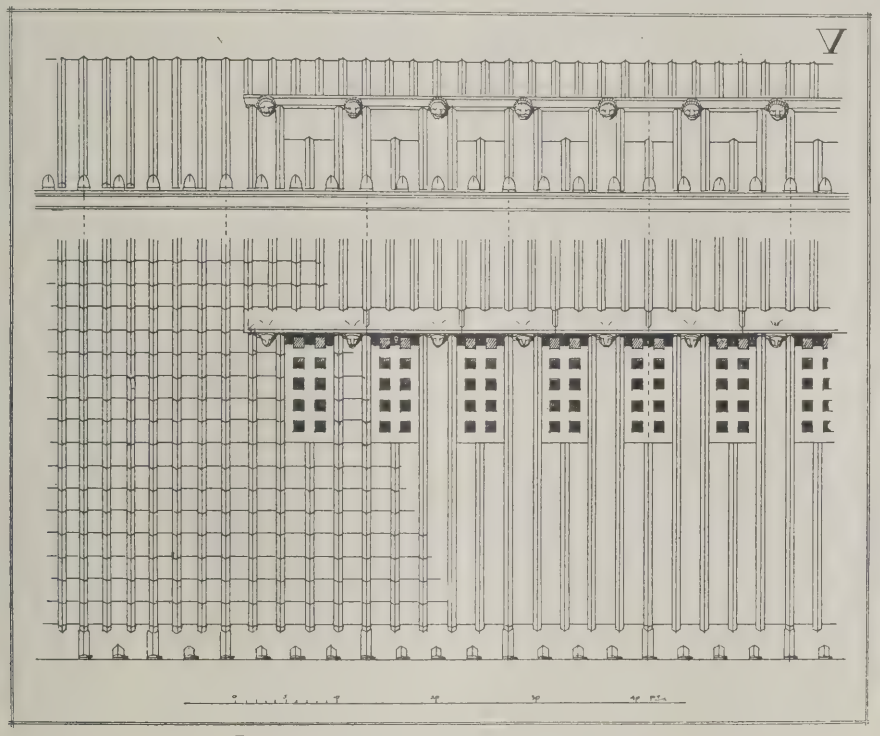

DETAIL




PLAN OF CEILING
Showing the suggested completion of cofferings and piercings for the admission of light

e floor of the nave could then have been kept dry. ch openings would not only have allowed a simple l direct drainage of the pockets, but would also have nitted light to the cella: a diffused and even light, ofter light, spread over a greater area. So arranged, ough draught could not have occurred, the piercings ng horizontal, not vertical, their position sheltered. e detail Fig. III, and the sketch sections made for nparison. Construction would be simplified, and a id wall would have been provided for the support of trusses and timbers of the roof and ceiling. It thought and labour which must have been bestowed upon this part of the temple. In this plan I have shown the piercings referred to in the former paragraph. Since the two centre cofferings at the west end of the cella are of similar size, they have been shown as pierced for ventilation.

Fig. V is a detail of a small portion of the roof, showing how the tiling could have been arranged to agree with the position of the roof pockets. That the tiles may be spaced in this way would appear to be more than a matter of coincidence. The water from the




PART PLAN AND ELEVATION OF THE ROOF
Showing Suggested Roof Pockets

ght appear that such a reversal of detail would add to, her than take away from, the merits of Fergusson's cket method.

I have drawn up a plan of the ceiling of the Parthe- n, Fig. IV, in order to indicate the main lines of cofferings. For the coffering of the peristyle, the naos, and the posticum, we have direct evidence, evidence so carefully collected by Mr. Penrose. ie remainder is assumed, but not without reason. In s rough sketch, a single line takes the place of six, en, or more; all enrichments are omitted; it shows detail. Yet it may give some indication of the vast upper part of the roof could have been guttered and led away through gargoyles, possibly in the form of lion heads. For from the presence of the dummy four which occur at the remote angles, we might infer the existence of others which served some useful purpose in some other part of the building.

I regard it as not unlikely that some of these suggestions may have been made, for much has been written on this subject. They will, however, have served some use, if only in having directed the thoughts of the reader to a consideration of the great ruined temple in the light of a completed work.

# Note on Mr. Mager's Article

BY THEODORE FYFE [*F.*]

### The Lighting of the Parthenon.

Mr. Mager's ideas are in the right direction and though it is correct that much of what he says is not new, he has presented it in a fresh way. He has, perhaps, brought in a little unnecessary complication by supposing an ornamental eaves course to his clerestory, including lions' heads. Otherwise, his theory that direct openings in the coffering were over the aisles, seems probable. Such openings would have been nearer the source of light as well as being clear of the central shrine. It seems quite feasible that the semi-translucent plain tiles of the roof slopes would admit some light to the building through the apertures in the ceiling, but it is at least possible that direct openings in roof slopes were the rule and not the exception. These would have given much more light and it would be most interesting to experiment on this method in a modern building in Greece. The existence of direct openings is clearly proved by the actual evidences at Bassae and the Erechtheum, where the openings have raised rims to protect them from roof drainage. The Erechtheum example is also extremely important as illustrating that the Greeks had no compunction in leaving out a whole coffer slab in a most prominent feature of the building (the north porch). Though this was done for a special religious purpose, it clearly illustrates a principle.*

The lighting of the larger temples, which had aisles, may well have been a different problem from that of the smaller ones without aisles, such as Bassae. There, however, we have clear evidence that the cella was lit by the direct method. In the smallest temples such as at Rhamnus and Niké Apteros, lighting through the door may have been sufficient. Doubt about the general application of the hypæthral principle is certainly sound. The principle must have been quite exceptional. Didyma is certain and Jupiter Olympius (on written evidence probable, at one stage of its history.†

### The Paving of the Parthenon.

Mr. Mager's remarks are very suggestive and indicat careful study. So far as I am aware, the theory that th existing paving of the Parthenon represents a sub-layer has not been advanced before; and there seems a grea deal to be said for it. I have myself (from an examina tion of the building as well as from Penrose's plan) beer struck with the notching out and other irregularities in th paving. Such treatments are found also in Minoan pave ments, where it is practically certain that there was stucco finish. But the sinkings in the Parthenon paving are incompatible with a stucco finish, though they ar most appropriate as locks for a stone overlay. Similarly the joint line forming a border, a few inches from th inside of the pronaos wall, may well have been covered up. At the time of noticing it, I regarded it as a clea proof of "design" faculty, not apprehending its true significance. Similar borders are to be seen at the side buildings of the Propylæa. Whether or not these were in fact, footings to walls, is not clear to me, but it is obvious that they would have had a practical value a paving, by giving hand-room to set the larger slabs beyond them. The idea that finished borders of coloured marble may have been employed in the floor of the Parthenon is not so startling as it may appear at first sight, though Mr. Mager's free use of borders in his suggested plan of the finished paving is not quite convincing. Our knowledge of these things is still very imperfect, but— apart from Pausanias's "Description"—the actua evidences from earlier Ægean work show that colour in buildings was employed to the fullest extent; and tha artificially tinted surfaces were contrasted with material which had beautiful natural colour in themselves.

* See *The Erechtheum*. By G. P. Stevens and others, Text, Figs. 57 and 63 (Harvard University Press, 1927).

† See *The Architecture of Ancient Greece*. By Anderson Spiers and Dinsmoor, p. 165 (Batsford, 1927).



# M. Le Corbusier's Book*

BY A. S. G. BUTLER [*F.*]

Ve admire certain machines. Quite a number of or cars give us real pleasure to look at. Ships rly always positively delight us. So do aeroplanes. like the satisfactoriness of these things—their of being able to do, with slim ease, what they are ected to do. We like them as objects to look at, ause of their symmetry, their essential balance. ir design is so clear and apprehensible. They not ornamented. It is so *easy* to appreciate their netic value, because the shapes which these things ally assume happen to be dictated by the essentials beauty—repetition of parts and balance round a is giving harmonious unity. A ship *must* be nced on its axis or it would roll over and sink. ere *must* be exact repetition in the wheels of a car it would wobble. These are fundamentals like poise of our own bodies. We recognise a twinship an exquisitely made machine; a modern motor-le is almost a race-horse.

Mountains also are sometimes beautiful. The tterhorn is. This is the beauty of nature—te accidental. The beauty of machines is almost that and almost accidental. But the beauty ich art contrives is designed and quite different. naps its fingers at mechanics if it wants to. For means the un-natural thing to do—the not obvious distortion of the probable and correct; not for ciency but for fun.

n this book of M. Le Corbusier, which is the glish translation of the thirteenth French edition, re is below the entertaining flutter of its sentences, hink, some confusion of thought. One might call heresy. It appears that we must have architecture ich has the beauty of machines and not the beauty architecture. We are to have buildings designed h all the hard, polished, snappy obviousness of an aeroplane. But why should we? Houses do not fly about; most factories do not float. The people who kept their heads in the Gothic revival asked why *should* their houses look like churches? For that is an analogy. There was a cult for ecclesiasticism then just as there is now a rage for all the jolly things mechanical science gives us. Moreover, even if it were wise to adopt this machinery influence, must *all* our buildings do so? That is the point the author overlooks. There is a scale of utility in architecture. I design in one week a water-tower and the high altar of a church. Both are objects of architecture, as both are built, are used and are expected to look pleasant. But the water-tower gets its æsthetic value from the only slightly distorted purely functional lines of its machine-like structure, whereas any number of quite arbitrary shapes can be given to the altar, not dictated by anything but my fancy. That is, the *lower* the object is in the scale of utility, the *greater* is the scope for art's whims. M. Corbusier does not mention this—perhaps, because his interest is chiefly in housing. There, of course, his mass production ideas are sound up to a point. But he subtracts all humanity from architecture. His dream is to see us all living in the small but deadly efficient myriad cubicles of towering blocks of building—all buttoning and unbuttoning, I suppose, similar suits of clothes. There will be no adventure in living and no mystery in architecture. Besides, it is not the business of architecture to arrange existence. It alleviates it and is a delightful servant.

Nevertheless, if this book is annoying—as Mr. Etchells says it may be—it is certainly stimulating. It is excitingly illustrated, but written in a most exhausting style. Every one should look at it, but I trust they will not be swept away. Let us be patient.

# Reviews

ODERN DANISH ARCHITECTURE. *Edited by Kay Fisker and F. R. Yerbury.* 4*o. Lond.* 1927. [*Ernest Benn, Ltd.*]. £1 12*s.* 6*d.*

To this book, Mr. Yerbury, who is responsible for the istrations, contributes a short preface, in which it may agreed he fairly sums up the impressions which they ate. "In a general survey of the present-day architure of the world," he says, "that of Denmark must be accorded an important place, not because it has anything of a sensational or epoch-making nature to show, but because of the consistent level of sanity and quality which contemporary Danish architects have maintained in their work.

"The Danish architecture of the present day," he continues, "with few exceptions have placed their whole architectural faith in the revived classic," and the more important of the illustrations support this view.

M. Rafn, in an introductory notice, makes it clear that his countrymen have enjoyed the same visions of an architectural millennium that we have ourselves. Archi-

* *Towards a New Architecture.* By Le Corbusier. Translated from the thirteenth French edition, with an introduction Frederick Etchells. John Rooker. London, 1927. 25*s.*

tecture based on necessity and construction; forms expressive of the nature of the material; proportion based on geometrical combinations, circles and triangles, cubes and cylinders; and having exhausted the resources of the two dimensional and the three dimensional, we may perhaps, some day attempt the fourth. Yet despite every effort to escape the tyranny of tradition the old classic forms still dominate. Greece and Rome taught the world both to think and to do, and we have as yet evolved no better procedures.

Among the classical designs, the illustration depicting the new Police Headquarters, Copenhagen, show a plan of much interest, surrounding a circular court. The State School, Randers, is another notable example. The types of domestic building are modest and homelike. Pantile roofing prevails and mullion and transomed windows add an element of the picturesque.

In addition to the designs already named the Office Building by M. E. Madvig and M. Poul Methling will certainly be admired as a street façade, while many of the private houses are attractive both in plan and style.

In ecclesiastical work, the unaffected simplicity of Gurre Church by M. Carl Brummer effaces the impression created by the sensational design, to which the jacket of the volume gives prominence, although this possibly possesses qualifications which an alien observer may fail to recognise.

C. J. Tait [*F.*].

GEORGIAN NORWICH: ITS BUILDERS. *By Stanley J. Wearing, F.R.I.B.A.* 66 *pages,* 16 *illustrations. Norwich: Jarrold and Sons, Ltd. Price* 3*s.*

Mr. Stanley Wearing has made in this little book, which is charmingly produced and most modestly priced, a very real contribution to English architectural history. The prosperous condition of the trade of Norwich, in the years between 1750 and 1780, was responsible for the erection of many substantial and well-designed buildings. Some of these still exist and help to give that city an atmosphere of dignity and distinction. It was this material prosperity, by the way, which made possible that happening, unique of its kind in England, the Norwich School of Painters of a later generation. But, alas! when these men worked and tried to sell their pictures, the trade of Norwich had been crippled by the Napoleonic Wars; and one of Crome's masterpieces, now in the National Gallery, once did duty as a window blind in his native city.

Mr. Wearing has collected much original information about the buildings of Georgian Norwich, and he uses it with point and humour. His story of the competition for the erection of the Octagon Chapel should be read by every architect. It is such a tale as Mr. R. H. Mottram, with his local knowledge and insight, could make enthralling to the general reader. As detailed by Mr. Wearing from the matter-of-fact records of the building committee, the architect can read between the lines and visualise the actors and the scenery in this architectural comedy from his own experience of life. Would that all the strangely conducted competitions, which have been held from that day—1753—to this, had brought to birth buildings so comely as the Octagon Chapel at Norwich! Thomas Ivory eventually emerged as the winner of this partic competition, but he was paid nothing in fees as archit and rather less for his services as carpenter than on the unsuccessful competitors, who also worked as a penter on the job. In the year following the comple of the Chapel, Thomas Ivory designed and built Assembly Rooms, now the Girls' High School, whic another work of outstanding merit. This led on to erection of the Norwich Theatre. Ivory was persua by a committee, as being "a publick spirited man employing at that time a considerable number of wo men, and having always on his own premises a large Ass ment of Deals and Timber," to design and build theatre at his own risk. When it was finished, "with ev degree of Elegance and Convenience," Ivory became proprietor and engaged the Norwich Company of Co dians. An architect continued to be the proprietor of Norwich Theatre for nearly a hundred years; for Will Wilkins, "plasterer and architect of Norwich," follo Thomas Ivory; and William Wilkins, Junior, the signer of the National Gallery, in turn succeeded his fat in the ownership and management of the house.

There are some good photographs in the book Thomas Ivory's work, which includes, in addition to Octagon Chapel and the Assembly Rooms, the Artill Barracks and houses in Surrey Street. All these buildi are conceived in a spirit of sober dignity and executed mellow brickwork. Perhaps this book may induce so architects practising in other English towns to prod similar informed and well-illustrated little volumes, wh would give first-hand and reliable descriptions of eighteenth-century work in their own neighbourho This information, such as Mr. Wearing has been able collect, is becoming more difficult to obtain. It sho be recorded without delay.

Sydney D. Kitson [*F*]

MODERN PLASTERWORK DESIGN. *By Geo P. Bankart, author of Modern Plasterwork Constr tion, The Art of the Plasterer, etc., and G. Edw Bankart. London: The Architectural Press, Queen Anne's Gate, Westminster, S.W.*1. 1927.

Mr. George P. Bankart has added to his already c siderable contribution to the plasterer's craft by bring out yet another work. This time it takes the form o portfolio with a hundred drawings of modern plas designs in which he has Mr. G. Edward Bankart a collaborator.

All the plates are carefully drawn to scale, and g suggestions for treatments of cornices, beams, walls a ceilings, and there are, moreover, a couple of useful pla showing external elevations of houses with suggestions design of outside plaster work.

The "Introduction," which one is glad not to f described as "Foreword," by G. P. B., is extrem interesting, and gives many useful hints to architects a plaster workers both in general design and details construction.

The number of houses built nowadays in this coun for clients who can and will pay for anything beyond very simplest treatment does not seem to be large; Mr. Bankart's book should make a special appeal

nitects on the other side of the Atlantic who are always the look out for a work such as this to add to their ce libraries.

he use of technical books of reference for the pre- ation of working drawings in architects' offices is— at any rate *was*—much more usual in the United tes than it is here, and such a book as this should prove remely useful. ARTHUR BARTLETT [*F.*].

RTHQUAKES AND BUILDING CONSTRUC- TION. *By C. Reginald Ford.* (*Whitcomb and Tombs.*)

rom an earthquake which razes a city and involves a of 600,000 lives to a tremor which merely disturbs table objects is so far a cry that it calls for much led knowledge to lay down stipulations for structural gn in areas likely to be affected. This, however, the nor has attempted and done well.

t may be thought that the subject is of no practical rest to us whose buildings are immune, but the prin- es of sound design seem equally to apply, and more- r the author's lucid and straightforward English has eeded in imbuing the subject with extraordinary rest.

he cause and effect of earthquakes is thoroughly cribed. Broadly speaking, they are caused by a subsi- ce of substrata accompanied by phenomena, such as ures, vibrations, wave motions and oscillations ; most tructive when the tremors, however slight, synchronise n the natural period of vibration of the structure.

he symptoms of earthquake damage are exceedingly ed, but ordinarily the result is a swift to-and-fro ion. Results may be entirely local, adjacent blocks of dings being alternatively destroyed and left un- naged. Buildings having portions of different heights olidity tend to disrupt at points of connection, and all nings are a source of weakness. A heavy roof on a ht structure acts as an inverted pendulum. It is ntial that floors and roofs should be properly braced tied to walls. Faulty construction soon manifests lf and gives rise to much avoidable damage.

hese and all other details are discussed, and the con- ctive suggestions put forward are obviously the result ipe experience.

he author suggests two broad solutions ; a construc- so flexible that it would yield and recover, or a con- ction sufficiently rigid to resist deformation. The method can rarely be successfully employed. The nor recommends steel-framed buildings with reinforced crete walls constructed to form an inherent part of main supporting members, the only practical material which being seemingly reinforced concrete.

o sum up it is now recognised that skilful design with d workmanship and materials can withstand most hquake shocks, and that the great majority of loss es from neglect of these precautions.

he method of calculating the disruptive effect of nors, the choice of site and the uses of the seismo- h, etc., are among other matters touched upon. One s the lack of more and better illustrations, particularly eference is made to many which are not reproduced. s omission and the possible need of an index detract little from what is otherwise a most useful and inter- ng book. PERCIVAL M. FRASER [*F.*].

## LIBRARY BUILDINGS.*

There has just been added to the American Architectural Forum Series of Reference Numbers a volume on Library Buildings. It contains well-written articles on the planning of libraries and museums and on their ventilation and lighting. There is a large variety of illustrations, ranging from such monumental buildings as the San Francisco Library and Goodhue's experimental work at Los Angeles to small ones like the charming Larchmont Free Library. Art museums are dealt with in a separate section.

As usual with American works, there is no reference in the text or in the illustrations to work outside the United States, hence the title of Library Buildings is rather too comprehensive, but, like the other volumes of this series, it will be found exceedingly useful. J. M. E.

# Correspondence

## *RE* SUB-CONTRACTS.

1 *Brick Court, Temple, E.C.*
*February* 1928.

*To the Editor*, JOURNAL R.I.B.A.—

DEAR SIR,—It is the custom of many architects to invite tenders from sub-contractors before the main contract is prepared, and frequently it happens that the terms of the estimate are ambiguous or not consonant with those of the ultimate main contract, thereby causing misunderstandings on many points, including rates of cash discount between sub-contractors and contractor. The Practice Standing Committee frequently receive complaints in these matters, and I am requested to remind members of the terms of the sub-contract form normally used, and to suggest that reference to these would avoid the many pitfalls which from time to time arise.—Yours faithfully, W. E. WATSON [*F.*],

*Hon. Secretary, Practice Standing Committee.*

## TOURS ABROAD BY THE A.A.S.T.A.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—May I through your columns call the attention of your readers to a side of the work of the A.A.S.T.A. which should be more widely known ? We organise periodically tours abroad to places of interest to architects, etc., on a cost basis that cannot be approached by individual travel and, therefore, of special interest to those members of the profession who, by reason of cost or language difficulties, would otherwise be debarred the professional, etc., benefits of such foreign experience. This Easter trips are being arranged to North Italy (including Milan, Como, Brescia, Verona, Vicenza and Venice), for 14 days at a cost of £16 16s., and to Paris for 5 or 12 days at about £5 5s. to £7 10s. Both trips are open to members of the profession, as well as to others who are interested—not forgetting the wives, etc., of members, who are doubly welcomed.

I shall be glad to send particulars to anybody applying, but as the two lists close on 3 March, early application is absolutely essential.—Yours faithfully,

O. H. COOKE, *Secretary.*

* *Architectural Forum Series of Reference Numbers : Library Buildings.* 1927. New York : Rogers and Manson Co. London : John Tiranti. 10s. 6d. net.

# The Allied Societies

## Notices

### THE LIVERPOOL ARCHITECTURAL SOCIETY (INCORPORATED).

ANNUAL DINNER.

The annual dinner will be held on Thursday, 8 March 1928, at the Adelphi Hotel, Liverpool, at 7.30 p.m.

The Lord Mayor of Liverpool, and Mr. Walter Tapper, A.R.A., President of the Royal Institute of British Architects, have promised to attend, and other distinguished guests are to be invited.

The price of tickets will be 15s. 6d. without wine, and it is hoped that members will bring as many guests as possible, the attendance of ladies being particularly desired.

To enable the Committee to complete their arrangements with the hotel management at the earliest possible moment, the Committee would be glad if members intending to be present would notify the undersigned by 25 February, at latest.

DUNCAN A. CAMPBELL,
Convener, Dinner Committee.
ERNEST GEE, Hon. Secretary.

### TEES-SIDE BRANCH, NORTHERN ARCHITECTURAL ASSOCIATION.

CHAIRMAN: R. R. KITCHING, ESQ., F.R.I.B.A.

The annual dinner will be held at the Vane Arms Hotel Stockton-on-Tees, on Tuesday, 28 February 1928, at 7 p.m., followed by the annual general meeting.

Business: To receive the report and statement of accounts for past session; election of chairman and Officials for the coming session; presentation of Mr. Clayton's prizes as Assessor's award; general business.

ARTHUR HARRISON,
Hon. Secretary.
69, High Street, Stockton-on-Tees.

### SOUTH WALES INSTITUTE OF ARCHITECTS. CENTRAL (CARDIFF) BRANCH.

ANNUAL GENERAL MEETING

The annual general meeting of the Central (Cardiff) Branch of the South Wales Institute of Architects will be held on Wednesday, 29 February 1928, at 6 High Street, Cardiff, at 6.30 p.m.

The business to be transacted is of a very important character, including the election of the Executive Committee and the representatives on the Council of the South Wales Institute for the ensuing year, and it is hoped that every Fellow, Associate and Student will make a special effort to be present.

LECTURE TO BE GIVEN BY CAPT. W. T. CRESWELL, Barrister-at-Law, Assoc. (late Fellow) Surveyors' Institution.

A lecture by Capt. W. T. Creswell, Barrister-at-Law, Assoc. (late Fellow) Surveyors' Institution, will be given on the subject of "Building Contracts and Sub-Contracts" in the Engineers' Institute, Cardiff, at 7 p.m. Monday, March 12th.

This is the last lecture of the series for the prese Session.

## Report of Meetings

### THE ESSEX SOCIETY OF ARCHITECTS.

*Addresses by Sir Charles A. Nicholson, Bart., and Mr. Stanley Hall (Hon. Secretary R.I.B.A.)*

On Thursday, 9 February, the Essex Society of Architec held its first general meeting at Chelmsford. The Colchest Chelmsford, West Essex, and Southend Chapters were w represented, and there were about forty members prese Sir Charles Nicholson, President, took the chair, supported Mr. Duncan Clark (Chairman, Colchester Chapter), M Wykeham Chancellor (Chairman, Chelmsford Chapter), M J. J. Crowe, O.B.E. (Chairman, West Essex Chapter), M D. H. Burles (Chairman, Southend Chapter). and Mr. D. Martin-Kaye, A.R.I.B.A., Hon. Secretary of the Society.

Sir Charles Nicholson delivered his presidential address, the course of which he said: "I suppose it may now be sa that our infant Society begins to-day its career of usefulness the opposite, and none of us can foretell what the future has store for it. It has been said by the greatest teachers of o time that a child's character is established for good or for e in the first few years of his or her life, and I venture to thi that in the case of a Society like our own, the policy we ado and the team spirit which we show during the next few yea will be the determining factor in justifying our existence as Society. We have before us the examples of many most usef provincial societies of architects, such as those in the gre urban centres of Liverpool and Birmingham, and that whic covers the districts of Oxford, Berkshire, and Buckinghamshir The conditions in our own area approximate those of the las mentioned society and are, of course, very different from thos which obtain in large cities such as Birmingham and Liverpoo Our chief difficulty is likely to be the tendency of the Societ to split up into four little clubs represented by the four chapter and I feel that it is desirable that we should concentrate mo of our effort during the infancy of our Society in counteractin this tendency. We cannot hold meetings as frequently as ca be done in the urban centres, but we should, I think, even a some sacrifice of the convenience of the whole Society, arrang fairly frequent meetings and excursions, and I hope, also, tha the various meetings arranged by the different chapters will b notified to the other chapters through their secretaries, and tha all members of the Society will be welcomed upon suc occasions either as guests or as brother members of the count Society. For my own part, I am fortunate in the fact that had made the personal acquaintance and friendship of man members of the Society and of the Presidents of all fou chapters before the inauguration of the Society—I hardly dar say for how many years I have enjoyed the friendship of th President of the Chelmsford Chapter—and, therefore, I fee confident that at the commencement of its voyage across th sea of destiny, our Society will be steered by four very trust worthy quartermasters. I believe there is a danger before u in the temptation to take a too prominent part in questions o professional or local politics while we are still a young Society I hope, should such questions arise, we shall act with an exces of reserve until such time as we have justified our existence b fulfilling our first object, the advancement of the art to whic it is our privilege to devote our life's work. It is written tha 'Your old men shall dream dreams,' and I will tell you my own dream. It is of a company of brother-workers knowing one

other as friends and fellow-servants of the great mother art building, each content to work for his living without ambition for personal fame, but with keen ambition to do the best work that can be done and to do it for its own sake and for the sake of the community, and this I believe to be the real purpose of such a society as ours, the advancement of the art building and not merely the furthering of the private interests of the individual architect. There are times when Jupiter nods and when the professional man is not an infallible judge of professional matters. Some of our younger brethren have been trained in the methods of the Parisian and American schools to produce ' projets ' and ' esquisses,' to design in the grand manner ' or to experiment in ' functional,' or, possibly, cubist design, and these are, no doubt, tempted to disagree with the ordinary man in the street. But collective opinion is, as a rule, based on something that contains substantial truth, and I think it will be recognised that the great body of the public realise that there is something about the buildings of our forefathers which is lacking in much of the work which we are doing to-day. And at the same time, hardly anyone knows, or even troubles to ask, the names of the architects of the past.

" We smile at the man in the street who maps out the stucco front of his house with deal floor-boards, lays a crazy pavement up to the front door, and buys a Jacobean dining table ; but it all this, nevertheless, shows that he has his ideals, and it seems to me the best service we can do to our art is to revive, so far as we can, certain factors which we can recognise in the old work, and which are lost sight of in much modern work. In other words, what we need to-day is tradition. What we need in its place is individual cleverness, and the cleverness of the individual is never so valuable as the accumulated experience of a community. How, then, were the old traditions formed ? In the first place, largely by such practical conditions as the availability of certain building materials, such as brick and timber in our own district, freestone in the Cotswolds and Northamptonshire, or imported materials where water transport was available. In the second place, local tradition is largely attributable to the difficulties of travel in old days. Local artists were thrown more into one another's society than they are now, when there are so many outside interests and when a London architect is able to carry out buildings at Washington and at Delhi simultaneously and American. Dutch, and French architects are at work in London. It would be an affectation for us to forge fetters that would bind us always, for instance, to use moulded bricks instead of stone in Essex in the present day, but, for all that, there are still certain materials and certain building methods that are better suited to and more readily obtained in one locality than in another, and this should still tend to the preservation of a certain local type of building in every district. And the existence of such a Society as ours should tend to keep architects in touch with one another and to discourage any temptation which they may have to indulge in individual eccentricity. It will, perhaps, be asked whether my dream does not discourage genius, originality, and progress. Of course, all these things are good and desirable, but let us beware of mistaking impudence for genius, eccentricity for originality, and restlessness for progress. To those whose brains are more fertile than those of their brother architects, I would say, ' Be satisfied with one new idea at a time, and if it turns out well, by all means use it again next time, and, if you like, indulge in a fresh brain wave in addition ; but don't try more than one new experiment in any single building.'

" There is plenty of time in most men's lives to do all the experimenting that is likely to be beneficial to the community, and I do not think it can be too strongly emphasised that our work in life is to build rather than to acquire personal notoriety. I should gladly see among us occasional meetings in which we held informal discussions as to our personal experiences and professional difficulties, as to our experience of various materials, of problems of drainage, of our difficulties with clients or local authorities, of such matters as office management, and so forth. I believe such meetings would be quite as valuable to us as many lectures or addresses. None of us is too old to learn, and the very best source of knowledge is experience. If we can pool our experience, we can surely improve our standards. And in this connection I would like to emphasise the opinion that good architecture cannot exist with bad building, and that, conversely, if a building is sound and well fitted to its purpose, it comes very near to good architecture, provided, of course, it is free from incongruous ornament and assuming that it is not fitted for its purpose unless it is well proportioned. In the simplest buildings there must be a certain ratio between voids and solids, height and width, and the ratio which is most agreeable to the eye will generally be found to give the best practical results also. This becomes more apparent in the case of a large building such as a town hall or a church, where, if too great a sacrifice is made for the sake of fancied convenience by the adoption of squat and undignified proportions or by the elimination of pillars or the skinning down the substance of the walls to a minimum, the result will be a building which fails to produce its proper effect upon those who use it, and which, therefore, becomes a radical failure from a practical standpoint. Therefore, success in architecture demands stability, convenience, proportion, and either taste in ornament or, failing that, courage in dispensing with ornament.

" I must say a word about education, in which it will become possible, I hope, in the course of time for our Society to take an active part. In Southend we have already a most excellent architectural school in full swing. The credit for this is due to the local education authority and to the ability and energy of the masters. I hope in time that equally flourishing schools will exist in other centres in Essex, and that they will be encouraged in every way, and, if need be, assisted by members of our Society.

" I am sure we shall all do our best to make our Society of real use to its own members, and to the community generally, and I am equally sure that none of us will ever regret any effort or sacrifice which it may fall to his lot to make for the welfare of his brother workers and the service of his neighbours."

Mr. Stanley Hall, F.R.I.B.A.(Hon. Secretary of the R.I.B.A.), then addressed the meeting, stating that in London it had been their earnest desire to see the architects of the Home Counties joining their own societies. Their achievement in Essex gave great hope that the same excellent example would be followed in Kent and Sussex, and possibly in Surrey and Middlesex. He then gave a review of the activities of the R.I.B.A., and its development from a small Metropolitan body to one of nearly 6,000 members, with allied societies all over the British Empire. Together with other activities, he drew the attention of those present to the work of the Board of Architectural Education.

Mr. Duncan Clark (Colchester) proposed a vote of thanks to Mr. Hall and expressed the appreciation of the Society for his attendance and address. This was seconded by Mr. Wykeham Chancellor and cordially carried.

Mr. Crowe proposed a vote of thanks to Sir Charles Nicholson for his very able and interesting address. Mr. D. H. Burles (Southend) seconded.

## THE SOUTH WALES INSTITUTE OF ARCHITECTS.

### Central (Cardiff) Branch and Department of Architecture and Civic Design, Cardiff Technical College.

The annual prize distribution in connection with the South Wales Institute of Architects, Central (Cardiff)

Branch, and the Department of Architecture and Civic Design at the Technical College, Cardiff, took place on 2 February, when the chair was taken by Mr. J. Llewellin Smith, L.R.I.B.A., chairman of the South Wales Institute of Architects, Central (Cardiff) Branch, supported by the Deputy Lord Mayor (Councillor W. G. Howell); Mr. C. S. Thomas [*F.*], President of the South Wales Institute of Architects; Mr. Percy Thomas [*F.*], Vice-President of the Royal Institute of British Architects; Mr. Ivor Jones, A.R.I.B.A., Secretary, South Wales Institute of Architects; Mr. Harry Teather, F.R.I.B.A.; Mr. C. F. Ward, F.R.I.B.A.; Dr. Cyril Fox, Director of the National Museum of Wales; Principal Charles Coles, B.Sc.; Mr. J. E. Turner, J.P., Chairman of the Advisory Committee on Architectural Education; Alderman William Grey, J.P.; and Councillor I. G. Duddridge.

Mr. Llewellin Smith, in his opening address, said that the exhibition of students' work showed clearly that the work of the School was on sound lines and that it reached a particularly high standard.

Mr. W. S. Purchon, M.A. [*A.*], Head of the Department of Architecture and Civic Design in the College presented his annual report, which indicated that the past year had been one of steadily maintained progress. Of the principal successes which had been gained by the students of the School he mentioned the following :—

In the Rome Scholarship Competition Mr. J. B. Wride.

Two other candidates from this School, Mr. P. G. Budgen and Mr. Leonard Monroe, were admitted to the first round this year.

In the R.I.B.A. Alfred Bossom Travelling Studentship, Mr. B. W. R. Thomas, A.R.I.B.A., won a silver medal and a certificate of honourable mention.

In the R.I.B.A. Competition for the Soane Medallion, the leading award of the Royal Institute in Architectural Design, two students from this School were successful in passing through the first competition.

Mr. C. J. Bartlett has been awarded by the R.I.B.A. a special 4th and 5th Year Maintenance Scholarship of £100 per annum.

Mr. Purchon also drew attention to the fact that while these successes had been achieved the students had had to work under considerable difficulties in cramped accommodation. These difficulties have now been removed in a considerable measure in the new studios, etc., which are now in use by the Department of Architecture and Civic Design.

The Deputy Lord Mayor distributed the prizes. He congratulated the staff and students of the School of Architecture on their excellent year's work.

Principal Charles Coles drew attention to the fact that a considerable number of the sons of local architects have become students of the School of Architecture.

### Annual Smoking Concert.

The annual smoking concert organised by the South Wales Institute of Architects, Central (Cardiff) Branch, was held on 2 February.

Like the similar concerts held in previous years, it proved to be successful, as a means of providing social intercourse for the members

### YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

Mr. Walter Tapper, A.R.A., P.R.I.B.A., whose work in connection with York Minster is so widely known, was the guest of honour at the annual dinner of the York and East Yorkshire Architectural Society on 9 February.

Mr. J. Stuart Syme, L.B.I.B.A. (President of the York and East Yorkshire Architectural Society), presided and the company included, in addition to Mr. Walter Tapper, Mr. H. E. Harrowell (Sheriff of York), Mr. Ian McAlister (Secretary of the R.I.B.A.), Dr. W. E. Collinge, F.S.A. (Keeper of the Yorkshire Museum, York), Colonel Kirk, F.R.I.B.A. (President of the Leeds and West Yorkshire Architectural Society), Mr. G. D. Harbron, F.R.I.B.A. (Vice-President of the York and East Yorkshire Architectural Society), Mr. C. J. Bex, Mr. J. M. Dossor, F.R.I.B.A., Mr. L. Kitchen, F.R.I.B.A., Mr. J. J. Brownswood, A.R.C.A. (Headmaster of the Hull School of Art), Mr. R. T. Cotterill, A.R.C.A. (Headmaster of the York School of Art), Mr. R. Jackson, A.R.I.B.A. (Hon. Secretary of the York and East Yorkshire Architectural Society), Mr. W. E. Biscomb, Mr. C. H. E. Bridgeon, F.R.I.B.A., Mr. A. Cowman, L.R.I.B.A., Mr. G. C. Ferrey, Mr. F. J. Horth, F.R.I.B.A., Mr. H. E. Horth, A.R.I.B.A., S. G. Highmoor, M.C., Mr. C. Leckenby, A.R.I.B.A., Mr. H. Payne, Mr. J. E. Reid, L.R.I.B.A., Mr. T. Snowden, L.R.I.B.A., Mr. W. Smith, Mr. A. N. Thorpe, Mr. J. Vause, Mr. K. Ward, L.R.I.B.A., and Mr. J. P. Wilde, L.R.I.B.A.

Mr. J. Malcolm Dossor, proposing "The City of York," said York had built up its history and its traditions were founded upon three things—its military defences, its ecclesiastical considerations, and its commercial and transport considerations. As a result they had a very noble city, of which not only everybody in this part of the country, but many more in the United Kingdom and further afield to other parts of the country, were also very proud.

Students from almost all parts of the world, especially from the United States of America, came to this country almost exclusively for the purpose of seeing York, and seeking information and inspiration in regard to its historical traditions. They relied upon communities such as York to encourage all that was good in architecture. A great deal of power lay in the hands of the municipal authorities, and they looked to them to set a lead in the education of the people in architecture.

The Sheriff, in reply, said they in York were indebted to a number of persons who were, as far as was possible, doing their utmost to preserve the beauties of the city. They also possessed a body of aldermen and councillors whose earnest desire it was to preserve all that was best in the city. Their thanks were especially due to those responsible for the restoration of buildings in Pavement and Coney Street to the old-time picturesqueness.

Mr. G. Dudley Harbron, proposing the "Royal Institute of British Architects," said there were two subjects of particular interest to them at the present time. One of these was the Registration Bill, which was being balloted for in Parliament that day, and which they hoped would become law in the present session because the registration of architects was undoubtedly overdue.

If the Bill became law it would be for the benefit of the country and that profession in that all future entrants would need to be sufficiently educated in the art and practice of architecture. The speaker also referred to the need for their library in London being more efficiently housed than at the present time, and that the reference library should be made more accessible to the provincial members. Mr. Harbron concluded by paying a warm tribute to the work of Mr. Walter Tapper at York, Grimsby, and elsewhere.

Mr. Walter Tapper, in reply, said that in York they had one of the most ancient and famous cities in the world. York

Minster was one of the architectural glories of Christendom, nat meant so much to a country. His connection with that noble building, extending over thirty years, was one of which e was inordinately proud. In Yorkshire they had beautiful ales and valleys, and even in the agricultural areas they had ome of the most famous architectural ecclesiatical buildings n the world.

Speaking of the profession, Mr. Tapper urged that it was p to everyone of them to present to the country, as far as ossible, their work in an eminent and noble fashion. This hould be so not only in respect to their great churches, their actories, or houses of magnitude, but also the cottage in the ountry. He did not think architects realised the amenities f the countryside as much as they ought to do.

Not only in Yorkshire, but all over England, there had been ottages erected which were unworthy of the name.

The first thing they needed to-day was that architects hould have a really good general education and also a special ducation in architecture. They had to remedy their deficiencies and see that their young people were educated in he fine arts. The entry into York was formerly one of great eauty, but now they had at the entrance on Ouse Bridge ne of the most ugly buildings in the world. That should ot be.

Architecture was bound to be disastrous unless it had that acking which only a knowledge of the finer arts could give t. He wanted to enforce this necessity for education on the aity. It was essential that in the general education given in heir schools, colleges and universities the curriculum should nclude the study of the fine arts.

Present-day factories, he said, were overloaded with ornanent which was quite unnecessary, and he wished they could ee more of the eighteenth century architecture in modern actories. If they really studied the principles which governed hese things, learned them thoroughly, and applied them to ur modern conditions, it would be a great advantage to the ountry, as there was plenty of room for originality. Until hey got young people and also the trustees of churches imbued vith a knowledge of the fine arts they would never get great rchitecture in any country in the world.

Mr. C. J. Bax gave the toast of "The York and East Yorkhire Architectural Society."

The President, responding, said it was essential it should be ealised that this society, like its allies in other provincial entres, was a unit in the great organisation which had grown teadily and surely, and now formed a living force which lemanded the highest standards in their professional work nd in their dealings with those who placed their interests n their hands.

He thought it could be claimed that their æsthetic outlook vas to-day more enlightened than it had been for some generaions. In London and in the larger provincial cities and towns ndustrialists were beginning to realise that good architecture vas a paying proposition, that good planning and construction nd beautiful design went together, that workpeople benefited y association with good buildings, and that the general ublic was attracted by them.

Those who were entrusted with the beautification of their ities and their countryside, and could influence opinion within y word or deed, could realise their expectations by helping o cultivate in the individual not only a liking but also a respect or good architecture.

Mr. Kenneth Ward proposed "Our Guests," and Dr. Collinge replied.

---

## R.I.B.A. EXAMINATIONS IN 1866.

A letter recently received from Mr. R. Stark Wilkinson [*A.*], the oldest Associate of the Institute, having been elected in 1873, and having previously passed the then Voluntary Architectural Examination in 1866, suggests the great strides the examination system has made in the intervening years. Consulting the old records of the Institute we find that this examination of 1866 was the third voluntary examination that had been held and that there were five candidates, all of whom were successful, and that Mr. Wilkinson is the only surviving member, both of the group of candidates and of the small body of examiners, Mr. Arthur Ashpitel, Mr. Edwin Nash, and Mr. John W. Papworth, of that day. Professor Donaldson, in commenting on the result, congratulated the Institute upon the honourable testimony that had been borne to the examination. As a member of the Institute, he said that he felt great pride in the result. He was glad to see young men coming forward and making themselves masters of the different departments of knowledge belonging to their profession, and anxious to obtain the honours which the Institute offered. But if Professor Donaldson had been able to see into the future and anticipate the widespread system of examinations that are now in being, what would he have said ?

## AN INDEX TO SCIENCE SUBJECTS.

As is the case with most technical libraries, including the Institute library, much of the work of the Science Library (Science Museum, South Kensington) consists in answering questions on a wide variety of specific subjects, many of which are not dealt with in books. This Library also takes in current periodicals on scientific subjects, and has published (1926) a very useful list of them. It has gathered from various sources a vast mass of index material to both books and periodicals, and it is now interesting to learn that this matter is being co-ordinated in one classified card-index scheme, so that available material in the publication of any country on any given point may be readily found. This will form a useful supplement to the Library Association Subject Index to Periodicals, which, however, is of very slow growth and does not take in so many journals.

The Science Library and its index includes in its scope building technology, such as the geology, chemistry and structure of materials and various mechanical processes bearing on building, and is therefore of great use to architects and builders and research workers in these subjects.

# Obituary

## JAMES OSBORNE SMITH [*F.*]

By Sir Henry Tanner, C.B. [*F.*]

By the passing of James Osborne Smith, on 29 January 1928, at the age of 80, the Institute has lost one of its oldest members, as he was elected an Associate in 1881 and Fellow in 1891.

During his early days he was a frequent attendant at the Institute and the classes that were then in operation.

He was born at Thetford in 1847, articled to John Brown of Norwich, came to London, and for some years assisted Mr. J. K. Colling in the preparation and illustration of his architectural books ; he then entered the office of Mr. Medland at Gloucester, subsequently returning to London, and in 1885 commenced practice on his own

account, and for a while was engaged by the Office of Works in the preparation of drawings, etc., for the fitting up of the new Natural History Museum.

His practice had a trend towards educational buildings and sanitary works. Early in the '80's he came under the influence of Sir Douglas Galton, and in 1888 was elected a member of the Royal Sanitary Institute, of which he was a most respected and enthusiastic member till recently. At that Institute the examination of candidates for the various officers required under Local Government took up most of his attention, having been a member of the Committee from 1896 to 1927, and chairman for seven years.

He was continuously engaged by the Girls' Public Day School Company, for whom he built new schools at Sheffield, Notting Hill, Clapham, Wimbledon, Portsmouth, Dover, Streatham, etc., besides carrying out numerous additions, alterations, sanitary works, etc., at other schools. This connection led to the erection of Training Colleges at Isleworth, Saffron Walden, Stockwell, the Maria Grey College at Brondesbury; Grammar Schools at Skipton, Mansfield, Thetford, Caversham, etc.; sanitary works at the North Eastern County School, Barnard Castle, Shrewsbury School, etc. He was surveyor to Harrow School for a number of years, and during that time erected new Science Schools and made additions and alterations to other buildings.

He was employed to reconstruct the London Library, and more recently to add to it, including the internal fittings for the books, refitting in part the Bodleian Library, and the erection and fitting up of a library for Trinity College, Oxford, a work only recently completed.

He carried out sanitary works for the Duke of Northumberland at Sion House and Albury Park, alterations and extensions to Lotherton House, Yorkshire, and erected new central offices at the Royal Arsenal, Woolwich, for the War Department.

The writer made Smith's acquaintance in 1871, and they have been intimate friends during his lifetime. He was a careful and painstaking man, and his clients' interests were perfectly safe in his hands.

## JAMES ORANGE, RETIRED M.Inst.C.E. and M.S.A.

In 1887, when I first went out to Hongkong as chief assistant to Danby and Leigh, James Orange was in charge of the Waterworks then in course of construction by the Public Works Department; he left the Government service to join Danby and Leigh in 1891. On the retirement of William Danby the firm became Leigh and Orange, under which title it exists at present.

During the period 1887-1913 the firm carried out a large share of the architectural and engineering work of a rapidly growing colony and coast ports. Mr. Orange took an active part in the work of the firm, and also found time to train and conduct the musical section of the community in the production of light opera, and to make a very fine collection of Japanese lacquer, on which he was a recognised authority. He was a voluminous letter writer and kept up an enormous correspondence, a great traveller, and a charming and faithful friend. He died a bachelor at the age of 70 on 27 September, 1927. A. H. O. [*F.*]

## HERBERT HODGSON [*A.*]

Mr. H. Hodgson, at one time member of the Socie of Architects, spent many years in architecture in gene practice, lecturing and coaching (for the various examin tions) in Bradford, Yorkshire, of which county he w a native.

In 1913 he, with his wife and family, went to Victor B.C., Canada.

In 1923 he left Canada for the United States, going Los Angeles, California, where he was employed architectural work until his death, which occurred sudden on 24th December, 1927. He was elected A.R.I.B.A. 1888.

## ALFRED STEINTHAL [*F.*]

The death occurred on 22 January of Mr. Alfr Steinthal, of Wyncote, Bramhall. The son of the la Mr. H. M. Steinthal, he was educated at Clifton, Owe College, Stuttgart, and London, and took up the care of an architect and was elected F.R.I.B.A. in 190 He was well known in Manchester as the designer of t Crematorium, though he specialised on the interio of private houses. He was at one time a partner in t firm of Salomons and Steinthal, but during his latt years he worked alone. He leaves a widow, a son, an a daughter, his eldest son having been killed at t battle of Jutland. He was sixty-eight years of age.

## CHEV. A. VASSALLO [*F.*].

Chev. A. Vassallo died at Malta towards the end of Januar at the age of 72.

He was responsible for the erection at Malta of mar important buildings, such as the Princess Melita Theatre Sliema (now demolished), the demolition and rebuilding of t monument to Sir Alexander Ball at the Lower Barracca (co of drawings consigned to the P.W.D. for preservation), t first block of stables in Marsa Ditch, the three skew bridges the Malta Railway, the Home of the Little Sisters of the Po at Hamrun, besides many private residences scattered all ov the island. In 1887 he was appointed to the P.W. Depar ment to replace Mr. Webster Paulson, C.E., and in his ne capacity was entrusted with the execution of several importa buildings, such as the Poor House, the Leper Asylum, t Prison for Women, Sliema and Hamrun Schools, and oth works of considerable magnitude. He also undertook sever private charges, such as the restoration of the Spencer Mon ment for Admiral Sir M. Culme-Seymour, and the Clap Zammit Hospital; he was also offered the Blue Sisters' Co vent and the College of the Sacred Heart, but was obliged decline them owing to lack of time.

In 1892 he was elected A.M.I.C.E. (London); in 1893 h carried out specimens of local stone work for the Imperi Institute; in 1908 elected F.R.I.B.A., and also received t local warrant of L.S. and A. In 1913 he was elected Preside of the Sub-Committee to carry out decorations on the occasi of the Eucharistic Congress, and in recognition of his servic H.H. Pius X. created him Knight of St. Gregory the Grea in 1921 he retired from the public service after thirty-fo years' service. He, however, carried on with his profession his private capacity, and in 1926 the War Office appointed hi W.D. Surveyor.

At the time of his death, besides several other importa works, Chev. A. Vassallo was in charge of the extension of t Sliema Union Club and the " ta Pinu " Church in Gozo.

To his widow, to his son, who is the Minister for Publ Works, and to his daughter, who is abroad, we tender ou sympathy in their heavy bereavement.

## ARCHITECTURAL COMPETITIONS: ASSESSORS' AWARDS.

All architects who take part in architectural competitions reminded by the Council of the R.I.B.A. that participation in a competition is a definite acceptance of the principle that the award of the assessor is final and binding upon themselves as well as upon the promoters, and that any competitor who feels that he has real ground for dissatisfaction with an assessor's award should communicate with the Secretary of the R.I.B.A.

Further, all architects, whether competitors or otherwise, are reminded that discussion of correspondence in the public or professional Press which tends to criticism or disparagement of an assessor or award cannot alter the final and binding effect of that award, but may prejudice architects and the whole competition system in the opinion of the public, and is, therefore, highly undesirable.

### The Conduct of Architectural Competitions.

The Council of the R.I.B.A. desire to remind all architects who may be appointed to act as assessors of architectural competitions that observance of the following points is vitally important for the satisfactory conduct of competitions :—

1. While the R.I.B.A. are prepared to advise the assessor when necessary on the general regulations governing the conduct of competitions, the assessor alone is responsible :

*a*) For the drafting and presentation of any particular set of conditions and instructions and replies to competitors ;

*b*) That the general regulations are not infringed therein.

2. Inasmuch as assessors' awards will necessarily be final and binding on all parties, assessors must refrain from premiating any design—however high its architectural merit may be in their opinion—which contravenes any of the conditions and replies which they have themselves drawn up for observance by competitors, and thus avoid any ground for legitimate criticism of their awards after publication.

3. *Accordingly the value and importance of drafting conditions and replies to questions so as to leave the maximum latitude to competitors in the solution of the problem should not be overlooked.*

## INTERNATIONAL COMPETITION FOR THE ERECTION OF A MEMORIAL LIGHTHOUSE TO THE DISCOVERER OF AMERICA.

The Secretary R.I.B.A. has received the following letter from the Foreign Office, which may be of interest to members of the R.I.B.A. :—

*Foreign Office,*
*S.W.1.*
14 *February* 1928.

SIR,—I am directed by Secretary Sir Austen Chamberlain to approach you regarding the following matter :—

Mr. Kellogg, in his capacity as chairman of the Governing Board of the Pan-American Union, has informed His Majesty's Ambassador at Washington by letter that the Fifth International Conference of American States, which assembled at Santiago, Chile, in 1923, adopted a resolution providing for the erection at Santo Domingo, the capital of the Dominican Republic, of a memorial lighthouse to the discoverer of America. In this connection the Governing Board of the Pan-American Union is providing for a world-wide competition of architects to be held in two stages. Thanks to the generosity of the Dominican Government arrangements have been made to offer prizes to a total amount of fifty-six thousand dollars ($56,000). Intending competitors are requested to write at once to the Technical Adviser, Mr. Albert Kelsey, Pan-American Union, Washington, D.C., United States of America, for a copy of the publication setting forth the terms of the competition. In writing they should state their age, training, and experience. They should also indicate whether they desire the programme in English, Spanish, or French.

Mr. Kellogg expresses the hope that arrangements will be made to bring the substance of his communication to the notice of any societies of architects who are likely to be interested, in order that architects in this country may be given an opportunity to participate in the competition.

I am, Sir, your obedient servant,

(Sgd.) R. R. CRAIGIE.

## ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 6 February 1928 :

Ashworth : Henry Ingham, " The Homestead," Poynton, Stockport (University of Manchester).

Bánà : Russi Bejonji, 5, Rona Road, Mansfield Road, London, N.W.3 (Architectural Association).

Collmann : Leonard John, 34, Bedford Square, London, W.C. (Architectural Association).

Gibb : John James Bayne, 126, Forth Street, Pollokshields (Glasgow School of Architecture).

Giddings : Henry Arthur Edward, 57, Avenue Road, N. Finchley, N.12 (Northern Polytechnic, London).

King : William Henry, 4, Heasle Mount, Hyde Park, Leeds (Leeds College of Art).

Lee : Richard Edmund, 126, Croxted Road, West Dulwich, S.E.21 (Architectural Association).

Lewis : Gilbert Norman, 23, Orchard Road, Bromley, Kent (Architectural Association).

Mitchell : Phyllis Ernestine, 91, South Norwood Hill, S.E.25 (University of London).

Morrison : Rachel Dorothy, 7, Cleveland Gardens, London, W.2 (Architectural Association).

White : Claude Neville, San Remo, Church Hill Road, Solihull, nr. Birmingham (Birmingham School of Architecture).

Williams : Richard Allport, Millmead, Willaston, Birkenhead (University of Liverpool).

## THE TITE PRIZE AND THE VICTORY SCHOLARSHIP, 1928.

### Preliminary Competitions.

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Victory Scholarship will be held in London and

at centres in the provinces on Tuesday, 27 March, and Wednesday, 28 March 1928, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 9 Conduit Street, W.1. *The closing date for the submission of forms of application is Monday, 5 March* 1928.

### R.I.B.A. SESSIONAL PAPERS.

*April* 2.—In place of the lecture on "Modern German Architecture," which was to have been read by the late Dr. Hermann Muthesius, Honorary Corresponding Member, a lecture will be delivered by Mr. J. M. Easton, F.R.I.B.A., on "Health and Recreation Centres."

*May* 21.—Mr. Percy Adams having postponed until next Session the delivery of his lecture on "English Hospital Planning," the General Meeting on May 21 will be devoted to a debate on "Modernism in Architecture." The debate will be opened by Professor A. Beresford Pite, F.R.I.B.A., and Sir Reginald Blomfield, R.A., P.P.R.I.B.A., and it is hoped that a large number of architects and others interested in the subject will take part in the discussion.

### EMPIRE TIMBER EXHIBITION.

At the invitation of Lieut.-General Sir Wm. T. Furse, K.C.B., D.S.O., the Director of the Imperial Institute, a special visit of architects to the Empire Timber Exhibition has been arranged by the R.I.B.A.

The visit will take place at 2.30 p.m. on Wednesday, 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, F.R.I.B.A., representative of the R.I.B.A. on the Imperial Institute Advisory Committee on timbers, and by Dr. Chandler of the Imperial Institute.

Architects desirous of taking part in the visit are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1, not later than 21 May, when further particulars will be sent to them.

### INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The fifth lecture of the series of Informal Illustrated Lectures on Architecture for Workers in the Building Trades was held by the R.I.B.A. on Wednesday, 15 February 1928, in the R.I.B.A. Galleries, 9 Conduit Street, W.1. Mr. L. Sylvester Sullivan, F.R.I.B.A., presided, and Sir E. Owen Williams, K.B.E., read a most interesting paper illustrated by lantern slides on "Bridges."

At the conclusion of the paper a discussion took place, and Sir Owen Williams replied to the numerous questions put to him by his audience.

On Wednesday, 7 March, at 8 p.m., Mr. J. H. Jarman (Superintendent of Works, H.M. Office of Works), will deliver a lecture on the subject of "General Building Materials."

### AMENDMENTS OF THE R.I.B.A. BYE-LAWS 66 AND 85.

By an Order of the Lords of His Majesty's Privy Council, dated 3 February 1928, the following amendments to Bye-laws 66 and 85 were approved :—

Bye-law 66 to be amended as follows :—

Omit the words "the first" between the w "on" and "Monday," and insert "a"; and in the words "to be fixed by the Council at the comme ment of each Session" after the word "May."

Bye-law 85 to be amended as follows :—

Omit the words "in respect of and for his scription thereto" between the words "Society" "provided."

# Notices

### THE NINTH GENERAL MEETING.

The Ninth General Meeting (Ordinary) of the Ses 1927-28 will be held on Monday, 5 March 1928, at 8 p for the following purposes :—

To read the Minutes of the General Meeting (Ordin held on 20 February 1928; formally to admit mem attending for the first time since their election.

To read the following Paper : "Ancient Bridges," Mr. G. H. Jack, M.Inst.C.E., F.S.A. [*F.*].

### THE ALFRED STEVENS DRAWINGS EXHIBITION IN THE R.I.B.A. GALLERIES

The Alfred Stevens drawings recently presented to R.I.B.A. by Mr. Sigismund Goetze will be on exhibi in the R.I.B.A. Galleries from 28 February to 8 Ma inclusive, between the hours of 10 a.m. and 8 p (Saturday 5 p.m.).

### THE ARCHITECTS' REGISTRATION BILL 19

Members will be interested to learn that the Archite Registration Bill 1928 has been introduced in the Hous Commons by Sir Walter Raine, M.P., and received first reading. The Bill is down for second reading 2 March, and members are asked to use their influe with their local Members of Parliament in order secure the second reading of the Bill.

### THE CUBING OF BUILDINGS.

The Practice Standing Committee regret that so sm a response has been made to their request that mem should apply the R.I.B.A. standard methods of comput the cubic contents of buildings to their recent and curr work, and enter the results upon the forms which h been specially prepared for the purpose.

It is pointed out that a reliable and much nee schedule of prices per cubic foot for various types buildings can only be compiled if adequate numbers forms are duly filled in and returned to the Secretary classification.

The standard methods of measurement which Committee drew up after prolonged consideration investigation were published in the issue of the JOUR for 17 September 1927, and are here repeated for convenience of members :—

No. 1. LENGTH AND WIDTH MEASUREMENTS.

To be taken between the outer faces of the walls.

No. 2. Height Measurement.

To be taken from the top of the concrete foundation
*(in the case of a pitched roof)* :
a line midway between the point of intersection of the outer surfaces of wall and roof, and the apex ; or
*the case of a flat roof)* :
a height of 2 feet above the roof.
*In the case of a Mansard roof*, its cubic contents are to calculated separately.

No. 3. Projections.

After measuring the main structure an additional cube to be made for the following projections :—
(*a*) Porches.
(*b*) Bays and Oriels.
(*c*) Turrets and Flêches.
(*d*) Dormers.
(*e*) Chimney Stacks.
(*f*) Lantern Lights.
(*g*) Terraces and External Steps.
The forms can be obtained on application to the ecretary R.I.B.A.

## HE ANNUAL CONFERENCE OF THE R.I.B.A. AND ALLIED SOCIETIES.

### BATH, 20 to 23 JUNE 1928.

All members and students of the R.I.B.A. and all embers of the Architectural Association and of the llied Societies are cordially invited to attend the Con rence to be held in Bath 20 to 23 June 1928. Full rticulars will be issued in due course.

Members who propose attending the Conference are minded of the following travelling facilities that are ailable :—

From London to Bath a tourist ticket is issued, available r three months, and with facilities for breaking the urney at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's Inn oad, London, W.C., will be pleased to advise members ho propose travelling from London and other centres, id also to issue tickets and book seats on application to m.

## R.I.B.A. AND A.A. JOINT VISITS.

A visit of members of the R.I.B.A. and A.A. has been ranged to the new Midland Bank Premises, Poultry, .C. (Architects, Messrs. Gotch and Saunders, with ir Edwin Lutyens, R.A.) to take place on Saturday, 7 March 1928. Members will meet at the main entrance 2.30 p.m. Tickets for the visit may be obtained from ie Secretary of the A.A., 34–36 Bedford Square, W.C.1.

## ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring the Fellowship class are reminded that if they wish take advantage of the election to take place on 4 June 928, they should send the necessary nomination forms the Secretary R.I.B.A. not later than Saturday, 7 March 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions f Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental harter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

# Competitions

## THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### PROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough of Southport invite architects practising in the United Kingdom to submit designs in competition for a new senior elementary school at Birkdale. Assessor: Professor S. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 31 March 1928. By applying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the competition may be obtained.

### NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterborough invite architects to submit schemes and designs in competition for the erection of municipal offices, shops, private offices, and other buildings proposed to be built on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor: Sir Reginald Blomfield, R.A. [*F.*].

Premiums: 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained from the Town Clerk, Town Hall, Peterborough, by depositing £1 1s.

### MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors: Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums: £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

# Members' Column

### FORMATION OF PARTNERSHIP.

Mr. D. Howard Leicester, A.R.I.B.A., has joined the firm of Messrs. Swan Maclaren and Craile as a partner, and his address is now Beach Street, Penang, Straits Settlements. He will be pleased to receive trade catalogues.

### APPOINTMENT VACANT.

Assistant Architect, to be suitably qualified, preference being given to candidates with accepted professional qualifications and training in architectural design and draughtsmanship. Salary £350 per annum. The candidate appointed will be required to, pass a medical examination and will hold an established post under the Local Government and Other Officers' Superannuation Act, 1922, and be subject to the provisions of the Act. Forms of application may be obtained upon application, enclosing stamped addressed foolscap envelope, to the County (Education) Architect, 34, Old Elvet, Durham. Last day for receiving applications, Monday, 5 March 1928.

### OFFICE AND RESIDENCE TO BE SOLD.

An Architect (F.R.I.B.A.), who contemplates living out town and moving his office to the neighbourhood of the Rail Terminus which he will be using, wishes to dispose of his combi residence and office in S. Kensington (three minutes from Glouces Road Station); 35 years' lease. Particulars on application to B 1528, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.

### OFFICE ACCOMMODATION.

Fellow of the Institute with an office in the West End desire meet another architect with a view to sharing accommodation a running expenses.—Apply Box 2118, c/o The Secretary, R.I.B. 9 Conduit Street, W.1.

Fellow of the Institute with a West End office, having a ro to spare, desires to meet another architect, with a view to shari accommodation and running expenses.—Reply Box 7474, c/o T Secretary, R.I.B.A., 9 Conduit Street, W.1.

# Minutes XI

Session 1927-28

At the Eighth General Meeting (Ordinary) of the Sessio 1927-28, held on Monday, 20 February 1928, at 8 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 13 Fellows (includi 3 Members of the Council), 10 Associates, 2 Licentiates, Hon. Associates, and several visitors.

The Minutes of the Business General Meeting held o 6 February 1928, having been published in the Journal, we taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Halsey Ralph Ricardo, elected Fellow 1906.

Lewis Solomon, elected Associate 1871, Fellow 1883.

Percy Benjamin French Freeman, elected Licentia 1911.

Godfrey Alan Keith Robertson, elected Associate 191

And it was *Resolved* that the regrets of the Institute for the loss be entered on the Minutes, and that a message of sympath and condolence be conveyed to their relatives.

The following member attending for the first time since h election was formally admitted by the President:—

Mr. J. I. King [*A.*].

Professor A. P. Laurie, M.A.Cantab., D.Sc., F.R.S.E., Ho Associate, having read a paper on "Stone Preservation an Decay," a discussion ensued, and on the motion of Dr. R. Stradling, Director of Building Research, Department Scientific and Industrial Research, seconded by Mr. H. Searles-Wood [*F.*], a vote of thanks was passed to Profess Laurie by acclamation and was briefly responded to.

The proceedings closed at 10.25 p.m.

---

It is desired to point out that the opinions writers of articles and letters which appear in th R.I.B.A. Journal must be taken as the individu opinions of their authors and not as representativ expression of the Institute.

Arrangements have been made for the supply of the R.I.B.A Journal (post free) to members of the Allied Societies who ar not members of the R.I.B.A. at a specially reduced subscriptio of 12*s.* a year Those who wish to take advantage of thi arrangement are requested to send their names to the Secretar R.I.B.A., 9 Conduit Street, W.1.

---

### R.I.B.A. JOURNAL.

Dates of Publication.—1928: 10, 24 March; 14, 28 April 12, 26 May; 9, 23 June; 14 July; 11 August; 22 September 13 October.

# Journal of the Royal Institute of British Architects

VOL. XXXV. No. 9 THIRD SERIES 10 MARCH 1928


## Contents for 10 March 1928


| | Page |
|---|---|
| From Wm. Burges' Sketch-book | *Frontispiece* |
| Stone Preservation and Decay. By Professor A. P. Laurie | 283 |
| Discussion | 290 |
| Bridges. By Sir E. Owen Williams, K.B.E. | 296 |
| Reviews : | |
| Towards a New Architecture. By Maurice B. Adams | 305 |
| Terra-Cotta and Brick Pavements in Italian Art. By Walter Cave | 305 |
| Specification | 305 |
| Recent Foreign Periodicals. By Grahame B. Tubbs | 306 |
| Correspondence : | |
| The Paving of the Parthenon. By John Hall and Edward R. Bill | 307 |
| Old Timber Buildings. By A. R. Powys | 308 |
| Dampness and Rheumatism. By Charles Cressey | 308 |
| The £1,000 House. By R. Randal Phillips | 308 |
| The Architecture Club : Resignation of Mr. J. C. Squire | 308 |
| Report of the Delegates of the R.I.B.A. to the British Waterworks Association | 309 |
| The Decay and Preservation of Building Materials | 311 |
| Proposed New Bridge at Charing Cross | 311 |
| Obituary : | |
| Halsey Ricardo. By Edward Warren | 312 |
| Lewis Solomon. By H. D. Searles-Wood | 312 |
| F. Carstairs Rogers | 312 |
| Allied Societies : | |
| Notices | 313 |
| Report of Meetings : | |
| Birmingham Architectural Association | 313 |
| Essex Society of Architects | 314 |
| Leeds and West Yorkshire Architectural Society | 314 |
| Incorporation of Architects in Scotland | 314 |
| South Wales Institute of Architects : Western Branch | 315 |
| South Wales Institute of Architects : Central (Cardiff) Branch | 315 |
| Notes from Minutes of Council | 316 |
| Exhibition of Architects' Working Drawings | 317 |
| The Victory Scholarship Medal | 317 |
| Proposed Tour to the United States and Canada | 318 |
| Registration of Architects | 318 |
| Notices | 318 |
| Competitions | 319 |
| Members' Column | 320 |
| Minutes | 320 |
| A.B.S. Scheme of Insurance | 320 |




From Wm. Burges' Sketch-Book (1828-81):
The Palace at Poitiers
The Gateway of the Town Hall at Bordeaux

R.I.B.A. Collection

VOL. XXXV. No. 9 10 MARCH 1928

# Stone Preservation and Decay

BY PROFESSOR A. P. LAURIE, M.A., D.Sc., F.R.S.E., F.C.S. [*H.A.*]

[*A Paper read before the Royal Institute of British Architects on Monday, 20 February* 1928]

THE whole question of stone preservation and decay is a very complex one, involving many complicated physical and chemical changes, and, moreover, it is a specially difficult matter of research because we are dealing with the slow actions taking place over a considerable period of time, and it is difficult in laboratory experiments to obtain conditions which can be regarded as reliable when the time factor enters in. Chemical changes which are so minute as to escape laboratory investigation may become very important when the time factor comes in. Moreover, the final test must be one of what actually happens in practice, and here again some considerable time must elapse before conclusions could be drawn. There is no question, therefore, that the architects could not ask of men of science a more difficult piece of research.

I wish to-night to bring before you a few of the results of such research; and if you feel at the end that many of the more important questions still remain to be answered, I can only say that you must have patience with the investigators. It is only in recent years that the matter has been taken up by the Department of Scientific and Industrial Research, who have appointed a special committee to deal with the question, among the other scientific questions involved in the business of building, and have appointed a most capable investigator of building research—Dr. Stradling—who, with a well-equipped laboratory and a brilliant staff of assistants, is taking up this question of stone decay among other problems.

In considering the various causes of stone decay, it is necessary in the first instance to take into consideration those causes which may be regarded as mechanical. There is, in the first place, the effect of changes of temperature, causing expansion and contraction, an effect which is most marked on stones of complex composition, such as granites, which consist of a mass of interlocking crystals of different minerals, each with its own coefficient of expansion with change of temperature. There is also the mechanical effect of wetting and drying. Some stones expand much more when wetted than others, thus setting up stresses in the mass of the stone which may cause fractures. There is the fact of wind blowing gritty particles against the particles of the stone and rubbing it away. A very remarkable result of the destruction produced by sand particles blown by wind is to be found in rocks in desert regions. The cloisters of Durham Cathedral are another very interesting example. These cloisters are very windy, and the gritty sandstone of which the cloisters are built having once been partially powdered away, the wind has blown the stone dust round and round these cloisters and has drilled holes in the surface of the stone very much resembling the appearance of the bottom of a river stream where holes have been drilled by the action of pebbles rolling with the flow of water. Each of these hollows is full

of gritty sand ready for the next wind storm to continue its drilling operations. Then there is the freezing of water in the pores of the stone, the well-known expansion which takes place when water has passed into ice, breaking up the stone. The practical effect is much less than would be expected, and is probably due to the fact that, the fall of surface temperature being greater than the fall of temperature within the stone, there is a rise of surface tension which draws water out of the pores, so that the pores are not loaded with water when the freezing takes place.

There is also the slow chemical action due to the solvent properties of water itself, and also due to the solvent properties of water containing carbonic acid gas in solution. The various varieties of carbonate of lime, limestone, marble and the calcite crystals contained in many sandstones are all soluble in water containing an excess of carbonic acid gas, and the beautiful stalactites and stalagmites seen in caves and limestone rocks are due to the dropping through the roof of water containing carbonate of lime in solution and depositing it when the drops are exposed to the air. In addition to this natural chemical action it has been shown by recent experiments that there is a bacterial attack upon stones, certain bacteria producing acids which act upon the stone surface. These may be all regarded as natural causes of decay, but under the conditions existing in our modern cities where large quantities of coal are burnt containing a considerable percentage of sulphur, the burning of the sulphur results in the production of a gas known to chemists as sulphur dioxide, and this gas in the presence of air and moisture is converted into sulphuric acid. This sulphuric acid, when brought into contact with any variety of carbonate of lime, attacks the carbonate of lime, converting it into sulphate of lime, a material with which the architects are familiar in the form of gypsum or plaster of Paris.

Of all methods of decay there can be no question that the most active at the present day is this attack of the sulphur acids. If the effect were one merely of solution of the stone, sulphate of lime being slightly soluble in water, the decay would not proceed very fast even in our modern cities; but, unfortunately, what happens is that the sulphate of lime, slightly soluble in water, tends to be deposited in crystals within the surface of the stone, and that the growth of these crystals ultimately shatters the stone surface. The distribution of this mischief is much wider than would have been supposed possible. It is evident that under certain conditions the air containing these sulphur acids is carried over a considerable distance, remote buildings being attacked. To take two examples, Rievaulx Abbey, lying in a wooded vale in Yorkshire far from industrial centres, which was found, on analyses of the crumbling stone, to contain a considerable percentage of sulphate of lime; and Ely Cathedral, which is in the Fens, and far away from any great centre of population, contains on the outer walls a curious grey deposit which on analysis proves to contain some 21 per cent. of sulphate of lime. It is evident, then, that the distribution of the decay from the sulphur acids is widespread to-day.

In addition, the interiors of some of our cathedrals have suffered from the careless arrangements made for heating, by which sulphur fumes have escaped into the building, and probably in the old days from the use of the impure coal gas of the past. To take two examples, the following are the analyses of a boring made into the oolitic limestone of which Lincoln Cathedral is built. It will be seen that there is a high percentage of sulphate of lime and it has penetrated to a considerable depth. If this is compared with the analysis of the stone outside, it will be noted that the percentage of sulphate of lime is a good deal lower. This, however, may be due to the washing out of part of the sulphate of lime by the rain, and in the case of Lincoln Cathedral, which is in the centre of an industrial town, it cannot be assumed that all the sulphate of lime in the interior is due to the methods of heating and lighting, but in the case of Ely Cathedral the limestone of which the interior carvings are made is covered with a white powder which on analysis gave the following result—namely, 31 per cent. of sulphate of lime.

TABLE OF BORINGS INSIDE AND OUTSIDE LINCOLN CATHEDRAL.

INSIDE.

| | 0″–¼″ | ¼″–½″ | ½″–¾″ | ¾″–1″ |
|---|---|---|---|---|
| Moisture .. .. .. | 1·30 | 1·30 | 1·50 | 1·10 |
| Insoluble in hydrochloric acid | 2·90 | 2·70 | 3·00 | 2·80 |
| Oxides of iron and alumina .. | 7·30 | 8·60 | 4·90 | 5·40 |
| Calcium oxide (CaO) .. .. | 46·54 | 46·05 | 49·67 | 49·67 |
| Carbonic anhydride ($CO_2$) .. | 39·40 | 38·90 | 38·50 | 39·40 |
| Calcium carbonate ($CaCO_3$) .. | 79·92 | 79·23 | 85·96 | 86·91 |
| Calcium sulphate ($CaSO_4$) .. | 4·32 | 4·08 | 3·72 | 2·44 |
| $CO_2$ in excess .. .. .. | 4·24 | 4·04 | 0·68 | 1·16 |

| | Outside. | | | |
|---|---|---|---|---|
| | 0″–¼″ | ¼″–½″ | ½″–¾″ | ¾″–1″ |
| Moisture .. .. .. | 0·90 | 0·80 | 0·60 | 0·90 |
| Insoluble in hydrochloric acid | 4·00 | 2·80 | 3·00 | 2·80 |
| Oxides of iron and alumina .. | 1·70 | 2·60 | 2·70 | 2·60 |
| Calcium oxide (CaO) .. | 50·23 | 51·01 | 51·29 | 51·40 |
| Carbonic anhydride ($CO_2$) .. | 41·20 | 41·80 | 41·70 | 41·80 |
| Calcium carbonate ($CaCO_3$) .. | 87·73 | 90·37 | 91·21 | 91·44 |
| Calcium sulphate ($CaSO_4$) .. | 2·68 | 0·98 | 0·51 | 0·46 |
| $CO_2$ in excess .. .. .. | 2·60 | 2·04 | 1·57 | 1·57 |

It is evident, then, that great care should be taken both in the methods of heating and lighting these valuable buildings.

There is, however, another possible source of mischief, to which sufficient attention has not been devoted. My attention was first directed to it by an inquiry which I made into decay of the stone taking place in the Bowes Museum. I found that this decay was taking place principally on the lower portions of the building, and that it was due to the crystallisation in the stone, not of sulphate of lime, but of sulphate of magnesia. Now in the case of a magnesian limestone, such as that from which the House of Commons was built, sulphate of magnesia is often found as the destructive cause, but the analysis of the stone and the mortar used in the building of the Bowes Museum showed only traces of magnesia, while in the cellars of the building it was possible to scrape off masses of efflorescence from the walls consisting of almost pure sulphate of magnesia crystals. Owing to the fact that foundations were being made for a new building, I was able to get hold of some of the subsoil some 8 feet down where it was in contact with the rock, and an analysis of this subsoil showed a high percentage of sulphate of magnesia, and there can be no doubt that the source of the sulphate of magnesia was to be found in these subsoil waters.

In this particular building a series of mistakes had been made—in the first place in the selection of a site. The building was on sloping ground with a considerable area of high ground behind it, and the dip of the strata was such as to cause a banking up of water under the building coming from the high ground behind. Moreover, the concrete floor inside the building was some 3 feet above the level of the dampcourse outside, and on digging down through the floor wet soil was found to be resting against the level of the walls above the level of the dampcourse. The dampcourse itself was very imperfect, being made of a mixture of tar and sand which had crumbled and broken up.

We had here very extreme conditions, but it directed attention to the importance of considering this matter of subsoil waters, and there have been other cases found since where the destruction has been caused by sulphate of soda which has been absorbed from the soil. It must not therefore be assumed that in all cases the presence of sulphates is due to sulphur acids in the air, and the whole question of the drawing up of water containing salts into the walls is evidently one of the first importance. It is therefore necessary to consider both the geological conditions of a site in which an important building is placed and also to be sure that an efficient dampcourse has been introduced which will stand the test of time.

There can be no question that the most important cause of rapid stone decay to-day, especially in our towns, is the crystallisation of sulphate of lime within the stone or brick. It is necessary to investigate this matter further, and therefore in the first place we have to consider the selection of a suitable material to stand the conditions in modern cities. Dealing first of all with the question of stones, and ruling out the more specialised and expensive stones, such as granite, it is necessary to consider the respective merits of the ordinary building stones.

In the South the building stones principally used are oolitic limestones, while in the North sandstones are very largely used for building, but sandstones vary in the amount of carbonate of lime, in the form of calcite, they contain, some sandstones consisting of particles of quartz cemented together by silica, and therefore not attacked by sulphur acids. But sandstones which contain large quantities of calcite, the calcite being itself the binding material, are peculiarly liable to disintegration when attacked by sulphur acids. The following experiments illustrate this very clearly. If we pour some acid on to some broken pieces of Portland stone, it will be seen that a brisk effervescence takes place of carbonic acid, the stone being rapidly dissolved. If we now pour some acid on to fragments of a sandstone containing a considerable quantity of calcite, we see the same brisk effervescence, and the sandstone is rapidly disintegrated into the loose sand. If, on the other hand, we take a sandstone, such as the Cullaloe stone, which was used by Sir Robert Lorimer for the Thistle Chapel in Edinburgh, we find that the acid has no effect upon it. It is obvious then that the problem of building

permanent buildings in those parts of the country where sandstones are available is a comparatively simple one. There are no doubt many other properties to be investigated and many experiments to be made before it can be decided which of all the different varieties of sandstones are the most durable, but at any rate it is a simple matter, by means of an analysis of the stone, and, moreover, an examination of the effect on the stone of the attack by acids, to eliminate those sandstones which are unsuitable for building purposes.

The method which I have adopted for testing stones has been to have them cut into little cubes all of as near as possible the same size, expose them for a certain length of time to hydrochloric acid vapour, wash them in running water to remove the soluble salts formed, dry, weigh, and again expose to acid vapour and again wash, and so expose them to repeated attack which approximately corresponds to what happens under natural conditions, the main difference being I selected hydrochloric acid because it produced an acid vapour and because the products of its action are easily washed away.

The following illustrates the result of certain experiments made upon samples of millstone grit taken from three quarries within about a mile of each other. The stones from these quarries are very similar in appearance, and had been used indifferently in an important building. Some of the stones in the building were rapidly decaying, while others were weathering well. As far, therefore, as appearance went, they seemed to be of the same quality, but on being subjected to the acid test with Craigleith stone as the standard stone, it will be noted that while two of them were reliable, the third was rapidly decomposed. This shows the importance of having proper tests made of stones, even if they are of similar appearance and regarded locally as being of the same kind.

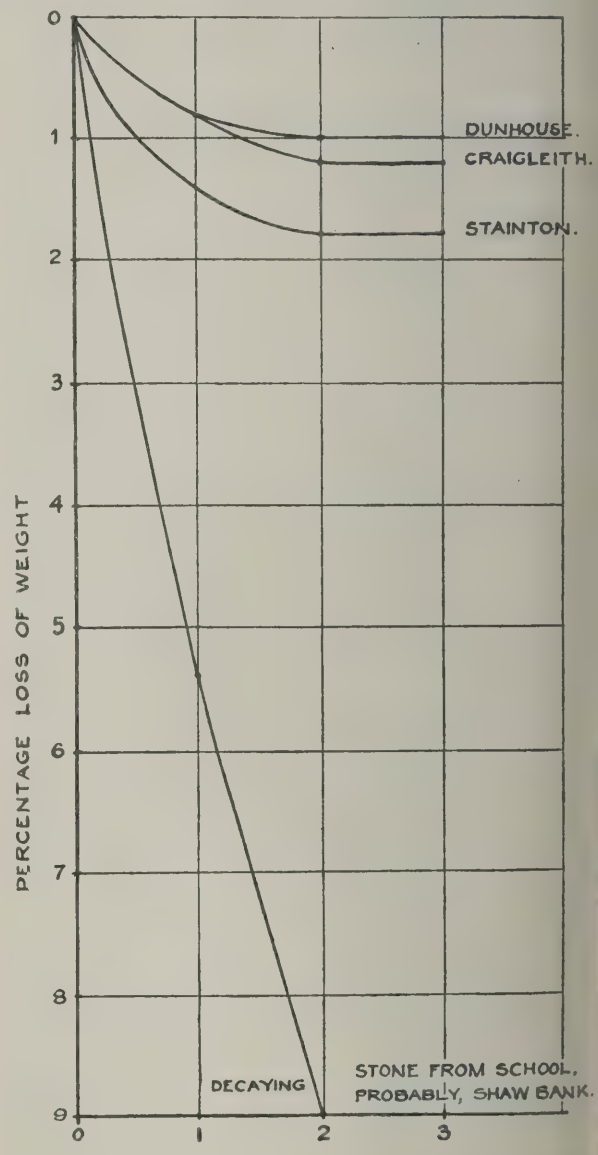
When we come to the question of limestones we are in a greater difficulty, because all limestones are attacked by sulphur acids. Here again the acid vapour test enables us to classify limestones, as is shown by the following figures.

ACID TEST.

Loss of Weight.

| | |
|---|---|
| A .. .. .. .. | 7·2 |
| Caen Stone .. .. .. | 6·5 |
| Portland Stone .. .. .. | 3·2 |
| Lincoln Stone .. .. .. | 1·2 |

It will be noticed that Caen stone and another limestone, which, being an article of commerce, I prefer to call A instead of giving its name, both behave badly. The Portland stone is better,




while the oolitic limestone of which Lincoln Cathedral is built shows remarkable powers of resistance. This agrees with the experience of those in charge of Lincoln Cathedral. Whenever they have used other limestone for repairs they have found it to decay.

If one is to speak as a purist, the right building material for London is the London Stock Brick or a brick of equal quality which has stood centuries of exposure to London conditions with remarkably little decay, and the use of limestone in London is obviously from the scientific point of view unjustified. It is true that some of the older buildings built with Portland stone, although decaying, have stood up wonderfully well, but it is questionable whether the Portland stone erected to-day is standing as well. If I am right in this statement, the reasons for it are worthy of investigation.

But if limestones are to be used, it is obvious that there are limestones and limestones, and also the tradition of Portland stone is justified by those acid tests, although the Lincoln Cathedral stone seems to be even better.

It is now necessary to consider more closely this question of crystallisation. When once a centre of crystal growth has been formed the tendency is for that crystal to continue growing rather than for new centres of crystallisation to be started and ultimately to exercise an enormous force with destructive consequences. Moreover, there is a tendency for the crystals to grow in tiny cavities within the stone. If we introduce a solution of a salt into a capillary tube, open at both ends, but with one end in a saturated atmosphere and the other end exposed to evaporation, in most cases the concentration taking place at the evaporation end increases the surface tension and draws the solution to the end of the tube, the crystallisation of the salt taking place at the end of the tube.

The importance of this in connection with stone preservation is obvious, as it is not only a question of how deep the preservative sinks into the stone, but how far during the subsequent drying out they are drawn to the surface.

But to continue on the point we are discussing. If we imagine a small cavity inside a stone into which capillary tubes containing salt pass, then as the stone dries out and the outer side of this opening is exposed to air, while the inner side is in communication with the capillary tubes, the tendency will be to draw the solution from these capillary tubes into the cavity and cause crystallisation to take place there. There is undoubtedly a continual movement taking place of a slightly soluble salt like calcium sulphate within the stone. If, for instance, we saturate a little piece of plaster of Paris with a crystallisable salt which is able to take up moisture and put in dry air, the salt crystallises on the surface, and on now putting it in moist air the salt redissolves and is drawn into the plaster of Paris by capillary suction. It is the changing conditions of moisture in the air of a damp climate like ours, causing absorption of moisture and evaporation of moisture and slow movements of the sulphate of lime in the stone, which are the main cause of destruction. I shall have more to say on this question of the movement of salts presently, but I have said sufficient to show how complicated this question is.

It will be noticed that in the case of the analysis of the stone inside Lincoln Cathedral there was a very heavy percentage of sulphate of lime contained in the surface of the stone, yet that stone is not disintegrated, but sulphate of lime is lying harmless within the mass of stone, but as soon as moisture and changed conditions of moisture are present, then it is that the trouble begins. The following experiments, showing, in the first place, crystallisation itself, will bring vividly before our eyes what crystallisation means. I have also here three slides, one a micro-photograph of the sulphate of lime crystals lying inside a piece of stone which fell from Elgin Cathedral, and the other of sulphate of magnesia crystals lying within a slice of stone which peeled off the House of Commons. The third slide is a micro-photograph of crystals lying within a cavity in the Tower limestone, taken by Mr. Scott Russell, who has devised a beautiful method of obtaining sections of rotten decaying stone. It is evident, then, that crystallisation of these salts and the conditions under which it takes place is the principal question which we have to study.

But this question of the moving of water has a wider significance. It has been customary to consider a stone or brick as if it was an isolated object, and not to remember that it forms part of a wall surface in which there is also mortar or cement. In the case of a building made of large blocks of stone with very thin jointing, the question of the mortar or cement is probably not of importance, but in the case of a brick building or a stone building in which there is a considerable amount of mortar surface we cannot leave the mortar out of consideration. Now the mortar is composed of a mixture of lime and sand, and if cement is used it also consists of lime compounds in which a good deal of free lime is present, and all of which are

more or less attackable by sulphur acids. It is evident, then, that in mortar or cement we have as a source of supply sulphate of lime which may, under certain conditions, be drawn into the brick or stone, and therefore, even though we use a silicious stone or a brick free of itself from soluble lime compounds, the destruction may be due, in the first place, to the formation of sulphate of lime within the mortar or cement, and, in the second place, the drawing of the solutions of the sulphate of lime into the brick or stone and there crystallising *in situ* with the resulting destruction.

There are some cases of rapid brick and stone decay which are evidently due to this cause. In the case of one brick building where the bricks were rapidly decaying, although the brick itself was practically free from any lime compounds, the decaying surface contained in some cases as much as 12 per cent. of sulphate of lime, and the following slide shows rapid decay which has taken place in a repointed building in which a mixture of cement and lime had been used, a building which had stood for centuries. This is very significant. In the case of Elgin Cathedral the evidence there is that the rapid decay which is taking place is due to sulphate of lime, the source of which must be found in the pointing material.

It is evident that, while this sometimes takes place, it does not always take place, and therefore the conditions under which it sometimes takes place require careful investigation. In some experiments which I made I was able to show that if of the whole exposed surface one portion was evaporating more quickly than another, after rain, other things being equal, water containing salts would be drawn into that surface. But this is not the whole of the problem.

The question, therefore, of the movement of water in the face of a wall is a very complex one. I do not feel that I have done more than open up the question for scientific inquiry, and I myself am carrying on some further investigation, and it has also been taken up by a colleague of mine and by some of the brilliant investigators we have at the Department of Scientific and Industrial Research. I am disposed to think that this question of the movement of water on the face of a building carrying salts in solution may not only enable us to explain much that is now happening, but also guide us in methods of building which will enable us to make crystallisation take place where we want it to take place, and therefore protect valuable surfaces, and in addition enable us to preserve successfully decaying ancient buildings.

It is evidently closely connected with the whole question of stone preservatives, as they are called. These may be roughly classified into organic preservatives, such as paraffin wax, linseed oil, china wood oil, solutions of resins and metallic soaps, and into preservatives which are meant to act upon the carbonate of lime contained in limestones and some sandstones with a view to forming insoluble compounds such as silicates of soda acid, or potash, arsenic acid and aluminium sulphate, and fluosilicic acid and its salts. To this I may be allowed to add the preservative which I thought I had been the first to suggest, but found afterwards it had already been suggested many years ago by the German chemist, Hoffmann, and that is Silicon Ester, a liquid which, thinned with alcohol, can be soaked into a stone and deposits a layer of hydrated silica as a cement.

The problem that Silicon Ester was devised to solve was a special one. I had been asked by the Office of Works to see what could be done to preserve the crumbling stone carving and moulding, more especially of the sandstone ruins of ecclesiastical buildings in Scotland. It was necessary to re-cement the crumbling surface just as it was, without any brushing, and in the first instance I used a weak solution of rosin in a solvent like toluol. This penetrated well, cemented the stone together, and did not produce scaling. Owing to the fact that the rosin itself weathers, after about five years surface decay began again and a fresh spraying was necessary. I therefore searched for a liquid which would deposit an indestructible cement, and this was found in hydrated silica. The Silicon Ester solution as it dries out deposits a colourless cement of hydrated silica round the particles of stone. At the same time it has a protective value. Since I first tried it much valuable research has been done on the use of this solution. It has been improved in manufacture, and it has been found that it is necessary to adjust the solution according to the variety and general condition of the stone or brick to which it has to be applied. Reconstructed stone which can be carved has been made with it, and a mortar free from lime, and it has also been used as a medium for fresco painting.

To deal generally with the question of stone preservatives it must be remembered that there is no stone preservative which absolutely protects the

surface of the stone from the action of acids, as is shown by the following figures :—

EXPERIMENTS ON CAEN STONE TREATED IN DIFFERENT WAYS.

Loss of Weight on Treatment with Acid Vapour.

| | Hrs. 24. | Hrs. 24. | Hrs. 24. | Hrs. 24. | Hrs. 24. | Days 5. | Total. |
|---|---|---|---|---|---|---|---|
| | | | Acid Renewed. | | | | |
| Untreated .. .. | 3·6 | 6·0 | 3·1 | 5·7 | 4·8 | 7·2 | 30·4 |
| Fluo 5 per cent., 10 per cent. | 2·5 | 4·4 | 2·3 | 6·3 | 4·2 | 8·8 | 28·5 |
| 10 per cent. Resin.. | 2·1 | 3·3 | 2·5 | 3·6 | 3·6 | 4·2 | 19·3 |
| Silicon Ester .. | 2·0 | 2·2 | 2·0 | 3·8 | 2·4 | 4·0 | 16·4 |
| Paraffin Wax .. | 2·0 | 1·5 | 2·0 | 1·5 | 2·0 | 3·0 | 12·0 |

By the attack of hydrochloric acid vapour on small cubes of Caen stone, it will be seen that even the stone boiled in paraffin wax is attacked. The difficulty, therefore, of the problem is that a certain amount of attack will continue within the stone, that this will produce sulphate of lime crystals, and that, therefore, sooner or later the sulphate of lime crystals will begin again to break up the surface.

From what I have already said it is evident that the question of preserving a decaying building is a very complex one, and requires very careful investigation of all the conditions of a particular case before any action is taken, and it is not only very often useless, but in many cases dangerous, to apply the stone preservative without thoroughly understanding all these conditions. Stone preservatives have their uses, but only when applied after careful scientific investigation of the problem, and then by those specially trained in methods of application.

A group of capable experts have now been for some years at work upon this problem, dealing with actual cases as they arose and gaining every year in knowledge and experience. Materials such as Silicon Ester have very valuable uses, but it is necessary to warn architects against their application without preliminary scientific investigation.

It has been recommended by some of the German chemists and by the Department of Scientific and Industrial Research that the amount of free lime in mortar should be reduced and that substances in the nature of pozzuolana should be introduced with a view to forming compounds of lime which are fairly insoluble, thus returning to the practice of the builders of Imperial Rome, who mixed pozzuolana or similar materials with their mortar. Such materials are Trass, found in the neighbourhood of the Rhine, and burnt clay or crushed bricks, and they had in Scotland an inexhaustible supply of such material in the heaps of burnt shale lying on the oil fields in the neighbourhood of Edinburgh.

To depart from the problem of patching up buildings in which decay is taking place to the problem of construction and the choice of material, it is, I think, obvious that architects have not given sufficient attention to these two questions. In the first place, it is evident that there should be no difficulty in the choice of a suitable sandstone, and that limestones vary in their capacity to stand attack ; that the aim should be, where limestones are used in such a climate as London, to produce flat surfaces and avoid cornices, where moisture will linger. The rain-washed surface stands the attack fairly well, but it is the changing conditions of moisture and the movements of salts within the stone, caused by its changing conditions of moisture, which are the main source of decay.

It is also important to obtain as dry a wall as possible. A very interesting paper was read a few years ago in London by Monsieur A. Knapen on the treatment that he applied to Versailles by opening ventilating passages along the foot of the walls so as to cause a movement of air within the walls themselves. I am disposed to think there is a good deal in this, and that it is not only necessary to have a reliable dampcourse, but there should be ventilation above the dampcourse and into the interior of the wall, and that it is worthy of consideration by architects whether there should not be air passages through the whole height of a wall so as to get the wall as dry as possible. Hosing down all wall surfaces, especially under cornices and carvings, two or three times in warm weather should be done so as to cause the rapid crystallisation and washing away of salts. This would probably do a good deal to preserve these limestone buildings.

The whole subject, as will be obvious, is a very difficult and complex one, but progress is being made. Certain practical conclusions have been arrived at, and now that more than one group of trained investigators are engaged on the problem, still more rapid progress may be expected.

(*Discussion overleaf.*)

# Discussion

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR.

Professor LAURIE: If architects will build London of stone instead of stock brick, they should at least get flat surfaces to their buildings. Wherever there are elaborate cornices you will have moisture under the cornices and sulphur acids will accumulate there, and dirt, and smoke, and there will be movements of moisture inside it, and sulphate of lime breaking it up. But if you have a flat surface which is washed by rain, it will last a long time. It is not rain that does so much harm. Therefore we should make buildings as flat as possible if we use limestone. And we cannot be too careful about damp courses. For one thing, we should consider geological conditions, and not only the question of getting a safe damp course. It is a good idea to ventilate, as was pointed out by a brilliant French engineer, who used open tubes so as to get ventilation from the interior of the walls. That idea is sound. There is no reason why we should not have ventilation inside the wall above the damp course. That raises the question whether we should not have vertical tubular construction so as to get the walls as dry as possible. It is sulphate of lime *plus* moisture which is the destructive agent, and if we can only keep our walls dry they will last better.

Dr. R. E. STRADLING (Director of Building Research, Department of Scientific and Industrial Research), in proposing the vote of thanks, said: I do agree with Professor Laurie that he has taken for his subject perhaps the most difficult of all the branches of building science work. A large number of investigators have worked at this problem for a very long time, and we are lucky enough to have some of these early workers, of whom Professor Laurie is one, on the Chemical Weathering Committee of the Building Research Board. And in return for his very kind references to our own work I would like to express our very great indebtedness to the members of that Committee, who are helping us from time to time with their advice.

With regard to one or two general points which Professor Laurie has brought up, I think the matters he has stressed, about the kind of selective delay that takes place when you associate various materials together is probably the most important thing which has come out of the work in recent years. There is one point he referred to in the work of the French engineer, Knapen, which that worker discussed in London two or three years ago. The principle of his dampness "cure" is the insertion of little clay tubes into the structure. It proved to be particularly effective in the work at Versailles. I think it is the same principle as that which Professor Laurie has been mentioning, not so much for keeping the walls dry a supplying a material which has a high capillary hea compared with the surrounding material. I think tha perhaps the very safeguard which Professor Laurie ha suggested is the only one likely to be got for th protection of existing buildings, that is to say, to try t make in the joints an outlet for the salts which mus inevitably otherwise come out through the stone. I you do not create such an outlet in it, you will brin about the kind of decay which was so well shown in th photographs.

Mr. H. D. SEARLES-WOOD [*F.*], in secondin the vote of thanks, said Professor Laurie has com pletely controverted a principle which we were taugh in our early days. The idea of leaving out all weather ings and throatings and cornices may be a joy to th modern young man, who seems to have "collared" Professor Laurie and got him to support their principle of design. We thought it was necessary to keep wall dry by putting up heavy mouldings and throatings so as to throw the water off a good part of the building It was, I think, in 1910 that I was at the Brussel Exhibition and saw there the first applications o Knapen's principles of ventilating the walls, and brought it over to London and read a short paper or it. It has been a great surprise to me that it did no take on in England more than it did. It seemed to me to be a system which was well worthy of being applied to some of our buildings. I do not know why it has not been more generally adopted here.

Another point which Professor Laurie made was with regard to the construction of our walls. I noticed that where you grout walls and make them absolutely solid, they are very much more liable to decay than when you do what the jerry-builder does, butter the perpends and leave voids inside. Often you get a drier wall in that way than in the case of an absolutely solid wall.

Mr. E. P. WARREN [*F.*]: I have had much to do with repairs at Oxford. Much of the building at Oxford consists of the worst stone I know of in this country, or anywhere in any country. Up to the time of the Black Death—and, I think, on account of the hiatus wrought by the Black Death—Oxford was tolerably built; such structures as Merton, New College, and the oldest buildings in Worcester College are well built. I think the Black Death, killing off many masons, particularly at Oxford where the incidence of the Black Death was particularly heavy, probably accounted for the fact that a serious change took place in the manner of building there from 1340 onwards, and it never got back to the original

mason craft. But Oxford possesses, two miles away from the City, a quarry of Headington stone. The old, hard measures, which are difficult to get at, a thin stone, really hard and particularly good for paving and for steps, if placed face-wise, have been used with stable and good results in the bases of buildings and for overhanging mouldings. But the Headington stone, especially the soft variety, is the worst stone I have seen in my life. After the 15th century, people discovered that it was an easy way to get the effect of large blocks of stone if they quarried this Headington stone and set it on its face; and, for a few years, it looked handsome in the wall. They used this all over Oxford in the 16th and 17th centuries. Oxford, unfortunately, is a damp place, and one which is liable to sudden frosts. At Oxford, in the winter, you will sometimes get, between 4 o'clock and 6 o'clock, a fall of 12 or 15 degrees Fahrenheit, which is a serious matter. When this supervenes on the soakage of this soft stuff, face-bedded, you can imagine what the result is. This stone will take in water for an inch from this surface, and the result is that the expansion caused by the freezing of the water in the face of the stone pits it, blows it into bubbles, and disintegrates it, and altogether defaces it dreadfully. Frequently in climbing about buildings in Oxford one can find blisters blown out from behind, and I suppose it must have been partially formed by the action of the gas which was confined and was trying to force its way out, and sometimes succeeding, from this soft stone, a mere skin, left on the face of the Headington stone. If you punch one of these blisters, it pours out sand and comes to pieces. It is very difficult to repair stone work of that order, and usually, if it seems to be very rotten, it must be cut out. Generally, it is only 5 to 7 inches thick, or it may be only 3 or 4 inches. But people in Oxford have cut off the rotten face and attempted to dress the surface of the stone behind with various preservatives, sometimes with lime. The preservatives which have been used at Oxford until lately have been a signal failure, and I think it is because the inventors of them, or the people who make them, have thought that the great thing to do was to get a silicious face upon the stone. Buildings in all towns, in fact all buildings, are liable to slight motion, and in Oxford that is specially so at the present day; with its large and heavy motor traffic, in narrow streets, the buildings are constantly shaking. All buildings move because the earth is moving slightly under their foundations, especially if those foundations be clay or gravel. Hence, to put a non-resistant silicious coating on to such moving buildings is fatal, there are always cracks resulting, which you can see at any time by using a lens. After a sufficiently long experience since the War, to see what happens, I think the last solution of Professor Laurie, paraffin wax, is the best thing I have tried, because it gives an oleaginous coating, which allows of the slight expansion necessary to accommodate itself to the moving building and its vibrations. I think it will be the opinion of most people who have used silicious coatings that they are a dead failure. I have used this paraffin wax for five or six years, and some of the buildings I have used it on have been very badly exposed to rain, yet they have stood very well.

With regard to the remarks about overhanging cornices, I think the overhanging cornice on a building, if it is of considerable height, is very necessary, because, even in still weather, the rain seems to be attracted towards the building, and if the projection of the cornice is not great the rain will not fall far before it wets the building, and so there will be a line of wear on the building, which I have noticed on several occasions. It was particularly so on Magdalen Tower, which I repaired in 1921. It has a considerable cornice, which saved 20 or 30 feet of the wall below it from the drip. It can be done, in the way of repairs, by the proper use of ordinary good lime mortar, and, here and there, by certain kinds of cement. There is a particular kind of cement made of ground Cotswold stone, which is made in the Cotswolds, and I have found that it acts very well, and it is hardly distinguishable from the stone itself from a distance of 20 to 30 feet. It seems to be a good method of mending fractures and stopping holes.

The first solution of the question of good building in stone must be the selection of stone suitable for its purpose and position, and then the use of a stone of that kind on a proper bed will stand. Granite will stand almost anyhow, and there are other stones which can be end-bedded or face-bedded with safety. A study of mediæval and ancient masonry of Greece and Rome shows that the cornice was believed in, and, from my observation, I do not think we should be safe in doing away with cornices, on stone buildings at any rate.

The action of different stones is curious. There is a stone, a half-sandstone, which I came across in Derbyshire, which behaved in a way I cannot account for, and could not account for then. The overhanging string course, the whole of the upper surface of that course, took the direct drip of rain and was in good condition, but the underside, which was protected from the rain, was rotting away. That I have not seen in the case of any other stone; I have not found it at Oxford with soft stone, nor in buildings faced with such stones as Portland or gypsum. The stone we are using for repairs at Oxford, which seems to stand extremely well, is gypsum, from Rutlandshire. It is of good quality, and very soon assumes a pleasant grey colour.

I should, therefore, like to hear what Professor Laurie has to say about the difference, as a preservative,

between an oleaginous coating and a coating of anything like a silicious material.

Mr. W. A. FORSYTH [*F.*]: I can only refer to a few notes spasmodically, because there is so much matter in this subject that it is difficult to frame one's remarks so as to give them in a continuous thread.

I was very pleased to hear Professor Laurie say that the action in decaying stone is a slow one, but the action we had depicted on the screen in the experiment was a very rapid one. It shows we shall never really get to the bottom of this subject until our field experiments—that is to say, our building research—have been spread over many years, and until the ideas which have been put into operation have had a chance of coming to fruition.

I was most interested in Professor Laurie's statement regarding the expansion of stone in some of the Scottish buildings. It does exist, but I have not met with it in stone. I quite understand that two faces of a stone building being subjected to expansion, this expansion would have greatest effect at the corners and produce fracture. Probably the expansion is greater on the wet surface.

I ask if Professor Laurie has studied the penetration of moisture into the depth of stone? Sometimes there are silicious veins in limestone which dip inwards, sometimes they dip out. Also, does he recommend big joints, or little joints? Dr. Stradling said it is necessary for salts to escape, and Professor Laurie says keep down the lime. Some of the best repair pointing done to-day is undertaken by the Office of Works. They have a rich mixture of lime with sand, and they take a good deal of water-worn sand and mix it as a coarse mortar. When the mortar is finished, a wet brush takes off all the surface lime, leaving a marked exposure of sand or pebbles, as the case may be. That has the advantage of protecting the mortar from erosion, and it may protect the mortar from getting excessive moisture. The difficulty we are up against, I think, is that we have to strike a balance between natural moisture and excessive moisture in order to provide conditions to establish a proper evaporation, or absorption, as may be required.

Professor Laurie also referred to the effect, in the interior of buildings, of heating and gas-lighting. That is a most important matter, because you may see a stone interior which has remained intact for hundreds of years, and then a few years after artificial heating has been applied moisture has been extracted from the stone and it shows evidence of failure. King's College Chapel, Cambridge, has recently had applied to it artificial heat. I think in such cases you should at the same time supply moist air, with the object of restoring the loss from evaporation. There may be somebody present who is responsible for this, but I hope not. You have in that building a wonderful stone vault of very tender construction, which is relying for its condition on its mortar and the natural moisture remaining in the stone. If you cause that moisture artificially to evaporate, you should at the same time reinstate the condition by admitting moisture. I should like to hear whether Professor Laurie agrees with that.

Then there is the question of solid walls. Half my life is taken up in seeing that bricklayers put mortar in the walls. I find that buildings are often erected with but little mortar in the joints, leaving hollow spaces behind, and into such hollows moisture penetrates very easily. The alternative is to build a hollow wall. But there is no strength in that if you are on a treacherous site. Good mortar to keep out driving rain is better than anything.

The causes of stone decay which Professor Laurie has told us of to-night are, mainly, attack from the sulphuric acid in the atmosphere. He touched briefly on attack by bacteria. This idea has not been held very long; it was started in 1910 by Dr. Tempest Anderson, and has been carried on by Professor Marsh, of Oxford. I understand that the attack by organisms, such as fungi, mosses, and other bacteria is very detrimental to stone, and the attack is very definite. For a preservative from this form of attack Dr. Tempest Anderson chose sulphate of copper, which acted by poisoning the microbes which had penetrated the stone, but it prevented the evaporation of moisture, so that it was retained. I would like to refer to my experience in this matter. I have for years been watching the effect of copper wash on stones, and my investigations have taken me further than stone; it preserves brick work, plaster work, wood work and other things of the kind better than anything I have seen produced yet. On many buildings in London and the provinces one sees the effect of rain water running over copper and dissolving, in its passage, some element—I cannot say what it is, I think it is sulphate—which kills organisms which attack these materials. It certainly in some way preserves the brick, stone, and other materials I have mentioned, and restores it to its original condition. In one of the papers which Professor Laurie contributed to our JOURNAL he recommended covering the cornices of buildings with lead. What is preferable, I think, is covering the cornices with copper. Whereas one would cover a cornice wholly with lead, when using copper you need only cover a little piece. In all the buildings I have erected during the last five years I have used copper persistently on cornices and such like projections, because the washings from the copper preserve the stone with which they come in contact, especially limestone, better than anything I have tried. I am also trying silicon ester. That is of great value, too; it leaves the stone porous.

Mr. Warren has referred to a glassy silicious material being put on stone, and said it failed. He is quite right, and I agree it has to be avoided.

I ask if Professor Laurie will say whether he has tried copper sulphate solution ?

Sir RICHARD ALLISON [*F.*] : Professor Laurie's paper has been most interesting and informative to me ; but with regard to the Office of Works, we are still waiting for some reliable method of arresting decay of stone, particularly in ancient monuments and historic buildings. Professor Laurie, I may say, has assisted the department for many years. Twenty years ago, I think, he was called in on some matter and he has experimented in certain places with silicon ester. I think we have tried, in addition, every known preservative, with the hope of finding some reliable process ; but we have come to the conclusion that we are not justified in proceeding on a comprehensive scale with any known method of so-called stone preservation. It is a rather tragic position for us, because we are faced with some of the most difficult problems in connection with stone decay that we can have. At the Houses of Parliament we have a particularly difficult problem. In this case, though there is a certain amount of surface decay in the magnesian limestone, a much more serious difficulty to be dealt with is what appears to be an inherent defect in the stone. We have found innumerable places where the stone can be picked away by the hand, as the result of cleavage beds, or open vents in some instances, loosening the stone and making the conditions really dangerous. To what extent cleavage beds may be found in oolitic limestones I am unable to say, but, in my experience, even with Portland stone, I have found places where one could pick a piece from a crocket, for instance, with the slightest pressure. It suggests that this particular defect is not entirely confined to magnesian limestones. But, clearly, with the stone at the Houses of Parliament the defect seems to be very marked indeed. To what extent the conditions there are due to the want of proper supervision at the quarry, and even at the building, it is difficult to say, but evidently there was much to be desired in this connection at the time the Houses of Parliament were built. The evidence produced before the Commission of 1861 showed that there was a good deal of faulty supervision, and, I should imagine, the enormous quantity of stone required led to practically everything obtainable from the quarry being sent to Westminster and put into the building. I was talking to the Director of the Geological Museum the other day on this question, and his remark to me was, " Look at the Piccadilly front of the Geological Museum, which was built of the same stone as the Houses of Parliament." He asked me if I had ever seen a limestone front in better condition. After exposure in London for 80 years or so, I was bound to confess that, judging from its appearance as seen from the street, it was a remarkably good and well-preserved piece of stonework. The suggestion was that if there had been proper selection of material for the work at Westminster, there would not have been the trouble we are faced with now. Sir John Flett told me that his predecessor, at the time the Museum was erected, made it clear that every stone which came to that building would be inspected by him, and that if it was not up to standard, it would not be put in.

It is a big problem that we have at Westminster, but there are many cases of ancient monuments and historic buildings in connection with which stone decay trouble exists, and we should be only too happy to find some remedy that we could really rely on. With a Government Committee, under the Building Research Board, dealing with the difficulties of stone preservation, there is no question that now the whole matter is being very exhaustively investigated, from A to Z, and I should imagine that by the time the work of that Committee is concluded there will be little more to be said on the question of decay in stone and preservation possibilities. Final conclusions may perhaps unfortunately not be particularly helpful to architects ; one cannot help feeling a little gloomy on the subject at times, because the problems are so abstruse that one wonders whether a real and practical solution will ever be found. But, even if the final results prove to be more or less negative, the work of the Committee and the enthusiastic band of scientists under Dr. Stradling will not have been in vain ; we architects will at all events know where we are, and we shall be able to assess the value of so-called preservative processes with some decree of certainty.

Mr. ALLEN HOWE : I do not think architects need to feel worried at all about preservatives ; cut them all out ! It is not science, perhaps, but I challenge any scientific man to show how he can use any preservative whatever—oleaginous or silicious, or what not—with a satisfactory result. I do so because if you use a preservative on a stone, whether sandstone or limestone, you at once do one of two things : you either destroy its appearance as a stone, or you put a skin on it, which, in the end, will cause trouble worse than before. All are agreed about that. What we ought to do is to get down to the essentials of the matter. If we could make up our minds—professional men, laity, all together—what we want when we build a stone front, whether we desire the charm of colour and texture and tone of the building or not, then if that is what we want, we must not put on any preservative. But we could keep it clean. Here, in this town, and in every town in England, architects take trouble to design buildings, often of extraordinary beauty. The main form is good, the ornament, when it is there, pleases when new. When we see old build-

ings which have been modified by time, we may like them even better. But if we could keep the proper atmosphere and colour of that stone all the time, we should not only satisfy the public who want to enjoy it, but satisfy the architect, because it would maintain his original intention, and we should be doing the stone some credit by keeping it in the best possible condition. Do we want to preserve the form, the appearance and the tone of stone? Or do we want merely form? If the latter, we may as well put on colour wash, as we often do now; put daubs on to our stone buildings. Look at the Athenæum to-day, nicely painted. But it is satisfactory because its form and detail stand revealed. There is nothing harmful in paint as a protective for material. A distinguished member of this Institute once said paint was a very satisfactory material for preserving stone, and I agree with that. The whole questions is: What do we want? If we make up our minds as to that, the coast is fairly clear. If we wish to keep in stone its original character, all we have to do is to wash it down, whether it is sandstone, or granite, or limestone. Then we get rid of dirt, we wash off the salts, which it has been explained this evening cause great trouble, whether they come from the air above or the earth beneath, it is all the same. The Goldsmiths' Hall, referred to by Dr. Laurie, has been washed down regularly, and with very good results; but certain parts of the plinth have suffered notwithstanding, and have scaled.

Mr. ALAN MUNBY [*F.*]: Professor Laurie and I worked in the Cavendish laboratories at Cambridge at the same time. He does not remember me, but I remember his fame from those distant days, and most of us will know Professor Laurie's work on paints better than we know his work on stone. I refer to the excellent work he did, and is still doing, on the ancient paints which have stood so well, those of Eastern origin; and he has given the same care in his investigations on stone and preservatives.

With regard to stone, I would follow up the remarks of Mr. Forsyth. I called on Professor Marsh at Oxford not long ago, and looked at some of the specimens in his laboratory. I was very much struck with the results which he had obtained. He drew my attention to a series of black marks, which were due to some plant growth on stone, and his treatment seemed to have kept them down and removed them. He did not advocate the use of copper sulphate. He used caustic soda solution, and he advocates putting a certain amount of caustic soda into the mortar joints, his view being that the bacteria are killed by alkali as well as by acids. I have "cribbed" Mr. Forsyth's method of using copper. I have only one building in which I have tried it at present; in the West of England in which I have these strips of copper, the results may give a check to Mr. Forsyth's enthusiasm with regard to the effect of copper sulphate on buildings.

With regard to the tubes which produce porosity in walls, I have had one experience of them. I used ordinary drain pipes. It was not a case of decay, it was a case of a damp internal wall in a house in which it was impossible to put a damp course. I put in short lengths of an unglazed drain pipe, and no doubt the drying effect in those areas must be very considerable.

I was very interested to hear what Mr. Howe told us; it is cheering to find that we can sweep aside some of these problems. But Mr. Howe did not refer to the enormous help which the Geological Museum has given to us in connection with our stone experiments. It is now many years since, as the outcome of a paper of which I was the author—the last paper which was read before the Architectural Association in the old library upstairs—it was suggested by Mr. Howe that we should make experiments upon the roof of the Geological Museum, by exposing specimens of common building stones for test. They have been up there nearly 20 years, and there has been an examination of them each ten years; the originators who live long enough go up every ten years, and a report is made. And very interesting photographs of those stones have been taken, showing their original condition, and the condition they have assumed as time passes. Therefore, in the next decade, we should get some information as to the result of straightforward weathering on flat surfaces of about a dozen common building stones in the London area. Our thanks are due to Mr. Howe and his colleagues for their work.

The CHAIRMAN then put the vote of thanks, which was carried by acclamation.

Professor LAURIE (in reply): So many questions have been raised in the remarks concerning the vote of thanks that I think you will feel I ought not to reply to them unless you want to continue here for another hour. I have heard before of this question of copper sulphate. I hope Dr. Stradling will have noted the questions for a laboratory enquiry. I was very pleased to find Mr. Howe agrees with me about the simple business of putting a fire-hose on to our London buildings, especially the cornices, so as to wash them down.

On one point I do and I do not agree with him, and that is about the real use of stone preservative. For an architect to buy a stone preservative, whatever it is, and smear it over a building, may produce temporary hardening of the surface, but it will not do any permanent good. The rotten surface of the stone of priceless carving and mouldings must not be touched with a brush, you must use cementing solution

which must be sprayed on to bind the particles together. The purpose of preservatives is to harden the loose crumbling surface. You must do this with new cementing solution as the old cement is gone. But you must also go into the question of the movement of the stone particles of salts in the material. If we understand this movement aright, we can perhaps combine the two things, replace the destroyed cement by a new cement and at the same time prevent further decay by arranging the travel of the salts in the direction we want.

There is much research going on outside ; there is a brilliant group of men with scientific training who are dealing with problems of this kind every day, who are getting valuable information from dealing with actual cases. I am satisfied that for an architect merely to apply a preservative to a building, like applying a plaster, is very little good ; preservatives must be used after a careful scientific study of the problem ; in particular the movement of salts must be dealt with. Wherever you have, in London, heavy mouldings, you have rotting and decay going on underneath. If you were to turn the hose on to them every summer, they might be all right and the difficulty might in that way be got over. But leaving them as they are, accumulating soot, moisture, and being exposed to the weather, means that decay is going on. Goldsmiths' Hall, which is regularly washed, you will agree, is in very good condition. I had not noticed the places, which have been mentioned, where it had not been washed, and where decay is still going on. In the case of these big buildings of limestone, I should have thought that their enormous cost would have made it worth while for the proprietors to have the hose turned on to them at definite periods, so as to help to preserve the stone.



# Bridges*

BY SIR E. OWEN WILLIAMS, K.B.E., B.Sc., M.Inst.C.E.



Berwick Bridge: Built when James I united the Two Kingdoms

OF the works of mankind few are of greater material necessity than the bridge. Its significance has compelled its veneration, even worship. Without it we should be segregated and classified into less than watersheds. With it we pass lightly and equally over brook and chasm. Towns and cities have sprung up around it, and for its possession some of the greatest battles of the world have been fought.

History, however, records that the bridge is a comparatively recent activity of mankind. Its story is the story of our present civilisation.

I believe no mention of the word will be found in the Bible. The art of the Greeks hardly extended to it, not unexpectedly when it is remembered that in their time buildings, of spans of comparative insignificance to us, remained unroofed out of sheer constructional inability. Their unit of construction was the beam or lintel of stone or timber, severely restricting the limits of the bridge, which can only make its greatest leaps in other forms and other materials.

The Romans, a race of engineers, developed the principle of the arch in bridges. They may be said to have stamped the arch as an almost synonymous term for a bridge, and to have founded a tradition in bridge construction, falsely interpreted to-day that only a bridge which is made to look like an arch can be pleasing. In this country the Romans built numerous small bridges, principally of timber, and after their occupation bridge and road construction was dormant for hundreds of years.

The frequent recurrence in place names of the suffix "ford," such as in Stratford, Wansford, etc., shows how recently this primitive means of crossing a river was in vogue in this country. Such bridges as were built were undertaken as hazardous and experimental enterprises, and when a bridge was persuaded, sometimes after many attempts, to remain, it became the mainstay of the community that gathered round it, and an object of wonderment to the country.

The balancing of the arch and the founding of its abutments were long practised before they were reduced to something approaching scientific exactness. A good example of the haphazard method of building was a bridge built at Pontypridd, in South Wales, by William Edwards, less than 200 years ago. It was first built as a three-span arch, but early after its completion was washed away by a flood. The builder then thought it would be easier as a single span of 140 feet, although this was a larger span than had been attempted anywhere since the days of the Romans. His shape of the arch was determined solely by the sweep of a pair of compasses, with the result, that in its turn it fell down. The builder could see as it fell that the crown was pushed upwards by the great weight over the haunches. In rebuilding it, he put great lightening holes to relieve this weight, and on the third occasion the bridge was successfully built. It remains to this day. It was a case where the first bridge failed by lack of knowledge of foundations, and the second bridge by lack of knowledge of the theory of balancing an arch, which is entirely a matter of its shape in relation to the load placed on it, but finally both errors were corrected by experience gained in their observation, and not by deduction from elements as is the scientific practice of to-day.

The great revival of bridge building, together with road construction, was witnessed at the beginning of the last century, principally engineered by Smeaton, Rennie, and Telford; but still the material was largely stone, and the type of construction the arch. Rennie may be said to be of the last of the stone bridge builders, and Telford of the first of those who built in metal, embodying principles other than the arch. The contrast might well be made as between Waterloo Bridge, the last of the great stone

* One of the series of Informal Illustrated Lectures for Workers in the Building Trades held by the R.I.B.A. Read on Wednesday, 15 February 1928.

bridges, and Menai Suspension Bridge, the first of the modern metal type. As between the two types there is an entirely different conception of the nature of the bridge. In one, mass and weight are emphasised, as though the object were to construct a solid rock through which holes were driven for the passage of the water. In the other, the bridge structure is conceived as a collection of forces clothed in metal, with every desire and every reason to make the structure as light as possible. In a word, it is strength as against mass. To reduce this to a comparison, the weight of Waterloo Bridge per square foot of roadway is about three times as much as that of the new 3,500-feet single span bridge being constructed over the Hudson River, New York, *i.e.*, a single span more than three times the total length of Waterloo Bridge.



PONT DU GARD : ARCHES ON ARCHES SECURING THEIR EFFECT BY REPETITION



THE ROMAN AQUEDUCT THAT OVERSHADOWS SEGOVIA

To Telford must be given the credit of grasping this fundamental change of thought, and of utilising it so aptly as he did in the Menai Suspension Bridge.

But the impulse which has compelled a still greater vision of the bridge has come from the introduction of mechanical transport both on rail and road. The steel that made mechanical transport possible was at hand as the medium for the vaster and stronger bridges that mechanical transport demanded. Railway bridges of great span were constructed, the outstanding one being the Forth Bridge with its span of 1,750 feet. But these were new bridges for new purposes on new routes, and meantime road bridges were falling into decay and disuse. Then appears mechanical road transport, compelling a reconstruction of the vast number of road bridges which exist in the world (averaging 1¼ to every mile of road), and adding to the problem by asking for new bridges on more difficult sites and of enormously longer spans. It is easy to understand the degree to which road bridges are chaotically outclassed, when it is recalled that 20 years ago they seldom carried more than a wagon weighing a ton or so, whilst now it is clear that we must anticipate and prepare for trains of loads each of 20 tons or more. It is as though a factory owner introduced into his factory



The Roman Bridge at Salamanca



The Bridge at Lozere



CHESTER: GROSVENOR BRIDGE

new machinery, ten times the weight of the old, without first considering the effect on his floors. Gradually he would find, either by forethought or by hurtful experience, that the whole of his factory would require rebuilding, and so it is on a truly colossal scale with our bridges. We should not be surprised, therefore, that we must revive the interest which our forefathers had when bridges were few in number, because we have really, by our other actions, made bridges dwindle to few in number—still many to see, but few that are sound for our present purposes.



RONDA: PUENTE NUEVO

As we are entering an era of numerous reconstructions and construction of bridges, it would be wise to recast for ourselves fundamental conceptions of bridges. When bridges are being built and rebuilt for exactly the same loads, generation after generation, then tradition alone might be followed, but when we are pioneering, as we must be when fashioning the bridges of the future, it is wiser go build anew in every sense, accepting nothing and considering everything.

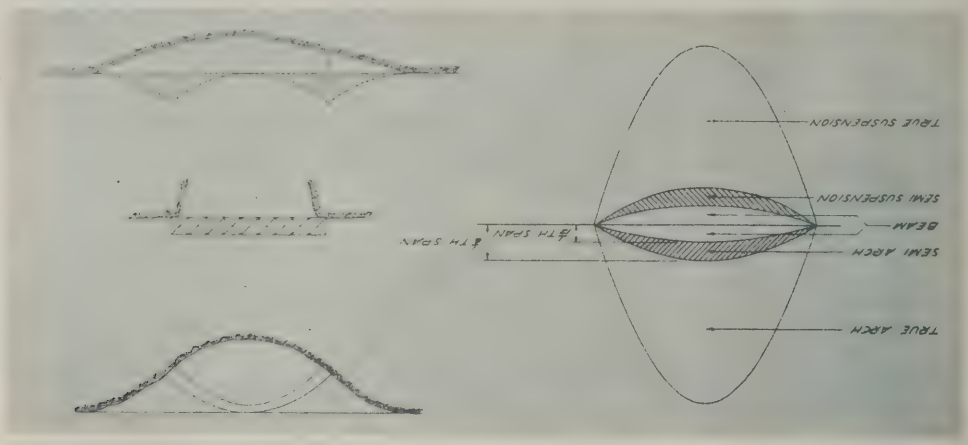
I am not going to attempt to discuss design, but I want to try to introduce into your minds a thought which may enable you to link up and make one of the many types into which bridges are divided. It is usual, and only natural, to think of a bridge as being that part of the structure that man has built, the part that is seen. It would be better in thinking of a bridge to include in the vision a section of the earth crust, regarding such piece of the earth as an intimate part of the bridge, because, as I will show you, it is the resistance and assistance that the earth gives which determines the type of a bridge. It is not the visible structure, but the manner in which the earth is acting, that fixes the type.

Bridges have become classified into three main types, the arch, the beam, and the suspension, with other subsidiary variations of these; but when each type is viewed with an appropriate section of the earth as a part of its system, they will all be found to have a common basis. When any piece of the earth (whether it be fashioned into a bridge by man, or whether it be an overhanging piece

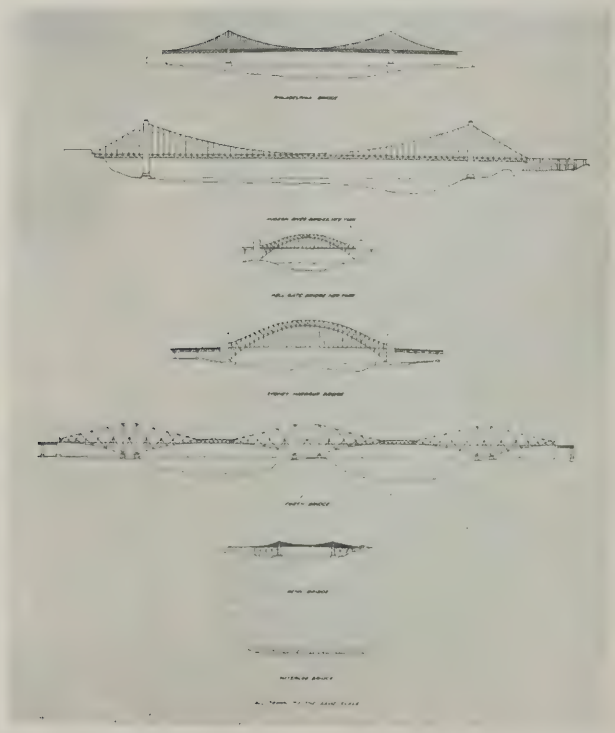
of rock or a natural arch) has a void between it and the surface of the earth, *i.e.*, when it spans an opening or projects beyond a vertical face, then two forces of nature

Every structure, whatever its type may be, has these characteristics.

In the arch that portion built by man is in compression,



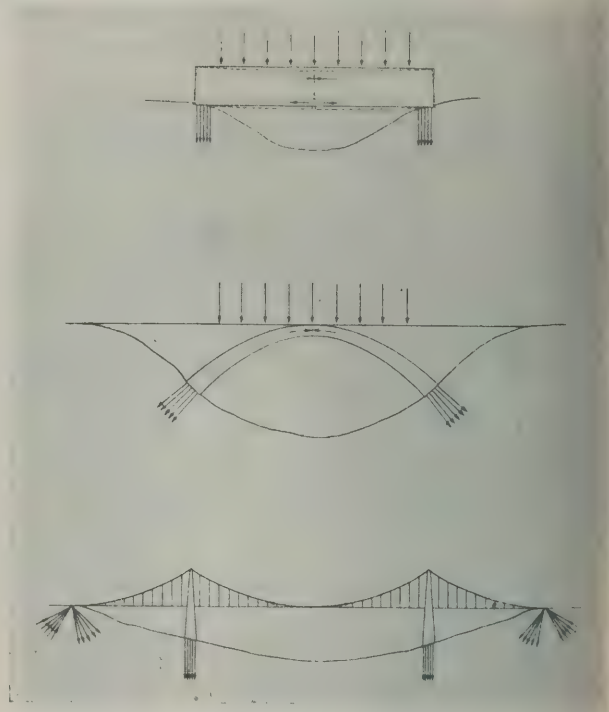

All Types of Bridges Brought into One Diagram



Various Bridges of the World Drawn to the Same Scale

1 Philadelphia
2 Hudson River
3 Hell Gate
4 Sydney Harbour
5 Forth
6 Menai
7 Waterloo

are brought into play—compression which tends to crush material, and tension which tends to tear material.

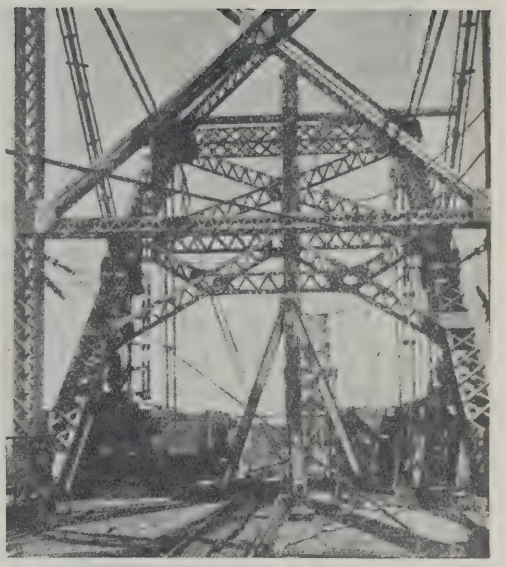


The Three Types of Bridges

in the suspension bridge it is in tension, in the beam it is both in compression and tension, but in the arch the necessary complementary tension is found in the lateral or horizontal forces which are put on to it by the earth, and in the suspension bridge the necessary compression



Four jacks each end to transfer span from falsework to scows
Timber brackets hold span against shifting



Counter-weights hanging at end of cantilever arm, ready to take weight of span
Gage board at left



Span being hoisted. Note crossed emergency lines to hip points
Total hoisting time was 40 minutes

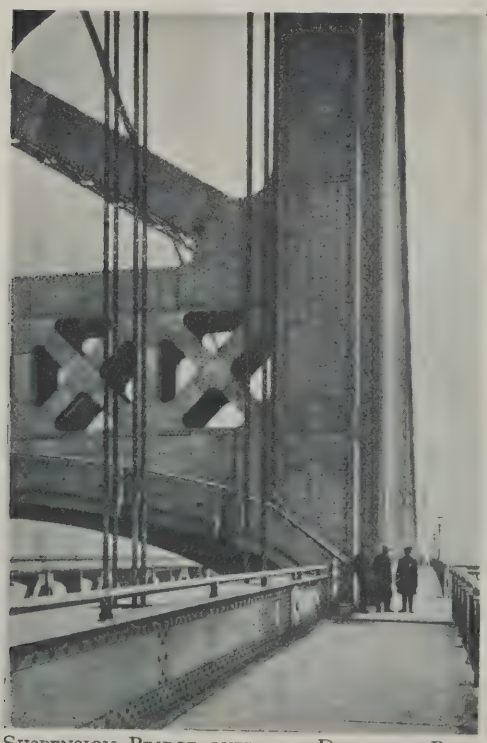
HOISTING ONE OF THE SUSPENDED SPANS OF CARQUINEZ STRAIT BRIDGE



Suspended span in position and connected
Note transit man in tower at left



SUSPENSION BRIDGE OVER THE DELAWARE RIVER



SUSPENSION BRIDGE OVER THE DELAWARE RIVER



SUSPENSION BRIDGE OVER THE DELAWARE RIVER AT PHILADELPHIA

is again found by the horizontal actions of the ear crust. Therefore the only difference between the thr types is the extent to which it makes demands on th earth. The beam is self-contained and only requir vertical support, the arch and the suspension bridge n only require vertical support, but, in addition, horizont support, *i.e.*, in a sense they have to be " riveted " to th earth to prevent sideways movement. The extent of th so-called " riveting " fixes the nature of the bridg However much a structure may look like an arch, if has not got the necessary riveting, so-called, then th earth will act on it exactly as it does on a beam, and wha ever archlike appearance it may have, it is then in reali a beam. A curved appearance does not make an ar nor a suspension bridge. Their types are solely dete mined by the nature of their attachment to the eart It is for this reason that in picturing a bridge I sugge you should also include a section of the surface of th earth.

It follows, in designing a bridge, the type should some extent reflect the nature of the soil below, and f this reason types and forms of bridges are not a subject f fanciful imagination, but the result of the analysis conditions, the principal one being the nature of th ground. Exploration by borings into the earth is ther fore the first necessity before attempting the design of bridge. In general, the nature of the soil is a factor whic will eliminate or compel the adoption of certain type The beam or any variation of it depends on vertic resistance of the earth alone, and can be designed so th considerable settlements have not the slightest effect o its security. The arch and the suspension bridge cann permit of any settlement or movement of the groun



White River Lift Bridge: Rock Island Lines

n both cases movement of the ground will tend to make hem into beam bridges, for which they were not proportioned, and danger or collapse would follow.



Perspective Drawing of Fort Washington—Fort Lee Suspension Bridge
Now under construction

I have attempted to summarise all types of bridges in one diagram (see page 300), showing the gradual change from one to another, the true arch gradually flattening and getting more and more tension into it until it becomes a true beam, and then, as the dip or downward deflection gets greater, becomes more and more a true suspension type. It is clear that the change from one to the other must be gradual, that a slight rise in a beam could not make it an arch, or a slight dip make it a suspension bridge, but although the change is gradual, the diagram can be divided into five zones, commencing with the true arch, with a rise or camber exceeding one-sixth of the span.

I define the true arch as being one in which the forces are entirely compressive and the whole of the tension taken up by forces in the ground, and it can be shown that this definition does not apply to arches flatter than one-sixth of the span. It is in this zone or region, *i.e.*, for arches above one-sixth of the span, that stone and other non-tensile materials find their place, and practically all the arches of the ancients are of this character.

Arch-shaped structures with a rise or camber exceeding one-twelfth of the span, but not exceeding one-sixth of the span, will be found to have, in spite of whatever attachment they have to the soil, serious tensile stresses, and may be classed as semi-arches. Stone, brick, and plain concrete are no longer useful, and we come into the region of tensile materials, such as reinforced concrete, steel, and other metals.

Structures which are flatter than one-twelfth of the span will be found to have very serious tensile stresses, and when exactly horizontal, tensile and compressive stresses are equal, the true beam is reached, *i.e.*, making no demand on the soil except for vertical support.

With increasing dip the ideal suspension type is met, in which all members remain constantly in tension.

Again I would emphasise that mere shape does not determine into which category the structure will come.

It will be shape, combined with the nature of its attachment to the soil and its demand on the soil, that determines the type. The diagram shows, assuming that the soil will do everything that is demanded of it, the shapes of the various types.

The use of various materials for construction is indicated by the diagram. Within the true arch zone, non-tensile materials, such as stone, may be used, but for the other zones, metal is an essential part of the bridge. The diagram also has some value when thinking in terms of decorative or architectural treatment of bridges. It is clear that no one would contemplate for one moment the encasement in stone of a pure suspension bridge to make it look like an inverted stone arch, and it is no less unreasonable, apart from impracticability, to encase in stone a beam or even a flat arch, which could only be built by the employment of tensile materials.

In the simplicity of its requirements a bridge differs from almost every other structure, except, possibly memorial. It has one single requirement imposed, that is to carry traffic. It is therefore the more able reflect conditions of the site, both in soil and surroundi than a structure having complex functions, such a factory or public building. The problem of design a bridge is therefore one of saturation of the designer w site conditions, to discover that one suitable bridge, one only, which, meeting all and every one of the conditi of the site, is the only solution and the only bridge for t site. The soil conditions, waterways, flooding, traf must be explored to a conclusion, and then, having c lected every condition, the bridge will almost des itself. The only danger will be for the designer and those connected with the construction of the bri putting themselves and their own fads into it, instead following the simple and only rule of being just materials whether under, in, or over the foundations.



Bridge connecting New Jersey and New York, known as Outerbridge Crossing

# Reviews

## TOWARDS A NEW ARCHITECTURE.*

To better understand what is at the bottom of M. Corbusier's venture after what Sir Edwin Lutyens ely so well described as " the Robotism of Architec-re," may I be allowed to supplement very briefly Mr. S. G. Butler's able and concise review of this French ok contributed to the current number of the R.I.B.A. URNAL ? I suggest the study of René Fülöp-Miller's nprehensive volume recently published, entitled " The nd and Face of Bolshevism."

Before I quote from his learned pages (and he writes h first-hand knowledge of his subject and as a patriotic ssian) I would like to make a passing reference to Le rbusier's essay. " Towards a New Architecture." The otographs of the grain elevators show inspiring nsters fit company for the Druidical monoliths on isbury Plain. They do not, however, fly about like aeroplanes, automobiles and Atlantic liners, in which author, emotionally raptured, seeks affinity with such umphs of architecture as the Parthenon. The dia-mmatic sketches given of these classic ideals are very or and some so badly drawn as to be of no value atever.

The Robots and " mass-men " who are trying to develop hitecture on such up-to-date methods tell us that ne as a building material is completely dead and out of mony with the age, hindering the development of The Mistress Art." Ferro-concrete also is out of date. h are immobile in their dynamic possibilities and are o longer able to keep pace with the tempo of our life, ich is rapidly becoming dynamised." Men rush about motors now, " to-morrow the pavements will begin oll ! "

Cubo-futurism calls upon architects and builders to pt themselves henceforward to true proletarian art, to give a notion as to that, Tatlin, we are told, has ceived a system of revolving rooms built between ble walls in air-tight compartments on the principle the thermos flask, so as to perfect central heating economise further labour-saving devices. Or as a numental exhibit witness the " Palace of Labour," trived by Tatlin, the Bolshevik architect, commis-ned by the Central Offices of Graphic Art, designed Moscow consisting of three great glass chambers nected by a system of vertical axes and spirals ping them in perpetual motion, but at different s of speed and so ever on the go. The lowest cham-is cubiform, and turns on its axis once a year : it is to used for legislative purposes, international conferences other congresses. The chamber above this is pyra-al in shape and makes a revolution once a month ; inistrative and other executive bodies to hold their tings there. Finally, the third and highest part he building is in the shape of a cylinder, and turns its axis once a day. This part of the building is fly devoted to propaganda and for an information eau for newspapers, and also as the place whence chures and manifestoes will be issued. Telegraphs, radio apparatus, and lanterns for cinematograph performances will be installed here, also sky signs and phosphorescent inscriptions as well as send-off platforms for aircraft. This Russian book is fully illustrated, and the examples of Iunii L. Annenkov's portraits are simply splendid excerpts of facial expressions realistically rendered, " warts and all," according to the injunction of Dr. Johnson.

MAURICE B. ADAMS [*F.*]

* See Mr. A. S. G. Butler's Review in the last issue of the RNAL, page 269.

## " TERRA-COTTA " AND BRICK PAVEMENTS IN ITALIAN ART. *La Terracotta e Pavimenti in Laterizio nell'Arte Italiana. By Giulio Ferrari. [Milan : U. Hoepli. 40].*

This volume contains a large number of admirable illustrations of interesting examples of terra-cotta work in Italy, collected and arranged by Signor Giulio Ferrari, the Conservator to the Royal Museum of Art and Industry in Rome.

It has an interesting and well translated introduction by Signor Corrado Ricci, which gives a short history of terra-cotta, the use of moulds and stamps, the names of the numerous artists who modelled the clay or carved the baked moulds, all of which is well worth careful study.

Some fine examples of the works of Lucca della Robbia and of his nephew Andrea, are illustrated, also works of Guido Mazzoni, Nicola dell' Arca, and of many others too numerous to mention here.

Numerous reproductions are given of works by artists who have modelled portraits of priests, etc., and whose free and varied treatment of foliage, flowers, and figures would seem to show how much the modeller enjoyed doing the work. The frieze of the Church of St. Satirus, Milan ; the façade of the Church of the Holy Ghost, Bologna ; the Ospedale Maggiore, Milan ; the Carthusian Monastery, Pavia, amongst many, are particularly worthy of note.

Examples of the combination of brick and terra-cotta, brick and pumice stone, are numerous. The treatment of the windows of the Asti Cathedral in brick and terra-cotta appear to me both charming and dignified against the lavish ornamental work of other buildings.

Well worthy of notice is the wonderful state of preservation generally of the material, shown clearly by the illustrations.

Signor Ferrari is to be congratulated upon the results of his labours, which have produced a most interesting volume upon a very pleasing subject, as is also the publisher, for the admirable reproductions of the photographs, drawings, and for the letterpress.

WALTER CAVE [*F.*]

## SPECIFICATION 1928. *London : The Architectural Press. Fol. 1928.*

The 1928 edition of *Specification* well maintains the high standard of excellence which this important work of reference has established for itself during its three decades of existence ; and it is because the book is so familiar to the architectural profession that in reviewing the current issue it is only necessary to call attention to the new features which have been introduced since 1927.

One naturally turns first of all to the series of illustrated special articles, which, each successive year, constitute such a valuable and distinctive adjunct to the volume.

The special articles are placed in the front portion of the book, and in the present edition there are six, occupying close on sixty pages. Taking them in their order the subjects treated are "The Planning of Flats," by Messrs. Percy B. and Grahame B. Tubbs [*F.*] and [*A.*]; "The Planning of Licensed Premises," by Mr. Melville Seth-Ward [*F.*]; "Floodlighting," by a Specialist; "Refrigeration and Cold Storage," by Mr. Hal Williams, M.Inst.M.E., M.I.E.E.; "Gas Coke as a Domestic and Central Heating Fuel," by a Fuel Specialist; and "Greyhound Racecourses," by Mr. C. W. Glover, A.M.Inst.C.E. This last is certainly opportune, and in view of the future it is all to the good that prominence should be given to the architectural aspects of greyhound racecourse design.

An innovation is introduced in the form of a frontispiece illustrating the new headquarters of the Society of Friends, for which building, it will be remembered, Mr. Hubert Lidbetter [*F.*] recently received the annually awarded R.I.B.A. London Street Architecture Medal. It is perhaps to be regretted that space could not have been found for the plans.

On the illustrations side we notice that two new full-page plates are included, showing in *facsimile* eighteen representative types of glass; while Mr. Walter R. Jaggard [*F.*] contributes three further drawings to his series of standard constructional details, the subjects selected being brickwork, steel roofs and plumbing.

## RECENT FOREIGN PERIODICALS.

By Grahame B. Tubbs [*A.*].

The December number of *The Architectural Record* is an interesting one; it prints an account of Mr. Frank Lloyd Wright's Textile-Block Slab Construction which is a system of unit construction using square concrete slabs with a cavity between them and reinforced by vertical and horizontal steel rods with other rods tying the two walls together. It is called "Textile," because the outer face of the blocks is moulded, and the design formed is similar to textile design. Since 1923, Mr. Wright has perfected his system, and has built a number of characteristic houses, which are extremely original, but slightly reminiscent of the Maya work of Mexico.

The modern aquarium and its improvement on the old "tank," is the subject of an article by Mr. Chapman Grant, who has obviously given the subject much consideration, and his suggestions are valuable. Professor Hamlin writes a long and stimulating article on "Greek Architecture and the Critics," in which he traces the rise to popularity of Greek art and the fluctuation of appreciation through which it has passed since the publication of Stuart and Revett's *Antiquities of Athens* in 1762.

The efforts to humanise museums and make them take a vital place in the life of the community is described in another article, and is also the theme of a Special Number on Museums and Libraries, of *The Architectural Forum* for December, in which the many aspects of planning, equipping and organisi Libraries, Museums and Art Galleries are considere experts. Examples of all kinds and sizes of buil ings are given, including many of the first importanc such as the public libraries at Los Angeles, Pasaden and Philadelphia; the art galleries at Boston an Brooklyn, and the Freer Gallery and National Gallery Fine Art at Washington, as well as the Fogg Museu at Harvard, which is "the most complete and late result of thorough-going co-operation between archite and museum authorities."

The amazing development of America since the W is brought home to one in an article on "The Place of t Hotel in the Modern City" in the November number *The Pacific Coast Architect*. From a list that it publishe one sees that in the State of California alone, there ha been over 60 large hotels built in the last five year Many of them cost over a million dollars, and on the Biltmore, at Los Angeles, actually cost seve million dollars. The additional bedroom accomm dation provided amounts to over 10,000 rooms.

In the December number of *The Journal of t Royal Canadian Institute of Architects* there is printe an article on the Church of the Visitation, Quebe by Ramsay Traquair and E. R. Adair. It is based o extracts made from the Church records, and they sho the nearly continuous growth of the Church and t additions to its decoration from the time when i foundations were dug, in 1751, to the building of t new façade in 1868. The records were, of cours kept in French.

Among the French magazines, *La Constructi Moderne* for 1 January reviews the Salon d'Autumn and reproduces a "wild" studio by M. Nicola and the fine stained glass window by M. Gruber.

*L'Architecture* for 15 December also reviews t Salon, and the Moderns are well represented amor the reproductions. The rest of the number is take up with a large number of photographs of old Franc from the Report of the Congrès Archéologique.

The Belgian *L'Emulation* for 27 December is devote to modern Dutch work. One of the plates shov Herr Kramer's large store Bijenkorf, which has a fi breadth about it. The rest of the illustrations are all sorts, some wild, some tame, and some half domest cated.

In the German *Wasmuths Monats hefte Für Baukun* for January, Herr Paul Schmitthenner's count houses, which are of the eighteenth century type with high roofs, are the feature. This very broa minded paper wisely refuses to commit itself to t moderns or traditionalists, but gives all schools a equally good opportunity.

The December number of *Innen Dekoration* ha as usual, many charming examples, including sever photographs of German interiors in colour.

# Correspondence

## THE PAVING OF THE PARTHENON.

28 *John Street*
*Sunderland*
3 *March* 1928

*To the Editor*, JOURNAL R.I.B.A.—

Being interested in Mr. E. J. Mager's subject, published the R.I.B.A. JOURNAL, 25 February, I venture to put forward a tentative suggestion concerning this unsolved problem—the lighting of the Naos of the Parthenon.

Those who are familiar with the works of the late Sir Norman Lockyer, particularly "The Dawn of Astronomy," will remember his scientific theory relating to the astronomical orientation of temple planning in Egypt, and similarly to those buildings of a ritualistic usage erected in Greece.

In Egypt the structural details of a temple are familiar to us. As a general rule, from the entrance-pylon the temple stretches through various halls of different sizes, until at last, at the extreme end, what is called the Sanctuary, Naos, or Holy of Holies, is reached. This end chamber has only one opening, high up; the remaining portions of it are entirely closed.

Sir Norman found that most of the important temples still remaining in Egypt, such as that of Amen-Ra, for example, when tested by a theodolite, had their major axis oriented to a definite celestial body; the rising or setting of the sun; the rising or setting of a star.

These colossal structures, whilst outwardly they were regarded by the populace as places of sacred worship, to the priests were indeed astronomical observatories. The buildings themselves provided an extended axis open at one end and absolutely closed at the other. This form of construction, we are informed, aided the astronomers to detect the rising of the herald or heliacal stars, objects which heralded the rising or setting of a more important star, or even that of the sun when entering upon either of solstitial or its equinoxial phases

Sir Norman further explains that provided the temple was properly oriented, say to the solstice, at sunrise the beam of light would enter by the door of the temple and instantly flash into the darkened sanctuary, remain there for about two minutes, and then pass away. At a later period, we are told, a golden image of the titular god was placed within the darkened chamber, upon which the solar light would flash at the critical moment of either sunrise or sunset. All such manifestations of the god were received by the credulous populace, already assembled in the outer courts of the temple, with awe and reverence.

Incidentally, once a year, this same phenomenon happened within the Holy of Holies of King Solomon's Temple (equinoxial); save only in this instance the high priest, dressed in robes and wearing his twelve jewelled breast-plate, substituted the place of the Egyptian golden god.

Now, the fact of these darkened sanctuaries found at the core of ancient temples is of importance, I consider, in the present instance.

It is now admitted that the early Greek colonists were filled with Egyptian learning, some of whom understood the esoteric ideas of the priesthood, and were therefore determined to erect temples in their native land. This was eventually accomplished by rearing those magnificent structures, modified to harmonise, however, with the changed climatical conditions and their particular form of ritual. Thus the roof of the temple was pitched in place of being flat, and the cell, instead of being at the rear, was brought forward to the front, in which was placed a statue of the titular deity.

It must be remembered, too, that the Greek temples were not placed haphazard upon their sites. As has been proved by Penrose, their major axis was usually oriented to one of the celestial bodies, in the same manner as those of Egypt. For instance, the axis of the Parthenon is oriented to the Pleiades, which constellation would be probably used as a herald star.

Coming to consider now the question of the Parthenon and its lighting problems, I venture to suggest, in view of the foregoing, that the Naos received no daylight other than that admitted by the principal doorway. In consequence, I am of the opinion there are two important objections to the theory that roof lighting of the interior should be essential. The first of these relates to the roof, which, when viewed externally, would thus exhibit roof-pockets upon either of its slopes, and consequently mar the regularity of the marble tile work. And, secondly, but most important of all, roof lighting would, it may readily be understood, defeat the facilities for astral observations, and also the esoteric purpose of the priests in performing their mystic rites exhibited to the populace, assembled without the temple walls.

Imagine the effect upon all onlookers who, one moment, gazing into blank darkness beyond the open door of the temple, instantly behold the flash of sunlight, in resplendent fashion, burst upon the glistening statue within; their feelings must have been stirred to the utmost!

Finally, there exists no method of draining surface water from either the floor of the temple nor the conjectural clerestories as suggested by Fergusson. Even the ingenious method shown by Mr. Mager, I consider, would not entirely obviate either of the disabilities to which reference is here made.

JOHN HALL [*F.*].

164 *Abbey Foregate*
*Shrewsbury*
2 *March* 1928

*To the Editor*, JOURNAL R.I.B.A.—

DEAR SIR,—Mr. Mager's suggestion of a surface paving on top of the present floor to the Parthenon raises one or two points for consideration.

He says "the paving would have to be fitted to the flutes of the columns," but with the suggested paving jointed according to his drawing, the slabs on either side of all the peristyle columns (with the exception of the four angle columns) would meet in a joint in the centre at the back and front of each column thus: |__( )__|

Now, it at once becomes perfectly obvious that with *fluted* columns it would be impossible ever to lay these slabs in position on account of the undercutting resulting from the arrises to the flutes.

After the erection of the bottom drum of the column

shaft there seems to be no possibility whatever of placing the adjacent slabs in their places ; the arrises to the centre flute on the back and front of the column would most effectually prevent it, as would most of the other arrises excepting those near the centre on the flanks.

Then again, what would become of all the elaborate calculations based on the Module if it were proved that the real Module was a few inches higher up the tapering shaft !—Yours faithfully, EDWARD R. BILL [*A.*].

## OLD TIMBER BUILDINGS

*The Society for the Protection of Ancient Buildings,*
*20 Buckingham Street,*
*Adelphi, London, W.C.2.*
*24 February* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—I have here a letter sent me by a member of S.P.A.B., a fellow of the Institute. In it the writer asks if he may be helped to find a purchaser for the timber of a fine old barn.

I write to draw the attention of architects to this, and to ask them to help the Society in resisting the tendency so many of their clients have to buy such timbers ; for by such purchases England will in time be stripped of its fine barns and timber buildings—windmills, etc.—and get in exchange buildings which would have been better built in new oak.

Not only do I write for the protection of these old timber buildings, but also to add the warning : That with the old timbers the death watch beetle is often introduced into the house they are made to " decorate."—I am, your obedient servant,

A. R. POWYS, *Secretary.*

## DAMPNESS AND RHEUMATISM.

*Suite 227, Western Mutual Life Building,*
*321 West Third Street,*
*Los Angeles, California.*
*14 February* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—There is apparently some more general cause than dampness for rheumatic conditions. In California, food and personal habits of the patient are widely regarded as originating factors. Human mechanism will naturally land in the repair shop where food intake is excessive, too frequent, and of unsuitable mixtures. The localised cases quoted in the recent discussion* may possibly be connected with the tendency of cold, damp, and discomfort to induce excess eating and retard elimination. Favourable reports on the very poor and others may be due to simple living. Medical men must some day face the need for propaganda on rational eating. Good work is being done through the schools over here on this subject. Incidental to dampness and linoleum, experience here seems to prove the need for insulation from cold contacts. It is not a question of direct dampness, but that cold concrete, etc., causes heavy condensation under the linoleum, with mildew and buckling. Waterproofing alone is not sufficient, but the addition of a dry-felt insulating carpet gives a promising remedy. Wall contacts also need treatment. Condensation generally could w be given greater attention, both for interior and exteri construction. The use of granulated cork between coa of paint, to prevent condensation on the steel framing ships, carries a suggestion for interior wall treatments buildings. It is now customary in California work treat brick and masonry walls with two spray coats of th tacky asphalt, before plastering interior walls, preferab within 24 hours. Appreciating your JOURNAL reports lectures and discussions.—Yours faithfully,

CHARLES CRESSEY [*F.*].

* See JOURNAL, 14 January 1928—" Medical Aspects of Damp in Dwellings."

## THE £1,000 HOUSE.

*" Homes and Gardens,"*
*20 Tavistock Street,*
*Covent Garden, London, W.C.2*

*To the Editor,* JOURNAL R.I.B.A.,—

DEAR SIR,—Many people of limited means to-d desire to build a house at a cost exceeding £1,00 excluding of land ; and houses of this kind are bei erected in various parts of the country. Unfortunate many of them are the work of speculative builders wh have no proper knowledge of architectural design. desire, therefore, to illustrate some architect-design houses in order to show the general public what can achieved, and I should be glad to see any photograp and plans of recent work which architects—especially t younger men—may care to forward for my considerati —Yours faithfully,

R. RANDAL PHILLIPS,
*Editor of " Homes and Gardens."*

---

## THE ARCHITECTURE CLUB.

Members of the Architecture Club will learn with ve much regret that Mr. J. C. Squire has, owing to pressu of other work, found it necessary to resign the Presiden ship. Mr. Squire was its first President and one of th original founders of the Club ; his enthusiasm in t cause of architecture has been a continual source inspiration to its members, both lay and professional, an certainly he has been able to attract a wider attention e lay press than is usual where architectural affairs a concerned. The arrangement of Architectural Exhibitio under his Presidentship has provided some of the be that have been held in London, and the discussions whic have been held at the dinners of the Club have attracte lively and distinguished speakers. Although Mr. Squi has resigned the Presidentship, he will take over th Chairmanship of the Press Committee, and thus reta his active interest in the Club. Sir Lawrence Weaver w succeed him in the chair.

## SIR BANISTER FLETCHER'S "HISTORY OF ARCHITECTURE."

Messrs. Batsford announce that Sir Banister Fletcher h just completed the revision of his well known *History Architecture on the Comparative Method*, and the work will b published in an eighth edition during March.

The new edition reveals evidences of careful revision, and th restorations of classic cities which are among the new illustra tions introduced should prove particularly welcome.

## PORT OF THE DELEGATES OF THE R.I.B.A. TO THE BRITISH WATERWORKS ASSOCIATION.

### Standing Committee on Water Regulations.

*Preliminary.*

. The late Incorporated Joint Committee on Water gulations was first constituted in 1904, and was incor- ated by licence from the Board of Trade dated 18 vember 1908, in which year it issued Specifications of ndard Water Pipes and Fittings. The Specifications re revised in a second issue in 1912, and were supple- nted in April 1913.

. The Incorporated Joint Committee was wound up voluntary liquidation in November 1919, and the first eting of the Standing Committee, as constituted under Articles of Association of the British Waterworks ociation, was held on 6 January 1920.

. The Standing Committee provides for representation he British Waterworks Association, the Water Com- ies' Association, the Institution of Water Engineers, Royal Institute of British Architects, the Worshipful mpany of Plumbers, the National Federation of mbers, the Royal Sanitary Institute, and certain co- ed members. In effect, the Articles entrust the carrying of the powers and functions of the late Incorporated mmittee to the Standing Committee, whose constitu- is similar to that of the old body and represents all rests concerned, including the manufacturers, through three groups of Brass-Founders' Employers' Associa- s in the country.

. *Model Bye-Laws and Specifications.*—An account given in 1923 of the preparation and publication of two revised Specifications of Standard Water Pipes Fittings, dated February 1921, and December 1922.

. The draft of 1922 was sent to the Ministry of Health 6 December 1922, as a Draft Model Code. Objec- s were subsequently lodged against the draft, and as result of two conferences at the Ministry, a Joint isory Committee on Water Fittings and Bye-Laws formed, which held its first meeting on 26 October 3, when Mr. E. A. Sandford-Fawcett, C.B., nst.C.E., Chief Engineering Inspector of the Ministry, in the chair.

. This led to the preparation of a separate Model cification of Water Pipes and Fittings, issued in 1924 revised in 1926, and of Model Bye-Laws issued in 5, as H.M. Stationery Office publications. These two uments are obtainable for 3d. each.

As these Model Bye-Laws and Specifications of the istry of Health differ in many respects from the .A. revised Code of Bye-Laws and Specifications, the r has, with some minor revision, been published as the nite four star edition of 1926, and is on sale for 5s. the .

*Ministry of Health Specifications. Adoption of a Swan Stamp.*—Upon the issue of the Ministry of th Specifications an application was made to the Board rade for the registration of a new Trade Mark to be by Licensees of the Association upon fittings made hese specifications. A Certificate of Registration the Patent Office, dated 9 February 1927, was duly ved. Subsequently an application was made by a firm for this Trade Mark to be removed from the Register, and this litigation is still pending.

9. *Defective Fittings.*—The Standing Committee have had occasion during the year to take strong disciplinary action with certain manufacturers holding the Association's licence for placing fittings upon the market bearing the J.C.S.W.R. mark, but which fail to comply with the J.C.S.W.R. specifications. Explanations have been called for from the firms complained of, the Standing Committee being determined that manufacturers who honourably abide by the agreement entered into with the Association, and the conditions upon which the Certificate is held, shall not be handicapped in the manner indicated.

10. *Testing of Fittings.*—The Committee have had submitted to them for testing, during the year, a large number of fittings of various kinds, together with reports thereon from Mr. Stilgoe, M.Inst.C.E., the Chief Engineer of the Metropolitan Water Board.

This business stands referred to a Testing Sub-Committee which meets prior to ordinary meetings of the Committee for the purpose of inspecting fittings submitted for testing and examination in the Testing Shop of the Metropolitan Water Board.

11. We append a list of the manufacturers holding the J.C.S.W.R. stamp and those holding the Swan stamp.

H. D. Searles-Wood.
P. Hopkins.

## BRITISH WATERWORKS ASSOCIATION (*Incorporated*).

J.C.S.W.R. Stamp Licensees: Trade Mark No. 295,008 of 1920.

*List of Firms Licensed to Manufacture and Mark Standard Water Fittings and their Identification Numbers.*

*May*, 1927.

1. Woodhouse & Co., Ltd., Hexthorpe Brass and Iron Works, Doncaster.
2. Henry Bisseker, Ltd., New Bartholomew Street, Birmingham.
3. Sheppard, Petigrew & Co., Scotia Works, Garrison Lane, Birmingham.
4. Edward Foster & Son, Ltd., Central Brass & Copper Works, Halifax.
5. Gummers, Ltd., Rotherham.
6. B. G. Smith, Stannary Works, Halifax.
7. Meynell & Sons, Montrose Street, Wolverhampton.
8. Guest & Chrimes, Foundry and General Brass Works, Rotherham.
9. Twyfords, Ltd., Cliff Vale Potteries, Hanley, Stafford.
10. (Cancelled.)
11. John S. Walford & Son, Ltd., 62 and 63, Hampton Street, Birmingham.
12. John Webb & Co., Ltd., Crescent Works, Hockley, Birmingham.
13. J. Blakeborough & Sons, Hydraulic Engineers and Founders, Woodhouse Works, Brighouse.
14. Evered & Co., Ltd., Surrey Works, Smethwick.
15. W. Heaton & Co., Ltd., Milmoor Brass Works, Rotherham.

16. Tylor (Water and Sanitary), Ltd., Engineers, Iron and Brass Founders, Belle Isle, York Road, London, N.
17. T. Holcroft & Sons, Ltd., Ettingshall Foundry, Wolverhampton.
18. Whitehouse Bros., Simplex Foundry, Wolverhampton.
19. Hayward-Tyler & Co., 99, Queen Victoria Street, E.C.
20. W. & J. Lawley, Britannia Foundry, Sams Lane, West Bromwich.
21. Shanks & Co., Ltd., Barrhead, Renfrewshire, Scotland.
22. Samuel Booth & Co., Ltd., Cheapside Works, Birmingham.
23. (Cancelled.)
24. Wheeler & Wheeler, Stewart Street Brass Works, Wolverhampton.
25. A. D. Foulkes, Ltd., Lionel Lead and Phœnix Brass Works, Birmingham.
26. John Russell & Co., Ltd., Belmont Brass Works, New Spring Street, Birmingham.
27. Sperryn & Co., Ltd., Moorsom Street Works, Birmingham.
28. James Barwell, Ltd., 40, Great Hampton Street, Birmingham.
29. (Cancelled.)

(The foregoing were issued by the I.J.C.W.R.)

---

30. J. Breedon & Co., Ltd., New Mill Works, Fazeley Street, Birmingham.
31. Pegler Bros & Co. (Doncaster), Ltd., Belmont Works, Doncaster.
32. William E. Farrer, Ltd., Star Works, Heath Mill Lane, Birmingham.
33. Manley & Regulus, Ltd., Birch Street, Wolverhampton.
34. Bach & Co., General Brassfounders, Coleshill Street, Birmingham.
35. Llewellins & James, Ltd., Castle Green, Bristol.
36. C. H. Edwards, Ltd., Reliance Works, Millfields, Ettingshall, near Wolverhampton.
37. Aston Brass Co., Ltd., Wood Lane, Bromford, Erdington, Birmingham.
38. E. A. Cooke, Ltd., Reliance Works, Bath Row, Birmingham.
39. Davis & Brocklesby, Ltd., 147–151, Radnor Street, Hulme, Manchester.
40. Charles Winn & Co., Ltd., St. Thomas' Works, Granville Street, Birmingham.
41. W. & J. Forrester & Co., Larbert, Scotland.
42. Dodd & Oulton, Ltd., Stanley Street, Liverpool.
43. W. Firmin & Son, Ltd., 140–146, St. Stephen's Road, Old Ford, London, E.
44. Morrison, Ingram & Co., Ltd., Hygeia Works, Hadfield Street, Cornbrook, Manchester.
45. (Cancelled.)
46. (Cancelled.)
47. Doulton & Co., Ltd., Paisley Works, Hawkhead Road, Paisley.
48. Barber, Wilson & Co., Ltd., Boundary Road, Westbury Avenue, Wood Green, London, N.22.
49. W. P. Chesney, Willenhall, near Wolverhampton.
50. (Cancelled.)
51. Saunders & Connor (Barr Head), Ltd., Barr Hea Scotland.
52. James Chew & Co., Brook House, Copper Worl Blackburn.
53. Edward Barber & Co., Paxton Road, Tottenha N.17.
54. Enstone & Co. (Successors), Ltd., Evelyn Roa Greet, Birmingham.
55. W. Emery & Co., 167, Arundel Street, Sheffield.
56. The Lead Wool Co., Ltd., Snodland, Kent.
57. Hattersley (Ormskirk), Ltd., Ormskirk, Lancs.
58. Martineau & Smith, 56–62, Holloway Head, B mingham.
59. M. Cockburn & Co., Ltd., Ironfounders, Falkirk
60. Henry Harper, Howard Works, Witton Road, B mingham.
61. C. Waghorn, Ltd., Garfield Brass Works, Halifax
62. Farringdon Works and H. Pontifex & Sons, Lt Tyseley, Birmingham.
63. The South Western Brass Foundry, Ltd., Mill Stre Plymouth.
64. Thomas Dudley, Ltd., Groveland Road, Tipto Staffs.
65. The Sanbra Engineering Co., 122–125, Prich Street, Birmingham.
66. Donald Brown, 345, Chester Road, Manchester.
67. Archibald Kenrick & Sons, Ltd., West Bromwich
68. Hyde & Sons, Cable Street, Wolverhampton.
69. Ewart & Sons, Ltd., 346, Euston Road, Londo N.W.1.

SWAN STAMP LICENSEES: TRADE MARK NO. 466,3 OF 1927.

*List of Firms Licensed to Manufacture and Mark Standa Water Fittings and their Identification Numbers. May* 192

1. Woodhouse & Co., Ltd., Hexthorpe Brass and Ir Works, Doncaster.
5. Gummers, Ltd., Rotherham.
7. Meynell & Sons, Montrose Street, Wolverhampto
8. Guest & Chrimes, Foundry and General Brasswor Rotherham.
18. Whitehouse Bros., Simplex Foundry, Wolverham ton.
22. Samuel Booth & Co., Ltd., Cheapside Works, B mingham.
25. A. D. Foulkes, Ltd., Lionel Lead & Phœnix Bra Works, Birmingham.
27. Sperryn & Co., Ltd., Moorsom Street, Birmingha
33. Manley & Regulus, Ltd., Birch Street, Wolv hampton.
36. C. H. Edwards, Ltd., Reliance Works, Millfiel Ettingshall, near Wolverhampton.
40. Charles Winn & Co., Ltd., St. Thomas' Wor Granville Street, Birmingham.
43. W. Firmin & Son, Ltd., 140–146, St. Stephe Road, Old Ford, London, E.
48. Barber Wilson & Co., Ltd., Boundary Road, We bury Avenue, Wood Green, London, N.22.
49. W. P. Chesney, Willenhall, near Wolverhampton
54. T. C. Enstone, Evelyn Road, Greet, Birmingham
68. Hyde & Sons, Cable Street, Wolverhampton.
70. Green & Sherratt, Ltd., 84, Hatton Garden, E.C

## THE DECAY AND PRESERVATION OF BUILDING MATERIALS.

In May 1927, a circular, of which a copy is printed below, was sent to every member of the R.I.B.A. and of the Allied Societies in Great Britain and Ireland.

The Science Standing Committee are now informed by the Building Research Station that only three or four replies have been received to the appeal made to architects to co-operate with the Research Department in their work on this important subject.

The Science Committee would urge members to avail themselves of the opportunities afforded by the Building Research Station, and would point out that this co-operation not only helps forward the work of research generally, but assists architects in the solution of their own particular problems.

### (THE CIRCULAR).

### DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH.

### BUILDING RESEARCH STATION.

NOTE ON THE COLLECTION OF INFORMATION ON THE DECAY AND PRESERVATION OF BUILDING MATERIALS.

The problem of the decay and preservation of building materials is one of considerable complexity since there are so many factors of decay which act on an almost infinite variety of materials. The factors causing decay are well known. They may, very briefly, be summarised as :—Faulty treatment and use of the material ; physical agents, for example, temperature changes, moisture changes, and the crystallisation of salts ; chemical agents, such as atmospheric impurities ; and living organisms, bacteria and lichens. But the relative effect of these factors is different for each material and varies not only in different districts but also in different parts of the same building, and often in different parts of the same block of material.

Progress in the investigation of the problem is hampered by the difficulty of collecting reliable information, and it is believed that many architects, builders and others who are in close touch with the practical side of the problem, and who have unique opportunities for collecting such information, would be willing to help. It is proposed, therefore, by the Building Research Station of the Department of Scientific and Industrial Research, to establish a scheme of co-operation between those engaged in the scientific study of the problem and those whose business brings them in contact with its practical application and who are sufficiently interested to assist by giving an account of their own experiences and/or by reporting any interesting examples they may meet. The foundations of Geology of England were laid by a similar scheme of co-operation between a number of individuals scattered over the country.

The following five lines of co-operation are suggested, and as it is desired to avoid a stereotyped plan, it is left to the individual to decide which line he will follow.

1. A form of questionnaire may be used to supply information. A copy of such a questionnaire will be forwarded on request. In order to cover the field of inquiry it is, of necessity, somewhat lengthy, and it is recognised that in many cases complete records do not exist so that it will frequently be impossible to give all the details asked. It is, however, very desirable that where the information is available, full details should be given.

2. The preparation of a summary of personal views and experience will be as much appreciated as the completed form of the questionnaire.

3. A personal interview with those engaged in the investigation may be arranged. This should preferably take place in the architect's own district so that points of interest may be examined and photographs taken. Or else the interview may take place in London or at the Building Research Station.

4. The architect may keep the Station informed of any interesting points that may from time to time come under his notice, and of any renovations which are about to be undertaken in his district. He may also find it possible to obtain facilities for an examination of such buildings by representatives of the Station so that photographs may be taken for purposes of record and information.

5. Architects undertaking restoration work may arrange for typical weathered specimens to be collected. These should be carefully packed to preserve the weathered surfaces intact, and sent together with records of their exact position in the building *and all available information* to the Building Research Station. The specimens should, if possible, be large enough to allow of the examination of the unweathered material at the back of the block.

It should be particularly noted that, in the present state of our knowledge, records of sound materials of long standing are as valuable as those of decayed materials, and that records of failures in the use of remedial measures are as valuable as records of successes.

It is not proposed, in general, to publish any information obtained in regard to particular buildings. The data collected may, however, serve as a basis to scientific work, results of which may be published. Information supplied in response to this Note will be treated as strictly confidential and will not be published without permission.

*All inquiries should be addressed to the*

DIRECTOR OF BUILDING RESEARCH,
Building Research Station,
Bucknall's Lane,
Garston, near Watford,
Herts.

---

## THE PROPOSED NEW BRIDGE AT CHARING CROSS.

The committee of engineers appointed by the Government to consider the feasibility, from financial and other aspects of the proposed new bridge at Charing Cross is expected to present its report this month. It is now widely thought that the report will be adverse to the scheme, partly on the ground that, in the opinion of the engineers, the cost will be much heavier than Lord Lee's Commission had anticipated. At present preliminary work is in hand on at least three schemes recommended in the Commission's report. The Ministry of Transport has approved the plans for the new Richmond Bridge, where the proximity of the railway bridge presents special difficulties, while the plans for the bridge on the Chertsey Road will be under consideration in the immediate future. The Bill necessary to enable the Victoria Dock Road widening scheme to be proceeded with will be presented to Parliament in the autumn, but in the meantime the Port of London Authority has agreed to provide the land required for the accommodation of workers displaced by the demolition of existing houses. Until these new houses are provided it is impossible to proceed with the scheme in its entirety.—From *The Times*, 3 March 1928.

# Obituary

## HALSEY RICARDO [*F.*].

By the death of Halsey Ricardo the art of architecture and the Royal Institute have lost a loyal and devoted adherent, and his friends have to mourn the loss of a talented and singularly kindly and attractive personality. His personality, indeed, was the keynote of his attraction, and the kindliness of a modest and unassuming, but very decided, character, the charm of a singularly pleasant voice, and the quick bright lift of the unusually handsome head made one's contact with Ricardo a pleasure and a gain. Living, as I did, for nearly twenty years as his neighbour in Bedford Square, and being, like himself, a member and a Past Master of the Art Workers' Guild, the meetings and committees of that Society were naturally frequent, and led to many friendly walks to and from the Guild on the part of Ricardo and myself, as well as to many casual meetings in Bedford Square. I never met him without pleasure, and never knew him to give a harsh or bitter judgment of anybody whatsoever.

He was a man of wide culture and of very quick intelligence, an ardent musician, a keen and appreciative student of art in all forms, and withal a most kindly, generous-minded, humorous and genial man.

Devoted to architecture and its history, I think he was not much actuated by personal ambition as to its creation in substantial form, and he was fortunately sufficiently endowed to be practically independent of its professional practice. His architectural views were original and intensely individual. He created little, but that little always with refinement and intense personal care. He worked entirely in his own home in London or in the very pleasant house he had built for himself in Sussex ; never, I believe, employing an assistant, and having no secretary nor even an office boy.

Of his delightful friend and quondam partner in a not very successful financial adventure in ceramics, William de Morgan, whom I had the pleasure of knowing, and of whose subsequent literary successes in life Ricardo and I were alike keenly appreciative, he spoke with great affection.

His wide and generous tolerance and good nature, his quick intelligence and genial charm, his strong individuality and humorous enjoyment of life made him a delightful friend whose loss is a severe blow to all who were privileged to know him.

EDWARD WARREN [*F.*].

## LEWIS SOLOMON [*F.*].

Mr. Lewis Solomon [*F.*], who died on 15 February 1928 as the result of being knocked down by a motor lorry in the street, was an active member of the Royal Institute of British Architects. He was elected Associate 1871, Fellow 1883. Awarded the R.I.B.A. Donaldson Silver Medal 1865–66. Member of Council 1904–05. Member of the Board of Examiners from 1887 to 1910 and Vice-Chairman of the Board from 1907–1910. Continued as Hon. Examiner 1914 to 1916, and 1919 to 1923. Member of the Board of Architectural Education from 1910 to 1921 and a Vice-Chairman of the Board from 1911 to 1916, and from 1919 to 1920. Member of the Science Standing Committee from 1895 to 1900, 1901 to 1910, being a Vice-Chairman and subsequently Chairman from 1903 to 1908. Member of the Practice Standing Committee 1901 to 1902.

Lewis Solomon lost his mother when very young, and was therefore sent to a boarding school (Nuemegen's) at Kew. Afterwards he was educated at University College School and then University College, London.

After gaining the R.I.B.A. Donaldson Silver Medal 1865–66 he travelled in Italy. He was articled to Sir Digby Wyatt and acted as Clerk of Works under Sir Digby Wyatt at the India Office new buildings in St. James's Park and then as Clerk of Works at the Ottoman Bank buildings before starting in practice on his own account ; in those days a very general custom for young architects. He carried on a varied practice for about fifty years, during which time he carried out buildings, commercial, domestic, secular, factories, warehouses, etc., chiefly in London and the suburbs. He had a considerable surveying practice and was often retained in arbitrations, and as an expert witness in legal actions, etc. He was architect for the following buildings amongst others :

*Domestic.*—Private houses in Hampstead and Westgate-on-Sea. Flats in Cavendish Square.

*Shops.*—Tottenham Court Road, Ludgate Hill, Camberwell Green, Maison Lyons (Oxford Street).

*Warehouses and Factories.*—London Wall, London Wall Avenue, Bevis Marks, Jewin Street, Bartholomew Close, Golden Lane, Old Ford, Tottenham, Harringay.

Lewis Solomon was born in 1848, married in 1883, and had two sons and one daughter. One son was killed in the war in 1917, the other son carries on the practice.

Having worked with Lewis Solomon for over forty years on the R.I.B.A. Examinations and the various Standing Committees, I have a good opportunity of knowing his great ability.

He was a man of independence of character and his charming personality carried great weight in all discussions that took place.

H. D. SEARLES-WOOD [*F.*].

## F. CARSTAIRS ROGERS [*L.*].

Mr. Rogers died recently at Kimberley, where he practised as an architect, was responsible, amongst other buildings, for the Kimberley City Hall, the Alexander McGregor Memorial Museum, the Wesleyan Methodist Church and the Memorial Cross to the Highland Brigade at Magersfontein. He was elected a Licentiate in 1925.

---

In connection with the four hundredth anniversary of the death of Albrecht Dürer, which occurs in April next, Messrs. B. T. Batsford, Ltd., of 94 High Holborn, are publishing in a limited edition of 100 copies a sumptuous portfolio of facsimiles of the artist's choicest drawings in colour, line, and wash, selected from the unique collection of originals preserved in the Albertina Museum at Vienna. The subjects, which are mostly in colour, have been chosen by Mr. Campbell Dodgson, M.A., C.B.E., the Keeper of Prints and Drawings, British Museum, who is one of the greatest living authorities on Dürer ; and he will also contribute an introduction and descriptive text.

The price of the portfolio will be £15.

# Allied Societies

## Notices

### ESSEX SOCIETY OF ARCHITECTS.

COLCHESTER AND DISTRICT CHAPTER.

An exhibition of the R.I.B.A. Prize Drawings and Testimonies of Study will be held at the Albert Hall and Art Gallery, High Street, Colchester, from the 6 to 15 March inclusive.

### NORTHERN ARCHITECTURAL ASSOCIATION.

A lecture on "Modern Hospitals" will be given by Mr. William Milburn, junr., F.R.I.B.A., on Tuesday evening, 27 March, 1928, at the Vane Arms Hotel, Stockton-on-Tees, at 7 p.m., illustrated by lantern slides.

## Report of Meetings

### BIRMINGHAM ARCHITECTURAL ASSOCIATION

ANNUAL DINNER: SPEECH BY MR. NEVILLE CHAMBERLAIN.

There was a large and representative attendance at the annual dinner of the Birmingham Architectural Association at the Queen's Hotel, on 24 February. Mr. Ernest C. Bewlay (president), presided, and was supported by the Lord Mayor (Alderman A. H. James), the Minister of Health (Mr. Neville Chamberlain), and the President of the Royal Institute of British Architects (Mr. Walter Tapper, A.R.A.).

Proposing the toast of "The Royal Institute of British Architects," Mr. Ernest C. Bewlay said the Institute had grown to be a powerful organisation. He thought there were some people who regretted to find, as they thought, one of the arts becoming professionalised; but architects had to live, and they thought they could live best by combining with other architects. He hoped that those Members of Parliament who were present would support the Bill for the registration of architects. If that Bill were passed, it would no doubt be for the benefit not only of architecture and architects, but the public as well. They were glad to have with them Mr. Neville Chamberlain, and they congratulated him upon the part he had taken in securing from Mr. and the Hon. Mrs. Anstruther Gough Calthorpe so splendid a gift of land for the Birmingham University. As citizens of Birmingham they were very grateful to Mr. Chamberlain for the part he had taken in that matter.

Replying, Mr. Walter Tapper said the Birmingham Association, founded about fifty years ago, was one of the most energetic and influential of the associations throughout the country. Birmingham fifty years ago gave a lead to the great cities of the country, and showed what an enthusiastic Corporation could do in the way of architecture. It had followed that up by establishing a Civic Society which had done good work in Birmingham and equally good work throughout the country. For much of the success of that society they could congratulate Mr. Haywood. In Birmingham there had recently been erected two notable buildings—the Masonic Hall and the Hall of Memory—but the city still lacked a cathedral, and that was a defect which Birmingham should remedy. He hoped the architects of the city would have still further opportunities of showing their power in the development of the civic centre. If the scheme went through it would give an excellent opportunity for fine architecture. As president of the Royal Institute of British Architects he took the opportunity of congratulating Mr. Chamberlain upon the keen interest he had taken in the great housing question, which he had managed with great success, and on the help he had given in preserving the amenities of rural England.

Proposing the toast of "The City," Mr. Neville Chamberlain said he had heard that toast proposed in many ways, but he had never heard a word about the beauty of its outward form. The curious thing was that until quite recent times that fact never ruffled their complacency. They could point to no street worthy of a great city and to no group of buildings worthy to be compared with those of Athens, Rome, Vienna or London. But it was beginning to dawn upon the public mind that a change was necessary. Whether they were better educated than their forefathers or whether they were revolting against ugliness did not matter, but it was certain they desired a greater restraint in the landscapes they made for themselves. It was certainly unfortunate that they were fifty years too late. As the Minister of Health responsible for the provision of housing accommodation he was gratified with the phenomenal rapidity with which houses had been springing up, but that gratification had been diminished by some of the developments that had degraded and vulgarised the beautiful English countryside. The desire for beauty was like the desire for economy—everybody would like to see restrictions imposed upon other people. The time was coming when they would realise that the man who erected a house of materials which were quite out of harmony with the surroundings or the man who erected a great hoarding blatantly advertising some face powder or patent food would be recognised as committing an offence just as much as the man who discharged from his factory a poisonous effluent or black smoke. Just as they proceeded against persons who committed such offences he would include offences against æsthetic considerations. Still they were better than they were years ago.

If those new suburbs had followed the patterns of thirty to forty years ago it made one's blood run cold to think what the city would be like. The new villages for workpeople were at least far better than they used to be, and they were better in Birmingham than in many places. They would not have been able to make those improvements but for town-planning. By means of that scheme they were able to exercise a certain measure of control. But he wanted to go a little further. To have control over the ground plan was something, but they would not be doing all they might until they also controlled the elevations. Who would exercise the control, and who would control the controllers? That required a good deal of deliberation and discussion. He doubted whether in this democratic country the public would be willing to entrust a control of that kind to any but a popularly elected body, and if they did a popularly elected body would not be experts, though they could take expert advice if there were experts willing to give it. In Birmingham the Civic Society gave expert advice upon architectural matters affecting the welfare of the city, and in various parts of the country people often expressed to him appreciation of what the Civic Society was doing.

Mr. Chamberlain proceeded to refer to the policy of the City Council in clearing land in the centre of the city, and in inviting plans to show what might be done in the construction of a civic centre. Those responsible for the civic life of Birmingham, he said, realised that if Birmingham was an ugly ducking to-day it might be a swan some day to excite the interest and admiration of beholders.

The Lord Mayor responded. He desired to acknowledge and to pay tribute to the Advisory Committee of the Civic Society for the service they had rendered the city. The City Council was always ready to accept the advice of those who were actuated by the dictates of the highest citizenship. Whilst the City Council were desirous of improving the city, they were always exercised by a desire to meet the wishes of the ratepayers in the matter of economy.

The toast of "The Birmingham Architectural Association" was proposed by Mr. Percy E. Thomas (chairman of the Allied Societies' Conference) and responded to by Mr. S. N. Cooke (vice-president, Birmingham Architectural Association).

## THE ESSEX SOCIETY OF ARCHITECTS.

### West Essex Chapter.

An inaugural dinner of the West Essex Chapter of the Essex Society of Architects took place on Shrove Tuesday, 21 February, at the City Livery Club, when a representative gathering of architects and their ladies assembled from all parts of the county.

A party was conducted over St. Paul's Cathedral to view the operations now in progress to secure the Dome. Messrs. W. G. Allen and E. J. Bolwell personally conducted the party, which was privileged to inspect the magnificent working drawings and details, and the scale models showing the present operations. A visit was also made to the north-west tower, where the original scale model, made by Sir Christopher Wren, but not carried out, was inspected.

Over fifty guests sat down to the dinner, which was presided over by Sir Charles Nicholson, following a reception at which Sir Charles and Miss Barbara Nicholson and Mr. and Mrs. J. J. Crowe received the guests.

After the Royal toast had been given, the toast to the Chapter was ably proposed by Mr. Ian MacAlister, the Secretary of the R.I.B.A. He spoke most convincingly upon the benefits to the general public, and to architects alike, in the very moderate Registration Bill now before the House of Commons.

The chairman, Mr. J. J. Crowe, made a humorous response, and deputed the announcement of forthcoming events to the hon. secretary, Mr. S. Phillips Dales. These plainly show that the Chapter is likely to make a mark upon the district by supplying an excellent list of lectures for the High Schools in the county, as well as Art Exhibitions for the public, and conferences between architects and craftsmen with a view to better building.

The toast to the County Society was proposed by Mr. C. M. Shiner, who spoke of the need for co-operation between all the architcts in the county, and instanced the sad lack of appreciation in Sir Christopher Wren's time, by public and officials alike. Mr. Shiner recalled the grief of the architect at being compelled to discard his favourite schemes for rebuilding the Cathedral, and constantly to cheapen his work, ultimately surrounding it by a cast-iron instead of a wrought-iron railing. For all this he received the modest sum of £300 per annum, one quarter of which he returned as his personal donation to the Building Fund, and he was ultimately obliged to appeal to Parliament for a payment of arrears of his stipend, which had accumulated to as much as £1,500. It was quit evident that a society of architects was even more necessar in those days than now ! The toast was responded to by th President of the Society, Sir Charles Nicholson, in a delightfu speech, which was, as usual, full of information.

## LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The members of the above society met on 29 February under the presidency of Col. Albert E. Kirk, O.B.E. [*A.*], t discuss the question of competitions, as to whether they shoul be open or limited.

That competitions should be open and unrestricted, was th view taken up by Mr. Donald Brooke [*A.*], of the Leeds Schoo of Architecture, who contended that this system gave the budding architect a chance not only to show his metal, bu probably to win his spurs, and formed a "post-graduate" course to his curriculum. The comparison of his efforts with those of his more mature and experienced brethren, was in itself a valuable experience. There were striking instances o open competitions for important buildings having been won b young practitioners—as witness Liverpool Cathedral ; and now even a young lady architect had been placed first for the Shakespeare Memorial Theatre. To have limited that competition to "theatre" architects, so notoriously wanting in artistic inspiration, would have been nothing short of a calamity.

Mr. F. Chippindale, on the contrary, argued that nowadays so many buildings were required for special and technic purposes that competitions for such buildings ought to be restricted to those who specialised in the particular class of work required ; otherwise young architects were only wasting their time. The London County Hall, which was put up to open competition, could hardly be regarded as a masterpiece Where a young man did happen to succeed in winning an important competition, the result generally was that he was compulsorily associated with an older and less enthusiastic man, in the execution of the work, and his share of the glory considerably curtailed. There were architects' offices which were run on the competition gamble ; where all the competition tricks and dodges were known, against which the young and inexperienced man stood little chance. He (the speaker) preferred to think that great architecture did not depend on such questionable aids.

A discussion followed, in which, among others, Messrs. Victor Bain [*A.*], J. Addison [*A.*], W. Whitehead [*A.*], and G. L. Broadbent [*A.*], took part.

The president, in conclusion, remarked that perhaps the preliminary open and eliminating competition was the fairest way of dealing with the problem ; the system of inviting sketch schemes involving the minimum of laborious drawing with the maximum of idea, and, from the sketches thus submitted, select a short list to engage in a final contest.

Upon the vote being put, a large majority decided in favour of open competitions.

## THE INCORPORATION OF ARCHITECTS IN SCOTLAND.

The monthly meeting of the Council of the Incorporation of Architects in Scotland was held at 15 Rutland Square, Edinburgh, on 28 February 1928, Mr. G. P. K. Young, F.R.I.B.A., Perth, presiding. Arrangements for the Annual Conference to be held in Edinburgh on 1 and 2 June next were discussed. A handsomely framed photograph of the Glasgow Municipal Buildings Extension designed by Messrs. Watson, Salmond and Gray, architects, Glasgow, in respect of which said firm received the R.I.B.A. Quinquennial Architectural Medal in 1927, was gifted to the Incorporation. Messrs. G. P. K.

ng, F.R.I.B.A., Perth ; J. K. Hunter, F.R.I.B.A., Ayr ; C. Mears, F.R.I.B.A., Edinburgh ; and J. B. Nicol, I.B.A., Aberdeen, were appointed as the 4 representatives Allied Societies in Scotland to the R.I.B.A. Council, don, for session 1928–29. Mr. Peter Sinclair, 305 lesley Road, Methil, was elected as Fellow, and Messrs. W. Sibbald, 78 Charlotte Street, Edinburgh, W. G. Weir, West George Street, Glasgow, and J. S. Houston, 165 St. cent Street, Glasgow, were elected as Associates, while srs. C. E. Thomson and R. S. Scott, both of 60 Castle et, Edinburgh, were elected Student Members of the rporation.

## E SOUTH WALES INSTITUTE OF ARCHITECTS.

### Western Branch.

t the Ninth Annual Meeting of the Western Branch of the th Wales Institute of Architects, held at the Hotel Metro-, Swansea, Mr. Charles S. Thomas, F.R.I.B.A., President he South Wales Institute of Architects, presided in the ence, owing to illness, of the Branch Chairman, Mr. C. sell Peacock.

Ir. J. Herbert Jones, F.R.I.B.A., Swansea, was elected to office of Chairman for the ensuing year. The new Chair- is a partner in the firm of C. S. Thomas and Herbert Jones, has been Honorary Secretary of the Branch since its ption nearly ten years ago.

he following officers were also elected :—

*Honorary Secretary*—Mr. G. R. H. Rogers, L.R.I.B.A.

*Honorary Treasurer and Librarian*—Mr. Oliver S. Ports- uth, A.R.I.B.A.

*Honorary Auditor*—Mr. Ernest E. Morgan, A.R.I.B.A.

*Committee*—Messrs. H. C. Portsmouth, F.R.I.B.A., Charles Thomas, F.R.I.B.A., C. Russell Peacock, F.R.I.B.A., ney R. Crocker, L.R.I.B.A., Edwin Smith, A.R.I.B.A. ath).

*Corresponding Member*—Captain D. F. Ingleton, L.R.I.B.A. verfordwest).

*Students' Representatives*—Messrs. C. W. Geddes and B. W. s, P.A.S.I.

he following officers were elected to serve on the Council he South Wales Institute of Architects :—

Messrs. J. Herbert Jones, Oliver S. Portsmouth, G. R. H. gers, Sidney R. Crocker, C. Russell Peacock, Edwin Smith, F. Ingleton ; and as Associates' Representative, C. W. ddes.

he President of the South Wales Institute of Architects n presented prizes to the Students who were successful in Annual Competition for Measured Drawings. The prize ners were Messrs. W. Gwyther Thomas, Haverfordwest ; yn J. Rees, Pontardawe ; and D. Eric Stephens, Swansea.

he Western Branch of the South Wales Institute of Archi- s has increased its membership during the year and the mbership now stands at 32 Fellows, 20 Associates, and 21 dents from all parts of West Wales.

## E SOUTH WALES INSTITUTE OF ARCHITECTS.

### Central (Cardiff) Branch.

Dr. R. E. Stradling, M.C., D.Sc., A.M.Inst.C.E., Director Building Research in the Department of Scientific and dustrial Research, addressed the South Wales Institute of chitects and the South Wales Branch of the Institute of ilders at Cardiff on Thursday, 16 February, on " Cement and Concrete." Mr. T. Alwyn Lloyd, F.R.I.B.A., presided, in the absence of Mr. J. Llewellin Smith, L.R.I.B.A.

Dr. Stradling, who illustrated his lecture with lantern slides, gave an extremely valuable and interesting statement on the scientific aspect of architectural and building work. He showed how interesting was the evolution of building methods, dealing in turn with those adopted by the early Briton, the Roman, the mediaeval builder, and the builder of the Renaissance period, and indicated that if the stately homes of England remained in the old style, the more modern structure, from the council houses to great commercial buildings, were being fashioned largely in the sturdy white grandeur and of the composite fabrics produced by modern scientific methods.

Dr. Stradling's lecture made it clear that science is inevitably playing an increasing part in the building industry, and must have convinced his audience of the need for a greater knowledge of scientific method on the part of all who are co-operating in building work, whether as architects, builders, or craftsmen.

### Annual General Meeting.

The annual general meeting of the South Wales Institute of Architects, Central Branch, was held in the Institute Rooms on Wednesday, 29 February 1928.

The Hon. Treasurer's balance sheet and report were received and adopted. They showed that the Branch was in a particularly healthy condition.

The Hon. Secretary's report was also adopted. This showed that a very useful year's work had been carried out and particular attention was drawn to the fact that the Lectures Programme for the session had been very successful. Attention was also drawn to the great help which the Branch had received from the *Western Mail*, the *South Wales News*, and the architectural press, in the giving of publicity to their various activities.

The following officers and members of the Executive Committee were duly elected :—

Chairman : Mr. J. Llewellin Smith, A.R.I.B.A., Aberdare.
Hon. Treasurer : Mr. Harry Teather, F.R.I.B.A.
Hon. Secretary : Mr. W. S. Purchon, M.A., A.R.I.B.A.
Executive Committee : Mr. Percy Thomas, Vice-President of the R.I.B.A. ; Mr. T. Alwyn Lloyd, F.R.I.B.A. ; Mr. Ivor Jones, A.R.I.B.A. ; Mr. H. N. Edwards ; Mr. Frank Heaven, A.R.I.B.A.
Representatives of the Associates and Students : Miss O. E. Price ; Mr. C. J. Bartlett.

The following were elected as members of the Council of the South Wales Institute of Architects :—

Mr. J. Llewellin Smith, L.R.I.B.A. ; Mr. Percy Thomas (Vice-President of the R.I.B.A.) ; Mr. H. N. Edwards ; Mr. F. H. Heaven, A.R.I.B.A. ; Mr. W. S. Purchon, M.A., A.R.I.B.A. ; Mr. J. Williamson, A.R.I.B.A. ; Mr. T. E. Smith ; Mr. J. B. Fletcher ; Mr. J. L. Rees, L.R.I.B.A., A.R.San.Inst. ; Mr. C. F. Jones ; Mr. A. G. Lynham, A.R.I.B.A. ; Mr. J. H. Davies.
Representatives of Associates and Students : Mr. C. H. Evans ; Mr. A. G. Fletcher ; Mr. W. D. Mitchell.

A discussion on the aims and objects of the Branch followed. In the course of this discussion attention was drawn to the importance of the holding of more frequent meetings and to the question of arranging visits to works in progress and buildings of architectural interest.

## NOTES FROM THE MINUTES OF THE COUNCIL.

*6 February 1928.*

### The Royal Gold Medal.

The Council, by a unanimous vote, resolved to nominate Mr. E. Guy Dawber, A.R.A., as a suitable recipient of the Royal Gold Medal for 1928.

### The Essex Society of Architects.

The application of the Essex Society of Architects for admission as an Allied Society of the R.I.B.A. was approved.

### The Society of Portuguese Architects.

A notification was received from the Society of Portuguese Architects that the R.I.B.A. had been elected an honorary member of the Society.

A cordial message of thanks was sent to the Society for the honour they had conferred on the R.I.B.A.

### Designs for Bridges.

On the recommendation of the Town Planning and Housing Committee it was decided to write to the Ministry of Transport and suggest that the Minister should notify the responsible authorities that their designs for bridges should be submitted to the Royal Fine Art Commission before his approval of them is sought.

### The Royal Sanitary Institute Congress 1928.

Mr. E. Stanley Hall [*F.*], and Mr. H. D. Searles-Wood [*F.*] were appointed as the R.I.B.A. delegates to attend the Thirty-ninth Congress and Exhibition of the Royal Sanitary Institute to be held at Plymouth from the 16 to 21 July 1928.

### The Henry Saxon Snell Prize.

The Council approved the recommendations of a Joint Committee of the Board of Architectural Education and the Architectural Association for the revision of the conditions governing the award of the Henry Saxon Snell Prize. The revised conditions will be published in the R.I.B.A. Prizes and Studentships pamphlet which will be issued shortly.

### The R.I.B.A. Examinations Overseas.

The Board of Architectural Education reported the following results :—

(*a*) *The Final and Special Examinations, New South Wales.—Final Examination.*—Examined, 2 ; passed, 1.

*Special Examination.*—Examined, 1 ; passed, 0.

(*b*) *The Special Examination, Canada.*—Examined, 1 ; passed, 1.

(*c*) *The Special Examination, Melbourne.*—Examined, 1 ; passed, 1.

(*d*) *The Intermediate Examination, South Africa.*—Examined, 1 ; passed, 0.

### Examiners.

The following were appointed R.I.B.A. Examiners for the year ending 31 December 1928 :—

*Intermediate Examination.*—History of Architecture : Mr. H. Chalton Bradshaw ; Mr. Arthur Stratton ; Professor L. B. Budden ; Mr. W. H. Ansell. Calculations of Simple Structures : Mr. Donald Cameron. Design : Mr. E. B. Maufe ; Mr. O. P. Milne ; Mr. Louis de Soissons. Constructional Design and the Properties and Uses of Building Materials : Mr. W. S. Purchon ; Mr. R. A. Duncan.

*Final and Special Examinations.*—Design : Mr. L. H. Bucknell ; Mr. E. B. Maufe ; Mr. O. P. Milne. Construction : Mr. Donald Cameron ; Mr. W. E. Verr Crompton ; Professor A. C. Dickie ; Mr. P. M. Fras Hygiene : Mr. W. R. Davidge. Specifications and Properties and Uses of Building Materials : Mr. A. Powys. Professional Practice : Major Harry Barn Mr. A. G. R. Mackenzie. Town Planning : Mr. Harding Thompson.

*Thesis Examiners.*—Mr. Arthur Stratton ; Mr. S. Kitson ; Mr. W. S. Purchon ; Mr. Alan E. Munb Dr. Raymond Unwin ; Professor L. B. Budden ; M Geoffrey Lucas ; Lt.-Col. H. P. L. Cart de Lafontai

*The R.I.B.A. Statutory Examination.*—Mr. W. Vernon Crompton ; Mr. W. R. Davidge ; Mr. A. Fillary ; Mr. Baxter Grieg ; Mr. A. H. Kersey ; M Alan E. Munby ; Mr. J. E. Mundell ; Mr. W. Perkins ; Mr. H. D. Searles-Wood ; Mr. W. Henry Whi

*The Examination for the R.I.B.A. Diploma in To Planning.*—Professor Patrick Abercrombie ; Profess S. D. Adshead ; Mr. E. G. Allen ; Mr. Reginald Bruc Mr. Arthur Crow ; Mr. W. R. Davidge ; Mr. F. M Elgood ; Mr. W. Carby Hall ; Mr. W. A. Harve Mr. H. V. Lanchester ; Mr. T. Alwyn Lloyd ; Mr. W Harding Thompson ; Professor Beresford Pite ; D Raymond Unwin.

### The Thesis in the R.I.B.A. Special Examinatio

On the recommendation of the Board it was decid that the thesis be abolished in the case of the Speci Examination, and that candidates be required to subm in support of their applications, as evidence of the general architectural knowledge and capabilities, exampl of their work, accompanied by a detailed report, or report The report, or reports, should deal with the reasons f the selection of the site, its treatment and a descriptio of the building of which the report is the subject.

### The London County Council (General Powers) Bill

### District Surveyors' Fees.

It was decided to send a letter to the London Coun Council on the subject of the proposed amendment of th District Surveyors' Fees as embodied in the draft Bi of the Council.

### Architectural Competitions : Assessors' Award

On the recommendation of the Practice Standing Com mittee it was decided to re-print in the Journal the noti on this subject which was printed in the Journal 6 March 1926.

### Membership.

Twelve candidates were nominated for the Fellowship eight candidates were nominated for the Associateshi two candidates were nominated for the Hon. Associatesh and one for Hon. Corresponding Membership.

The following ex-members were reinstated :—A Associates : George Lister Thornton Sharp, Charl Joseph Thompson. As Licentiates : James Frederi Carruthers Bell, William Francis Harber.

### Application for Election as Licentiate undi Section III (*f*) of the Supplemental Charter of 192

Three applications were approved.

### Resignations.

The following resignations were accepted with regret :— Percy K. Kipps [*A.*], Laurence Muskett Yetts [*A* Harry Gordon [*L.*].

## THE VICTORY SCHOLARSHIP MEDAL.







The Victory Scholarship was founded by the Society Architects in 1920 as a memorial to those members of Society who gave their lives in the war.

The medal, which is illustrated above, will be presented each winner of the Scholarship.

The medal was designed by Mr. E. B. O'Rorke, the School of Architecture, the Architectural Association, and executed by Mr. Cecil Thomas.

As milling in raised letters round the edge are the words " A Memorial to the Fallen of the Society of Architects 1914–1918."

The dies for the medal were generously presented to the R.I.B.A. by a former member of the Society of Architects.

## EXHIBITION OF ARCHITECTS' WORKING DRAWINGS.

An exhibition of architects' working drawings will be held in the R.I.B.A. Galleries from 12 to 24 March 1928, inclusive.

The exhibition will be open daily between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m.) and will include drawings lent by :—

Mr. J. L. Ball, F.R.I.B.A. Mr. James Miller, F.R.I.B.A. Robert Atkinson, F.R.I.B.A. Mr. Louis de Soissons, F.R.I.B.A.

The exhibition is intended primarily for students of architecture ; they will be able to examine the drawings of a practising architect hands to a contractor, and thus be afforded an insight into the methods adopted in a modern architect's office.

A special student's evening will be held at the exhibition on Wednesday, 14 March 1928, at 8.30 p.m. All students are cordially invited to attend. It is hoped that the architects—or their representatives—who have lent exhibits will be present in order to explain the drawings to the students. Refreshments will be provided, and no tickets of admission are required.

## THE TITE PRIZE AND THE VICTORY SCHOLARSHIP, 1928.

### Preliminary Competitions.

Attention is called to the fact that the closing date for the receipt at the Royal Institute of British Architects, 9 Conduit Street, W.1, of forms of application for admission to the Preliminary Competitions for the Tite Prize and the Victory Scholarship (previously announced for 12 March) has been extended to *Monday*, 12 *March* 1928.

## R.I.B.A. SPECIAL EXAMINATION QUALIFYING FOR CANDIDATURE AS ASSOCIATE.

The Council of the R.I.B.A. have decided that the thesis or written article shall be abolished in the case of the Special Examination, qualifying for candidature as Associate, which is open to architects in practice and assistants over 30 years of age whose applications are approved by the Board.

Candidates will now be required only to submit, in support of their applications, as evidence of their general architectural knowledge and capabilities, examples of their work accompanied by a detailed report, or reports. The report, or reports, will be required to deal with the reasons for the selection of the site, its treatment, and a description of the building of which the report is the subject.

## LONDON COUNTY COUNCIL.

### Exhibition of Views of London.

The collection of prints and water-colours relating to London in the possession of the London County Council amounts to 6,700 items, and has been acquired either by bequest, gift or purchase.

Among the places and buildings illustrated in the present exhibition may be mentioned :—

Cuper's Gardens, Lambeth Palace, The Old Vic., Lambeth Church, Astley's Amphitheatre, Vauxhall Gardens, and Lambeth High Street.

The general public are admitted to view certain portions of the Hall (entrance in Belvedere Road) during the undermentioned hours :—

*Saturdays.*—From 10.30 a.m. to 12 noon, and from 1.30 p.m. to 3.30 p.m.

*Easter Monday, Whit Monday and August Bank Holiday.*—From 10.30 a.m. to 12 noon, and from 1.30 p.m. to 4.30 p.m.

### R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A. London, on 2, 3, and 4 May, and on 17, 18, and 19 October 1928.

The closing dates for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., are 11 April and 1 October, respectively.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

### STUDENTS OF SCHOOLS OF ARCHITECTURE AND PRACTICAL EXPERIENCE.

Members of the R.I.B.A. are reminded that two registers are kept in the office of the R.I.B.A. :—

(1) A register of advanced Students of Recognised Schools ;

(2) A register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the state of the completion of their qualifications for exemption from the Final Examination ; one of the qualifications for exemption from the Final Examination being twelve months' office experience during the fourth and fifth years of the School course. Six months spent on building work and/or in a builder's office approved by the School, and otherwise gaining a knowledge of the practical side of building, is recognised as equivalent to six months of the total twelve months required to be spent in an architect's office.

The Council hope that general use will be made of the registers, and that as many architects as possible will place their names upon the register, and will afford students wherever possible facilities for acting as assistants to clerks of works for buildings in progress.

### PROPOSED TOUR TO THE UNITED STATES AND CANADA.

It has been suggested that the Royal Institute should arrange a short tour to the United States and Canada this year, and the Secretary would be glad to hear from any members interested in the proposal.

It will be appreciated that there are many advantages to be gained by members making such a trip as this, quite apart from the fact that it would constitute a most enjoyable holiday and to some members a new experience.

The party would travel by Cunard Line steamers and the suggested tour on the other side would include New York, Philadelphia, Washington, Chicago, Detroit, Toronto, Montreal. The duration of the trip would be approximately one month, and if the party travelled Cabin Class the cost of the trip, inclusive of hotel accommodation would be £90 to £95. If the party travelled Tourist Third Cabin—a new class of travel specially intended for students, etc.—the total cost would be approximately £70 to £75.

The suggested date of departure is some time in July.

Will all members interested kindly communicate with the Secretary without delay ?

### THE STANDARD FORM OF CONTRACT.

Attention has been called to the following passage in one of the speeches made at the Special General Meeting held on 25 January 1928, to consider the new Stand Form of Contract, and it has been pointed out that representatives of the Government Departments attended the meetings in a watching capacity and had power to bind their Departments —

> " The situation then brought the builders, the arc tects, the surveyors and representatives of Governm Departments together, and they entered into a sole and binding agreement to confer together upon building contract, and, if they were unable to agree refer the matter to an independent arbitrator who to have power to settle."

It is regretted that unintentionally the passage quo conveyed the impression that the Government Depa ments were parties to the agreement. It was not inten to do this and the opportunity is gladly taken of correct this impression.

### R.I.B.A. ANNUAL DINNER, 1928.

Architects will be gratified to learn that His Ro Highness the Duke of York has graciously consented be present at the Annual Dinner of the Royal Insti of British Architects which will take place on Wednesd 23 May, in the Hall of Lincoln's Inn, which has been kin lent for the purpose by the Benchers.

Full particulars and application forms will be sent all members at an early date.

## The Registration of Architects

THE NEW STANDING ORDERS OF THE HOUSE OF COMMO

The House of Commons experienced the effect of new standing orders which it adopted at the end of Session for the first time last Friday. The result was t many members now realise that the House can be coun out at any time after one o'clock on a Friday afternoo there are not forty members in the Chamber. The irony the position on Friday was that, though only thirty-t members could be mustered in the Chamber when t count was taken, there were at least as many others wit the precincts of the Palace of Westminster who did realise that their presence was urgently required. A result there is little prospect of the Registration of Arc tects Bill making further progress this Session.—Fr the *Times*, 3 March 1928. [Further reference will made to this in a later issue.]

# Notices

### SPECIAL AND BUSINESS GENERAL MEETIN 19 MARCH 1928.

A Special General Meeting will be held on Mond 19 March 1928, at 8 p.m., for the following purposes :

To read the Minutes of the Special General Meet held on Monday, 25 January 1928.

To elect the Royal Gold Medallist for the current y The Chairman to move :

> That subject to His Majesty's gracious sanction, Royal Gold Medal for the promotion of architect be presented this year to Mr. Edward Guy Dawb A.R.A., F.S.A., Past President R.I.B.A., in recogni of the merit of his work as an architect.

### THE TENTH GENERAL MEETING.

he Tenth General Meeting (Business) of the session 7–28 will be held on Monday, 19 March 1928 at the ination of the Special General Meeting, for the follow- purposes :—

o read the minutes of the General Meeting (Ordinary) on Monday, 5 March 1928; formally to admit nbers attending for the first time since their election.

o proceed with the election of the candidates for mem- hip whose names were published in the JOURNAL 1 February 1928 (pp. 241–2).

ORMAL DISCUSSION OF MATTERS OF PROFESSIONAL INTEREST.

t the conclusion of the above Business Meeting there be an informal and private discussion of matters of ent professional interest or concern. Members are ed to bring up for discussion, with or without notice, ects of professional interest or difficulty.

### E ANNUAL CONFERENCE OF THE R.I.B.A. AND ALLIED SOCIETIES. BATH, 20 to 23 JUNE 1928.

ll members and students of the R.I.B.A. and all nbers of the Architectural Association and of the d Societies are cordially invited to attend the Con- nce to be held in Bath 20 to 23 June 1928. Full iculars will be issued in due course.

lembers who propose attending the Conference are nded of the following travelling facilities that are lable :—

rom London to Bath a tourist ticket is issued, available three months, and with facilities for breaking the ney at all important points, for 24s. 9d. (3rd class).

Ir. Alfred Myers, railway agent, of 343 Gray's Inn d, London, W.C., will be pleased to advise members propose travelling from London and other centres, also to issue tickets and book seats on application to t.

### R.I.B.A. AND A.A. JOINT VISITS.

visit of members of the R.I.B.A. and A.A. has been nged to the new Midland Bank Premises, Poultry, . (Architects, Messrs. Gotch and Saunders, with Edwin Lutyens, R.A.) to take place on Saturday, Iarch 1928. Members will meet at the main entrance 30 p.m. Tickets for the visit may be obtained from Secretary of the A.A., 34–36 Bedford Square, W.C.1.

### ASSOCIATES AND THE FELLOWSHIP.

ssociates who are eligible and desirous of transferring ne Fellowship class are reminded that if they wish ke advantage of the election to take place on 4 June , they should send the necessary nomination forms he Secretary R.I.B.A. not later than Saturday, Iarch 1928.

### LICENTIATES AND THE FELLOWSHIP.

he attention of Licentiates is called to the provisions ection IV, Clause 4 (*b*) and (*c* ii), of the Supplemental rter of 1925. Licentiates who are eligible and rous of transferring to the Fellowship can obtain particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

# Competitions

### THE ROYAL MASONIC INSTITUTION FOR GIRLS: SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor: Mr. Henry V. Ashley, F.R.I.B.A.
Premiums: £750, £500, £400, £300, £200.
Last day for sending in designs: 5 September 1928.
Last day for questions: 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### PROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough of Southport invite architects practising in the United Kingdom to submit designs in competition for a new senior elementary school at Birkdale. Assessor: Professor S. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 31 March 1928. By applying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the competition may be obtained.

MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

# Members' Column

MESSRS. KNAPP-FISHER, POWELL & RUSSELL.

MESSRS. KNAPP-FISHER, POWELL & RUSSELL have, by arrangement with the Executors, taken over the goodwill of the practice of the late Mr. G. H. Fellowes Prynne, F.R.I.B.A.

All correspondence, etc., relating to Mr. Prynne's practice is accordingly transferred to their address, 4A Lower Belgrave Street, S.W.1.

APPOINTMENTS VACANT.

A FIRM of architects in Singapore requires an assistant good at design and perspective, medically fit. Salary five hundred dollars per month. Three years' agreement, passage paid. Good prospects. —Application to be made in writing to Mr. Cyril A. Farey, 7 Bedford Square, London, W.C.1.

ASSISTANT required by firm of Architects in Malaya. Salary £700 per annum, with annual increment of £25. Fours years' agreement, with first-class passage out and home. If agreement is renewed, six months' full pay leave will be granted with first-class return passage. Permanency with excellent prospects for a suitable man. Only thoroughly competent and fully qualified architectural assistants need apply. Age 25 to 35, single. Applicants must be quick at modern design, and be able to prepare perspective sketches. A sound knowledge of reinforced concrete and steel frame construction, with calculation, is essential, and applicants must have had experience and be able to take charge of large and important buildings.—Apply Box 1618, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

F.R.I.B.A. has available office accommodation at a moderate rent on the first and second floors at No. 9 Newcomen Street, London Bridge, S.E.1. Part use of staff could be arranged.—Apply Box No. 2328, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A., with an office in the West End, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box No. 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

FELLOW of the Institute with a West End office, having a room to spare, desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

FOR SALE.

A CHOICE SET of the *Architectural Association Sketch Book*, Series I, published 1867-1880 and Series II, 1880-1895—twenty-four folio volumes complete and in first-rate condition unsoiled and very rare. The first set is bound in green, the second in red. Half Morocco by Birdsall with leather labels on front. Also several volumes bound in cloth of the third series, all out of print.—Apply Box No. 8770, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes XII

SESSION 1927–1928.

At the Ninth General Meeting (Ordinary) of the Session, 1927–1928, held on Monday, 5 March 1928, at 8 p.m., Mr. Walter Tapper, A.R.A., President, in the chair.

The attendance book was signed by 19 Fellows (inclu 10 Members of Council), 22 Associates (including 1 Memb Council), 2 Licentiates, 1 Retired Fellow, and several visitor

The Minutes of the Ordinary General Meeting held 20 February 1928, having been published in the JOURNAL, w taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of :

Edward Gabriel, elected Associate 1882.

Albert Edward Cuddy, elected Licentiate 1911.

And it was *Resolved* that the regrets of the Institute for t loss be entered on the Minutes and that a message of sympa and condolence be conveyed to their relatives.

The following members, attending for the first time si election, were formally admitted by the President :—

Mr. G. H. Jack [*F.*]

Mr. R. A. Fitton [*A.*]

Mr. B. W. Stuttle [*A.*]

The Chairman announced that by a resolution of the Cou the following had ceased to be members of the Royal Instit

*Associates.*

Harry George Leslie.

Samuel Woods Hill.

Michael Calvert Sunter.

*Licentiates.*

Thomas John Evans.

John Harding.

Joseph William Nelson Ledbury,

Spencer Lewis Palmer.

Richard T. Perry.

Peter Reid.

Mr. G. H. Jack, M.Inst.C.E., F.S.A. [*F.*] having rea Paper on "Ancient Bridges," a discussion ensued, and on motion of Mr. Henry M. Fletcher [*F.*], seconded by Sir He Maybury, K.C.M.G., C.B., Director General of Roads, a v of thanks was passed to Mr. G. H. Jack by acclamation and v briefly responded to.

The proceedings closed at 10 p.m.

# The Architects' Benevolent Societ

HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house themselves, and the Architects' Benevolent Societ Scheme of House Purchase makes it possible to obt the necessary capital on equitable terms without usi up existing securities or business capital, purchase bei made out of income. The arrangement is carried out means of a loan of not more than 75 per cent. of t certified value secured upon the house with an endo ment policy to provide for its repayment. Its ch advantages are as follows :—

(1) Provision for dependents. In the event of y death, the loan is automatically discharged and house released to your dependents free of debt.

(2) Special concession. In the case of houses in cou of erection 50 per cent. of the loan will be advan when the roof is on and the house covered in, su ject to the approval of the mortgagees.

N.B.—This scheme is now extended to those o side the architectural profession, provided that the ho has been designed and the applicant introduced b member of the Institute.

Please address all enquiries to the Secretary A.B 9 Conduit Street, London, W.1.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928 : 24 March; 14, 28 Ap 12, 26 May; 9, 23 June; 14 July; 11 August; 22 Septemb 13 October.

Journal of the Royal Institute of British Architects

VOL. XXXV. No. 10 THIRD SERIES 24 MARCH 1928

# Contents for 24 March 1928


| | Page |
|---|---|
| Nuremberg. A Pencil Sketch from Sir Charles Barry's Note-book .. .. .. .. .. *Frontispiece* | |
| Ancient Bridges. By G. H. Jack, M.Inst.C.E. .. .. .. .. .. .. .. .. .. .. .. .. | 323 |
| Discussion .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 333 |
| Reviews : | |
| The Prevention of Dampness and Condensation by the "Knapen" System. By Harvey R. Sayer .. .. | 338 |
| British Public Schools War Memorials. By C. J. Tait .. .. .. .. .. .. .. .. .. .. | 338 |
| American Theatres of To-day. By G. B. T. .. .. .. .. .. .. .. .. .. .. | 339 |
| The Practical Exemplar of Architecture. By Sidney Toy .. .. .. .. .. .. .. .. | 339 |
| Medals and Medallions Relating to Architecture. By E. M. Hick .. .. .. .. .. .. .. | 339 |
| The Grey Friars of Canterbury. By H. V. M. R. .. .. .. .. .. .. .. .. .. | 339 |
| Report of the Building Research Board. By E. H. Evans .. .. .. .. .. .. .. .. | 340 |
| Library Notes .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 340 |
| Correspondence : | |
| A.B.S. Scheme of House Purchase. By Maurice E. Webb .. .. .. .. .. .. .. .. | 341 |
| Professor Charles Gourlay Memorial Scheme .. .. .. .. .. .. .. .. .. .. | 341 |
| Allied Societies : | |
| Essex Society of Architects : West-Essex Chapter .. .. .. .. .. .. .. .. .. | 342 |
| South Wales Institute of Architects : Annual Dinner .. .. .. .. .. .. .. .. | 342 |
| South Wales Institute of Architects : Central Branch .. .. .. .. .. .. .. .. | 343 |
| Wessex Society of Architects .. .. .. .. .. .. .. .. .. .. .. .. | 343 |
| Obituary .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 343 |
| Notes from Minutes of Council Meetings .. .. .. .. .. .. .. .. .. .. .. | 343 |
| Election of Students .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 344 |
| British School at Rome .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 344 |
| British Architects' Conference, Bath .. .. .. .. .. .. .. .. .. .. .. .. | 345 |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 345 |
| Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 346 |
| Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 347 |
| Minutes .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 347 |
| National Health and Pensions Insurance Acts .. .. .. .. .. .. .. .. .. .. | 348 |
| A.B.S. Scheme of House Purchase .. .. .. .. .. .. .. .. .. .. .. .. | 348 |



NUREMBERG

A pencil sketch from the note-book of Sir Charles Barry, during a tour in Germany in 1842

R.I.B.A. Collection



ELVET BRIDGE, DURHAM

# Ancient Bridges

BY G. H. JACK, M.INST.C.E., F.R.I.B.A., F.S.A., COUNTY SURVEYOR AND BRIDGEMASTER, HEREFORDSHIRE COUNTY COUNCIL

[*A Paper read before the Royal Institute of British Architects on Monday, 5 March* 1928]

THE fascinating subject of ancient bridges cannot be adequately dealt with in a single address, and I must confess, at the outset, that I am unable to do more than introduce the subject in the most general and sketchy fashion. I have hopes that my pictures, which have been specially prepared for this meeting, will help me in my difficulty.

The literature on bridges is scanty. There is no work on English Bridges such as that on the Old Bridges of France, which was published by the press of the American Institute of Architects in 1925. This production, with its instructive letterpress, measured drawings and delightful perspectives in colour, reflects great credit on its authors. If there is a fault in it, it is that the smaller bridges do not get their full share of space.

On the æsthetic side, " the bridge " has always provided the artist with a focus for some fine compositions, such as those admirable drawings of mediæval bridges by Mr. Frank Brangwyn.

Roads and Bridges have throughout the ages played a great part in human progress ; indeed, there can be no progress without adequate communications. During the last 20 years our transport developments have been so rapid, even sensational, as to create a revolution in road and bridge engineering, and, consequently, many historic and beautiful bridges have disappeared either on account of structural weakness or insufficient width. The process of demolition and widening is still in full swing, and there is no sign of a halt.

That we regret the loss of fine examples of the work of the Architects of the Middle Ages goes

without saying, and so does the fact that we cannot run our twentieth century civilisation with fifteenth century equipment.

The rapid disappearance of old bridges in industrial areas is inevitable, but, in the rural parts of the country, and where traffic is not yet intense, the conditions are different, and it is here we may hope to preserve the graceful work of our forefathers for a long time to come.

In our enthusiasm for this good work we must avoid an obsession for preserving the merely old. There was more bad work than good in every period.

Neither must we be tempted to overestimate the appreciation of beauty in mediæval builders. The forms which we now so much admire are largely due to the limitations of the designers and especially their inability to deal with long spans.

The sturdy piers, and short spans, with the narrow roadway all contributed to sightliness, but the forms were adopted, I fancy, not primarily out of regard for appearance, but mainly from utilitarian motives.

It is not recorded that the mediæval builders were blamed as we are for putting utility first.

Many bridges of the Middle Ages show a distinct ecclesiastical influence. The pointed arch so frequent during the thirteenth and fourteenth centuries not only gave the maximum waterway, but reduced the spandrel space, thus economising material.

In cases where the river banks were high, the adoption of the pointed arch was convenient, inasmuch as the apex could be carried up quite close to the road level, and at the same time the springing could be kept near the water level as shown in the interesting fourteenth century Balgownie Bridge over the Don at Aberdeen, and also in the fine bridge of the same date over the Wear in County Durham (Lambton Bridge).

I have experienced difficulty in dating some of the bridges I propose to illustrate. It is impossible to be quite sure of dates in the absence of reliable documentary evidence, or some prominent architectural feature such as a chapel or a gate, very few of which have survived.

Here are three fourteenth century examples :— Monmouth, Warkworth, Wakefield ; and three of the fifteenth century : St. Ives, Rotherham, Bradford-on-Avon. Compare these with that thirteenth century French masterpiece, the Pont Valentré at Cahors, certainly one of the most interesting ancient bridges in the world.

The frequent recurrence of modes, which started as early as the Roman occupation and continued right up to the present time, is confusing to say the least. Bridges, unlike buildings, serve but one purpose, and consequently display the same general features.

There is not much scope in variety when dealing with an arch or bridge pier, but, whenever the clever architect of the Middle Ages had a good chance, he made the most of it, and to this day we have not been able to surpass in grace the best work of the thirteenth, fourteenth and fifteenth centuries.

It will be admitted that of all the products of human effort in construction there is none which embodies more skill and enterprise than a strong and beautiful bridge.

Much dating information can be gleaned from the Bishops' Registers, Leland's Sixteenth Century itineraries, the Quarter Sessions records, and the records of high floods.

In the Register of Bishop Spofford, of Hereford, dated 4 October 1423, are these words :—

> " We grant by these presents to all under our charge and to others whosoever have subscribed or bequeathed any charitable gift towards the repair of Braunsford Bridge in the County of Worcester forty days of indulgence for the space of two years."

My picture shows this same Bransford Bridge as it appears to-day.

Here is a graceful bridge mentioned by Leland as being :

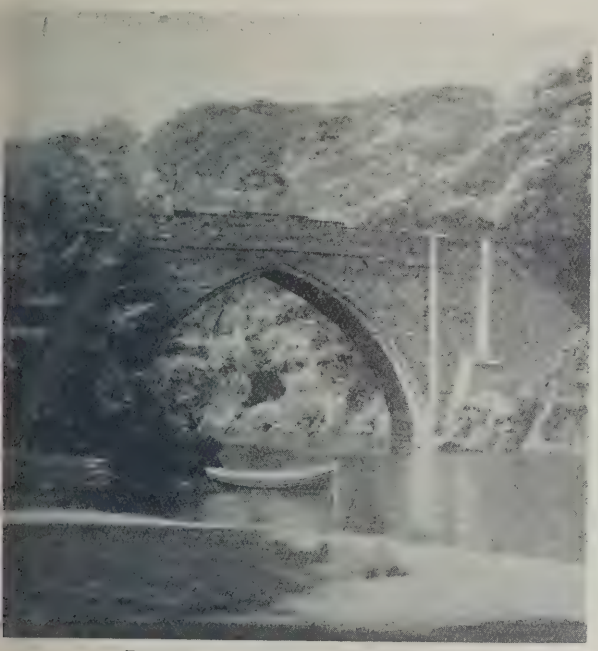
> " Greate and strong and of one bow."

It is Twizel Bridge over the Till in Northumberland. I am not sure of its age, but it was in existence in 1513. Scott mentions the bridge in his Marmion :—

> " From Flodden Ridge
> The Scots beheld the English host
> Leave Barmore wood their evening post
> And heedful watched them as they cross'd
> The Till at Twizel Bridge."

For an instance of the helpfulness of Quarter Sessions records, full details are given of the placing of a contract for the rebuilding of this picturesque little bridge over the River Arrow in Herefordshire on 4 May 1799. It was evidently widened soon after it was built. I cannot resist

putting on the screen a picture of a lovely old house which stands close to the bridge.



Balgownie Bridge, Aberdeen



Monnow Bridge, Monmouth

A great flood occurred in Herefordshire on 0 February 1795, and caused havoc among the ridges. Two are recorded as having been swept way. They were rebuilt in the form shown, and the manner of their rebuilding gives a clue to the date of others of similar workmanship lower down the river. Here is one of them.

The next three pictures are of bridges the date of which is recorded; the two first by the year being engraved on tablet or keystone :—

Treago, 1712, South Hereford; Little Hereford, 1761, near Tenbury over Teme; Dinham over Teme, near Ludlow Castle.



Lambton Bridge, Co. Durham

I propose to use the remainder of the short time at my disposal in illustrating some types of bridges



Warkworth Bridge and Tower. From North End

from the earliest times down to the beginning of the nineteenth century, and to say a few words on the work of preservation with which I have had the pleasure of being associated in Herefordshire.



ROTHERHAM CHANTRY BRIDGE

The earliest bridge we have might be described as a series of tall stepping stones connected by stone slabs, such as Torr Steps over the Barle in a wooded valley of Exmoor, which may be as old as the Bronze Age. It consists of twenty loose piles of large blocks of stone raised two or three feet above water level. These pillars are spanned by flat stones 8 feet long, 5 feet wide and 8 inches thick. The length of the bridge and approaches is 180 feet.



THE FRIDGE, BRADFORD-ON-AVON

Another example of the same type is the Post Bridge on Dartmoor.

There is a wide gap between the date of these prehistoric examples and the earliest dateable bridges. I know of no bridge still standing in England of Roman date. There are some foundations of a four span bridge at Chesters on the Roman wall. The Romans would probably span most of our rivers by pile and plank bridges, all traces of which have long since disappeared. A good imitation of such a bridge has recently been constructed of concrete near the Roman Fort at Cardiff Castle by our Fellow (Mr. Grant).

I have found ancient paved fords on the route of the Herefordshire Watling Street, but no remnant of a bridge.

I came across the remains of a little bridge with arch stones very Roman-like near a Roman site in North Hereford, but there is no certain evidence of its date. It may be an early pack-horse bridge

It is probable that the Cistercians introduced the round and ribbed arch into England in the twelfth century which continued in vogue until the end of the sixteenth century.

I know of no place where the beauty of twelfth and thirteenth century architecture, both in Abbey and bridge, shows such perfect handling. When I first visited Fountains and saw the round and



The Bridge Chapel, Bradford-on-Avon

At the Cistercian Abbey of Fountains there are two small bridges quite near each other, the one built about the middle of the twelfth century, and the other early in the thirteenth century. In these little gems forming the approach to the Abbey buildings we can catch the spirit of the monkish architects and builders to whom we owe so much.

pointed arches of the bridges in close proximity, I thought of the arches of the same date side by side in the North Transept of Hereford Cathedral.

Another example of a small, round, ribbed arch of the same date is to be seen in the recently scheduled bridge over the Rhea Brook in South Shropshire.

Twelfth century bridges are scarce. One of the best is Elvet Bridge over the Wear in Durham city, built by Bishop Pudsey in 1160, and much widened in 1805. Another early example is King John's Bridge at Tewkesbury, built by the famous Peter of Colechurch, the architect of old London Bridge. The brick parapet is of seventeenth century date, and the ugly watermain was inflicted in 1890.

The thirteenth and fourteenth centuries were great bridge-building periods. Ludford Bridge over the Teme at Ludlow, built about 1220, with its ribbed arches and imposing piers and refuge bays, is one of the most interesting and picturesque bridges in the country.

Dumfries Bridge over the Nith is of thirteenth century date, and was built by the wife of John Balliol, the founder of the great College. Its arches are only $1\frac{3}{4}$ times the width of the piers; the piers are 16 feet wide and the arches 28 feet.

For example of fourteenth century bridges there is the lovely bridge over the Dee at Llangollen, Huntingdon Bridge over the Ouse, and a small single arch near Danby Castle in North Yorkshire.

Now for three fine fifteenth century bridges :

Hereford over the Wye, *c.* 1490,
Clopton at Stratford-on-Avon, *c.* 1495.
Great Barford in Bedfordshire, *c.* 1429.

Clopton bridge has recently had a narrow escape of being widened and ruined, and there are rumours of widening the Hereford Bridge.

The thirst for speed has much to answer for. So long as bridges at the approach to small country towns are wide enough to accommodate two lines of traffic, I fail to see any necessity for widening. A slight check on speed at such places is rather an advantage than otherwise. At any rate, the negligible loss of time does not warrant the spoiling of such monuments as the fine bridges to which I have just referred.

Now for two sixteenth century examples :

Barnard Castle over the Tees,
Wilton at Ross-on-Wye.

Wilton is certainly one of the finest bridges in the country. It has six round and ribbed arches : the stones of the outer ribs being curiously joggled.

In 1912 the bridge was in danger of collapse, owing to the ribs under the parapets being forced outwards by the weight and vibration of modern mechanical traffic. The ribs were all secured by ferro-concrete ties connected to beams running the whole length of the bridge on either side. Just lately a new trouble has developed : the facework of the heavy piers is breaking away from the core, which is composed of rough lime concrete below flood level and earth above. Two piers have so far been dealt with, and great care taken not to mar the appearance of the bridge by patchy new stonework.

In the seventeenth century many bridges were damaged during the Civil War, and some entirely destroyed. Here is a dignified little bridge in the solitudes of the Black Mountains on the Welsh border.

The eighteenth century saw much bridge-building. This fine six-arch brick bridge over the Wye near the Brecon border was built in 1769. Its recent preservation proved a difficult task. All its arches were cracked longitudinally at about a foot from the arch face. The filling of the piers and spandrels was of loose earth, and the brickwork in the facework was in places no more than half a brick thick. The River Wye runs fast at this place and had scoured out the foundations. The structure was first underpinned, and then thoroughly strengthened and tied with ferro-concrete ; all the old bricks were re-used in the reconstructed face so as to preserve the original mellow appearance. The situation of the bridge is singularly beautiful. I am glad to say the bridge is stronger now than when it was first built.

A feature common in eighteenth century bridges is the piercing of the spandrils by circular openings, a mode as old as the Romans. Here is the famous Pontypridd Bridge over the Taff, built by a working mason, John Edwards, in 1750. Its span is 140 feet and its great rise 36 feet.

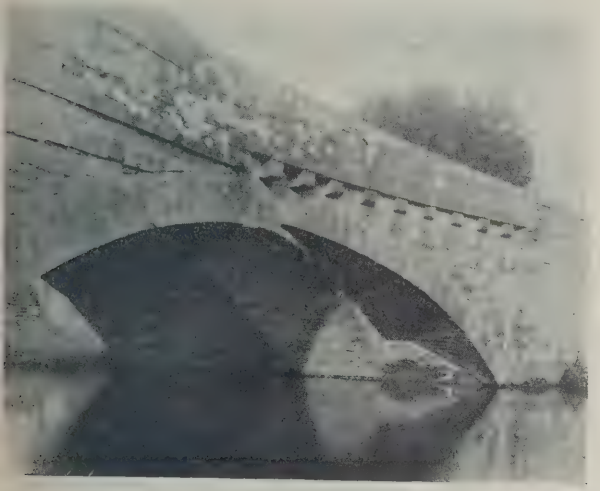
Similar examples, though not so heroic, are Bodenham and Hampton Court over the River Lugg, near Leominster.

For a twentieth century example, with its three ferro-concrete ribs and open spandrels, I have chosen a bridge built under my own supervision in 1925 over the River Teme. It replaced a five-arch brick bridge erected in 1761.

To conclude, I must say something on the subject of the preservation of bridges.

We are perhaps more fortunate in Herefordshire than most places. Our county is one of those tracks of country which, according to Professor Adshead, should be preserved for its sheer beauty. The fact of its geographical position being just

off the main streams of industry accounts for there being no arterial roads, with their straight lines of white kerbs, flashing danger signs, and concrete bridges, and so we can still enjoy our rural simplicity and—our unspoilt ancient bridges, for, out of the large number of 150, only two as yet have had to give place to more strength and width.



Eardisland Bridge



Lugg Green Bridge

The spoiler is, however, not unknown in the Wye Valley. All the best-known beauty spots are marred by ugly advertisements and garish petrol stations. Even such enlightened people as the directors of the policy of the Automobile Association consider it necessary to disfigure our bridges with cheap standards, which support an enamelled plate upon which is a device like a yellow helmet, as a background for the name of the brook or river. I suppose the object of these is to ensure that " he who runs may read."

In the course of my public duties I have often found it difficult to decide whether some of our ancient bridges could and should be preserved, or whether the time had arrived for their demolition. I am no advocate for crankiness in this, or, so far as



Mortimers Cross Bridge



Treago Bridge

I know, any other sphere, and, as I said in my opening remarks, many beautiful bridges which can no longer serve must go ; but I do make a strong plea for more consideration before deciding on demolition. The destruction of small bridges of character is going on apace, and that in remote parts of the country where the traffic demands do not warrant such destruction.

My next pictures are of a fifteenth century

bridge which the ratepayers petitioned the Council to replace with a wider and stronger structure. The request was refused on account of cost, and, after the bridge had been restored, the same rate-



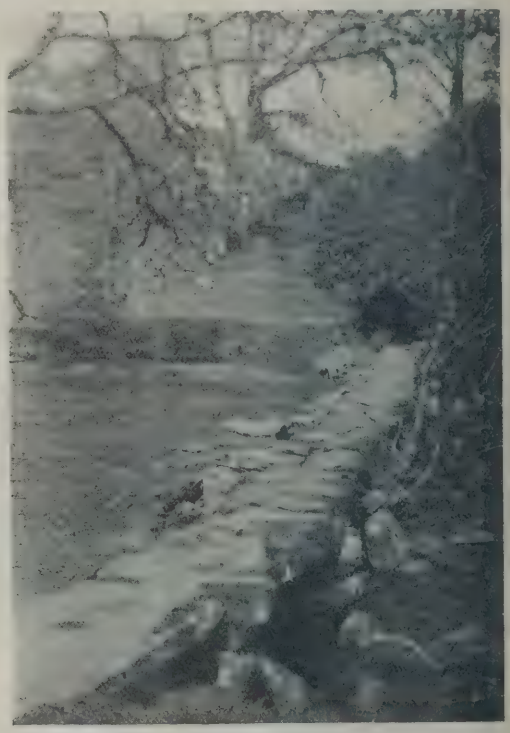
Little Hereford Old Bridge



King John's, Tewkesbury

payers congratulated the Council on the good work, and the great saving of money. This is evidence that hasty demolition is unwise from every point of view.

In executing bridge repair work, I soon discovered a difficulty in accomplishing my task



Torr Steps, Exmoor



Llangollen Bridge

satisfactorily by adopting the usual contract methods, for the reason that it was not possible to specify the requirements until the defective parts had been taken down.

The Council was advised to engage and train men for this special work, and the results surpass our best expectations.

Not only is the work tastefully done, but it is no dearer than contract work, often much cheaper and in every way better, and, further, I have found that the men take the keenest interest in their work and are anxious to acquire knowledge of the construction and history of bridges, a trend which deserves development. I wish all work on ancient bridges could be done in this way. I am convinced it is the only satisfactory method.

My hearers will have observed that the point of this paper is the advocacy of preservation of our beautiful bridges wherever such a course is possible.

The recent creation of a Society for the Preservation of Rural England, with which is affiliated all the institutions and societies interested, is some sort of guarantee that there will be much less indiscriminate spoliation than hitherto. I trust this influential Society will very soon be able to enlist the goodwill of the county and district councils, especially where bridges are concerned.





Duck Bridge, Danby, Yorks



Huntingdon



Clopton Bridge, Stratford-on-Avon

The only authority possessing statutory powers is the Ancient Monuments Department of the Office of Works, which has already scheduled 112 bridges in England, 14 in Scotland, and 24 in Wales. It would be a good thing if all ancient bridges of character could be scheduled, if only to prevent untimely demolition.



GREAT BARFORD BRIDGE



BARNARD CASTLE BRIDGE



MORETON BRIDGE

It is certain that the ever-increasing needs of road traffic will necessitate, and that very shortly, the disappearance of many more of the older bridges, and this brings me to my last word—a plea for a record of our English bridges on the lines of the French work to which I referred early in this paper. I believe there is sufficient interest in the county to bring this about. We ought not, by failing to record what we cannot retain, to allow ourselves to be put to shame by our American cousins.



THE BRIDGE, BREDWARDINE

# Discussion

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR.

Mr. HENRY M. FLETCHER [*F.*] (in proposing a vote of thanks to Mr. Jack) said : We have had a very sympathetic paper this evening. Mr. Jack is the type of engineer and county surveyor that we want, and that we could do with a great many more of. An old tag tells us that a black swan is a very rare bird ; I think Mr. Jack, among county surveyors, is probably a black swan, but I hope he will persuade many of his colleagues to adopt the same colouring as himself. If we could only get officials to take such a reasonable, sensible, sane view of their duties as Mr. Jack has taken, the country would be much better off. He has shown us, by several examples, how money can be saved to the country—to put it at its lowest value—and at the same time how to preserve things of beauty and make them useful to everybody. His account of the restoration of Wilton Bridge, over the Wye, near Brecon, shows what sympathy he has, and his own ferro-concrete bridge shows how he can use the most modern materials in a reasonable and seemly way.

I would like to support his appeal for English bridges. The Society for the Protection of Ancient Buildings is doing good work in that way. They have recorded, by photograph, a large number of bridges in the South-west of England, and they sent out an appeal some time ago for photographs or prints of interesting old bridges. There must be many here who have taken sufficient interest in the old bridges to photograph them, because all architects have a love of bridges, and I should like to support the S.P.A.B.'s appeal.

I was greatly pleased with Mr. Jack's commendation of the American book on the old bridges of France, because I am connected with the author of it, Professor Emerson, who is one of our Honorary Correspondents. It is a delightful book, and I am glad his work is having recognition. Anyone who wants to spend a pleasant half-hour cannot do better than go to the Library and ask for that book.

Research among our English bridges would show the great variety of type there is to be found all over the country, and the many suggestions for treatment of future and present-day bridges. I have always had an interest in bridges, and have collected a certain number of pictures of them myself. The prehistoric type, such as Mr. Jack showed us in the Torr steps at Exmoor, you can find about the country. I discovered one in Boredale, which leads to Ullswater in the Lake District, a small bridge constructed on piles of stone in the stream, and slabs of stone across them. It may have been prehistoric, or it may have been done in the nineteenth century. It is sufficiently strong to take a roadway ; I saw a motor going over it.

I wish Mr. Jack had shown us more eighteenth century bridges, because there are many fine examples of them all over the country, such as General Wade's magnificent bridge at Chollerford, Northumberland, and the very interesting bridge built near it, at Wallington, Northumberland, by James Payne, with niches in the piers.

But what concerns us, as an Institute of Architects, is what use to make of these things, and their future development. That is why we are interested in Waterloo Bridge, which may be now counted as an old bridge. We ought to go on hammering at the case of Waterloo Bridge. If Waterloo Bridge disappears, what guarantee have we, what hope have we that we shall see a bridge that, although different, is an equally fine bridge ? London is not only a City, self-contained, with its own life and its own interests : it is a Metropolis, it is the Centre of the Empire, and we cannot afford to put up experiments in London. Whatever we put up must be the work of an assured master. Have we anybody at the present day designing bridges who can be trusted to give us the equal of Waterloo Bridge ? Waterloo Bridge was the end of a great tradition of the building of masonry bridges, which had come down through the Middle Ages, and had received a great impetus in the eighteenth century. The building of masonry bridges continued through the eighteenth century, and its culmination was Waterloo Bridge. Have we any sort of tradition at the present day which gives us any hope that a masterpiece will take the place of Waterloo Bridge ? I can hardly think so. All our bridge-building seems to be a matter of individuals ; one individual builds a bridge, and another individual builds a bridge, but they have no relationship to each other. There is nothing in this country like the Ecole des Ponts et Chaussées in France. There is too much trust in the maxim that if you work out the practical scientific requirements to the last inch, something beautiful will result. That is a very good rough-and-ready rule, but it is only the beginning of things. When you have worked out those requirements, every architect who has designed anything knows that that is when you begin to pull things about, to adjust one piece against another : this pier looks too big, you take a little off it ; this arch looks too high, you lower it a little, yet without interfering with the practical scientific requirements, and so you get a harmony into the whole thing. There is also a want of finish about the engineering, a finish which, I think, you can see better carried out in the French bridges. I mean the surface treatment of the different members—adjustment of the connections. This and

the detailed finish of ragged ends is much more closely attended to in France. If we could feel any trust that the result would in any way justify the destruction, we could possibly look upon the loss of Waterloo Bridge with less terror than we do. But, as it is, there can be no equanimity, and we must fight as hard as we can to preserve what is the culminating point of a great tradition.

The bridge which I have always imagined was one of the most delightful and satisfying things in the world was the bridge that the gods built into Valhalla. It was made of rainbow, and I should like to recommend that material to Mr. Jack for his next experiments. I do not know how they adjusted it to take the strains, for some of the gods and goddesses were of no light weight. I have seen that bridge two or three times, at Bayreuth and Covent Garden, but I have never considered it represented what they did. Still, for imaginative treatment of a bridge I would recommend rainbow as the material for the future.

Sir HENRY MAYBURY, K.C.M.G. (Director-General of Roads, Ministry of Transport) in seconding the vote of thanks, said : It gives me particular pleasure to second this vote of thanks because Mr. Jack is one of my oldest friends ; perhaps I have known him as long as most members of his profession. I have had occasion sometimes to criticise his work, sometimes to find fault with the amount of money he expends, but more often, I am glad to say, I have occasion to congratulate him upon the value he gets for the money which is made available to him.

The proposer of this vote of thanks said that probably Mr. Jack was a black swan in his profession, inasmuch as he has, as we all know and appreciate very much, done probably more than any other county engineer to preserve those beautiful old bridges which are peculiar to that part of the world in which he holds his position. I think your President will tell you that, generally speaking, we are doing a great deal all over the country to preserve these old structures, and the Department with which I have the honour to be connected, works very closely with the Office of Works, and I think we take care, as your President and his associates take care, that nothing is done to interfere with a beautiful work of art. More and more scheduling is going on, and we are preserving these old bridges. But it often means that in order to do so we have to leave the old structures as ancient monuments and build entirely new ones. Take the case of a very fine bridge, I think it is an eleventh century one, crossing the Tweed at Berwick. There you have a bridge which has served for centuries but which is admitted by everybody now to be quite unsuitable for, and quite incapable of supporting the traffic it is called upon to bear.

This bridge is on the main road to Scotland, the only road into that part of Great Britain from Northumberland. The old bridge is to be preserved as an ancient monument, and in its stead we are building an entirely new one, on a new line, and I believe that, for a new bridge, it would almost find favour in the eyes of the mover of the resolution. The new bridge, I am glad to say, will be opened by the Prince of Wales in May next, and I hope many of you will be present on that day, or at any rate that you will have your holidays next summer in Scotland, and will travel over the new bridge, and that you will consider it is not too bad as an engineering work.

Mr. Jack said there were not many arterial roads in Herefordshire. The Chairman of his Bridges and Roads Committee is here to-night. I have known both those gentlemen for many years, and, until to-night, I thought all the arterial roads were in Herefordshire. I am always being told that the classification of the roads of that county is too low : that the roads are immensely important ; and that it is a corridor county, practically supporting all the traffic of Great Britain, and now I hear there is no arterial road in Herefordshire ! I would just warn both Mr. Jack and Mr. Pritchard that I shall know how to deal with the matter when next they come and ask for more money for their arterial roads.

Mr. PRITCHARD, at the invitation of the President, also spoke.

Mr. C. R. PEERS, C.B.E., Chief Inspector of Ancient Monuments, H.M. Office of Works : In going about this country there are few things that strike one as being so universal and inevitable as our bridges. Their situation alone is enormously in their favour, with running water to mirror them, and in many cases with high wooded banks to frame them. One cannot but feel what an enormous asset they are to the country. So much so that although you have heard Mr. Jack and Sir Henry Maybury, both of whom have had to face this matter from the sternly practical point of view, —though with every sympathy for the old buildings— we cannot but feel that we are justified in running the risk of being what Mr. Jack called cranks, and should temper our practicality with sentiment. I say that, because we live in a world which contains too many ugly things, and what matters more than anything else is that we should preserve the beautiful things which are left to us. Nor is this always a question of pounds, shillings and pence. You have heard how Mr. Jack, in his astute way, pointed out to his Council that it was cheaper to preserve an old bridge than to pull it down, and they agreed to preserve it. But if it had cost £800 to pull it down and £4,000 to preserve it, we should not have had that bridge to-day. I am afraid that that is what we must commonly expect, for we are groaning under a high Income-tax and grumbling at the people who pile up our rates, and must seriously consider how

we can afford to pay for the preservation of the ngs we enjoy. I think we may allow ourselves some ality, and say, after all, it is worth while being un- nomic in these matters. Think of the great his- ical importance of bridges ; they have played a large t in civilisation in England, larger, perhaps, than thing else. One of the duties of the citizen in ly English history was that he had to pay for bridges, castles, and for the Army, three things which kept er in the country and rendered it possible to get m one place to another. If you look at our old lges you will see that they were built originally in the s when roads were few and small and the traffic on m light ; they were built wide enough and strong ugh for the traffic which they had to take. Until great extension of road traffic, when coaches became mon, in the late seventeenth and early eighteenth turies, there was small need to do much to the lges. From that time there has been a good deal ensible and reasonable widening of bridges, often iout disfigurement, and much building of new lges. Some of these fine eighteenth century bridges eminently worth preserving.

ut we are now faced with a new problem. We have ie to the era of motors and lorries, and these our bridges will not stand. What are we to do ? This much more severe menace than any traffic problem he eighteenth century ; then there was only a little e room wanted. Now it is more than that. Mr. said that if two streams of traffic could pass each r on a bridge that is enough. But that is not the le question. Often the heavy traffic we have now o much for the bridges ; it is a question of a lution in our ideas of construction of bridges. We in the papers a few days ago that the excavators in opotamia had discovered an arch which dated from it 3500 B.C., perhaps the first arch ever made. In beginning of things spaces were spanned with ns or stone slabs. The Egyptians carried this l construction to its limits and in the great gateway arnak there is a stone beam of 40 feet span. When arch came in, the width of the spans could be eased, and that method of construction has been ied on to our own days. Now, however, the arch is ming constructionally obsolete ; we live in the last of arches ; we shall not need them now that we ferro-concrete. When you are spanning a river will not need to erect a row of picturesque piers. re may even be a regulation that no one shall in re place a pier in a stream. So our bridges will be beams stretching from one bank to the other. not put this forward as a reason for using ferro- rete, but it is assuredly an additional reason for g to foresee everything that we have left of what is, lieve, a moribund art. We must indeed study omy, but let us also carefully consider whether these structures are not worth keeping. The work I am doing for the Government is on those lines. We endeavour to get from a very unwilling Treasury enough money to maintain a select company of beautiful old buildings for future generations. They are preserved not with the idea that the nation is getting an adequate monetary return for what is put on them, but that the country is definitely the poorer if they are demolished. I am fully convinced that the money we spend on them now will be judged well spent by those who come after us.

Mr. A. R. POWYS [*A.*] : The Society for the Protection of Ancient Buildings have made a survey of bridges, and we have got records of nearly all the bridges South of the Trent, and some North of it, and we are still continuing with the investigation. Whether we shall have enough money to enable us to publish the results, as we hope, I am not at present certain. It is a very long work. We proceed as follows : We examine eighteenth century maps of the county we are investigating and note where bridges stood. Mr. Jervoise is the engineer who is doing the work ; he is present here and he may be able to tell us how far the work has proceeded. What we have done has been largely due to the generosity of the R.I.B.A., who made my society a donation of £100 for this work not long ago.

I should like to make one remark on the subject of ferro-concrete for bridges. I have the greatest admiration for that material, but I think, at the present time, it is a little " running away " with us. We have here also Mr. Wilson, an engineer who has been very much in evidence in his defence of Waterloo Bridge ; and he is the engineer who advises the Society when we have to argue a case in engineering terms. Mr. Wilson assures me that the older method of building arches, particularly when granite is used, gives greater strength than even ferro-concrete. They are not by any means out of date, rather, they are too much neglected.

Professor S. D. ADSHEAD [*F.*] : I liked to hear Mr. Jack say, so long as you have room for two lines of traffic, what more do you want ? Using that as a text, are we not rather over-rating the necessity of rushing over a bridge without knowing you are on it ? We have to consider a bridge from the outside as well as from the inside, and is it really so important to save a few seconds ? There is also another side of bridge building which, I think, we are losing sight of, and that is the question of crossing all rivers in one span. With all deference to the rural authorities who wish to bring the scale for the bridge to that of the road, does that apply also to the scale of the river traffic ? I think river traffic has not increased, though there has been an enormous increase in the traffic along the roads. Has there been, for instance, enough increase in the Thames river traffic to justify one-span bridges ? A

one-span bridge almost certainly means a bridge of ferro-concrete or of steel, a structure in tension instead of in compression. That is a point well worth consideration. I do not want to be classed as a crank, but I think we are in a new dispensation, that our bridges must be constructed on new lines, but why rush to the other extreme and attempt the *tour de force*, the crank construction, simply to show what we can do, regardless of what we may call the comfortable aspect of the situation.

I would also like to say a word in support of what Mr. Powys said as to the fashion for ferro-concrete. Not long ago I was travelling through France, and I was in Algiers, and I saw what the French do in their Colony, where they seem able to spend more money than in France itself. I saw some splendid ferro-concrete bridges outside Algiers, and over the ravines. I have seen ferro-concrete bridges in this country and, with due deference to Englishmen, I thought some of the French ferro-concrete bridges I saw more structurally real than those in this country, and I suggest that our bridge builders should investigate these more closely than they seem to have done. I do not think ferro-concrete is a first class material. I would rather see a bridge with good Portland stone piers and abutments and the rest steel. I think a steel bridge, properly constructed, with good lines and with good stone abutments, a better bridge than one of ferro-concrete. The latter is a low class bridge, made for cheapness, and comparable to a structure of mud and sticks. Our best and handsomest bridges cannot be constructed of better material than good stone.

Miss ROSE GRAHAM, F.S.A. also spoke.

The PRESIDENT: I cannot allow the meeting to end without asking Mr. Goetze to say a word. He is a lover of beautiful things, and the donor of the Alfred Stephens drawings to the Institute. I assure Mr. Goetze that we as an Institute appreciate the gift very much.

Mr. SIGISMUND GOETZE: It was through your late President, Mr. Guy Dawber, that I was induced to give this admirable Institute those relics of that great artist Alfred Stephens. Mr. Dawber told me how much they would be appreciated by the students here, and it is a great gratification to know they are in the safe keeping of such an admirable body as this.

Concerning the discussion about Waterloo Bridge, I would only say that if Waterloo Bridge is to be destroyed I shall go by that new bridge which Sir Henry Maybury told us is going over the Tweed, buy up some land, and sit down and look at Rennie's beautiful bridge at Kelso, which was built prior to Waterloo Bridge, and I hope that some of us will gather round there too!

The PRESIDENT: I think every beautiful thing in this country which we lose is a loss which cann be made good. When these lovely things which M Jack has shown us were done, they were adequate f their purpose, and they had also a spiritual value; is what all this work had. That is what we ne to-day. The loss of those things, whether it be beautiful bridge, an old manor house, or beauti cottages, is irreparable.

Mrs. GOETZE, at the invitation of the Preside also spoke.

Mr. H. V. LANCHESTER [*F.*]: We are too a not to realise that these old bridges were the commo sense solution of the problems before the people w built them. Many of the rivers they spanned we not navigable ones, and they did not need wi arches. A few of them failed when these were n wide enough; the floods brought them down; th they built another, a better one, and the floods d not bring it down; these bridges have lasted five six centuries. With the new materials available, su as steel and reinforced concrete, we are apt to thi we have a new solution; we have not. We may ha to build with a harder material, or more cement, b the type adopted was the right solution for the proble But we are not rebuilding the whole country; we a not rebuilding our houses for people 20 feet high, a I would point out that if we build bridges with hu spans we are unscaling everything; if we have su bridges in London we shall make it seem to be a c for pigmies. We may have to look like pigmies son times, but to build arches of 500 and 800 feet sp when there is no necessity for it seems absu Waterloo Bridge is as big as is required here. it were double its span, Somerset House would lo like nothing, and the Temple will look like a toy. engineers say it is necessary to take a big jump acro we must do it, but don't let us do it if it is not rea necessary. By making these things so big we ma ourselves look little.

Mr. J. S. WILSON: One point I would like stress is that the preservation of an old bridge oft turns on the supposed weakness of the structu When the spandrel walls begin to bulge, it is easy the suggestion to be made that the bridge is weak a so must be pulled down. But Mr. Jack has sho us that the spandrel walls may be weak and yet t strong part of the bridge be all right. It should recognised by those who have to deal with these bridges that the arch is in itself a strong structu contrivance in these old bridges, even though th have been in existence for centuries and the charac of the load has been increased. The arch has enormous margin of strength. In Waterloo Bric there is a terrific margin of strength; there is gran 5 feet deep, a material having a strength of 800

1,000 tons per square foot. To think that such a structure would be weak is absurd.

Mr. JERVOISE : I went through the bridges in the South of England. I started by looking at the old maps in the British Museum, of inch scale, to avoid visiting sites where the bridges were later than 1800. 160 bridges have been put up for scheduling, and 80 of them are of the fifteenth century or earlier ; that is apart from the large number not scheduled which are in good preservation. We see a variety of different types, and later, if we can analyse them, it will constitute a very interesting record.

Mr. H. E. STILGOE : Mr. Jack is, as we must all have concluded, a bridge-master indeed, and it is one of his titles in the county of Hereford. When one thinks of the loving care he has bestowed on those splendid old bridges one must feel grateful to him. What has struck us very much is the way in which Mr. Jack has renewed some of these bridges, which were getting into a ruinous state. He has pressed back into place, and re-cemented and grouted defective portions, he has braced up the structures, and in some he has employed new materials throughout the length of the bridge ; but he has been careful to restore the outer facing to its original appearance, and so the beauty has been preserved. Though I have been a town planner and bridge builder, I am now sometimes employed in opening highways, in the laying of water mains, etc., and what has struck me is that in these old bridges there is very little room between the top of the arch and the road surface for the accommodation of large mains or pipes ; there is no depth of road formation. For public utility purposes it is far better, I think, to plan a new route and to construct a new bridge suitable to the requirements of modern traffic and such things as gas and water mains, than to attempt to adapt an old bridge to new conditions, unless it can be done without spoiling it.

The PRESIDENT then put the vote of thanks, which was carried by acclamation.

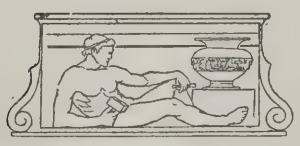
Mr. JACK, in reply : I have listened with intense interest to the discussion, which has been very illuminating in every way and very gratifying.

I cannot hope to refer to all the speakers have said, but I must make one remark with reference to my friend Sir Henry Maybury, and ask him, if he is going to cut money off for roads, will he please put it on the bridges ?

Mr. GILBERT JENKINS [*F.*] : Before the meeting closes I would like to ask whether Mr. Jack could place us under an even greater debt to him and lend us the pictures of the original condition of the bridges and those of the result of the restoration, to accompany his paper when it appears in the JOURNAL.

And I would ask whether it is possible for the Ministry of Transport to send to all county surveyors a copy of this paper, with illustrations, to show those who do not seem to know, how to handle these old bridges. Then we should have a more or less permanent record.

Sir HENRY MAYBURY : All the county surveyors of Great Britain know the great work which Mr. Jack has done ; they know how he has restored bridges, and they have been invited by the Ministry of Transport to do likewise. There is no one more sympathetic in the direction of maintaining the old structures than the present Minister, and he is doing everything he can with the local authorities of the country to get them to follow the lead of which we have such good examples in Herefordshire.



# Reviews

## THE PREVENTION OF DAMPNESS AND CONDENSATION BY THE "KNAPEN" SYSTEMS. *By Ernest G. Blake, M.R.S.I., Liverpool. 8o. 1927, Tinling and Co., Ltd. 2s. 6d. nett.*

Mr. Ernest G. Blake has made a special study of repairs in general to buildings and is the author of several books upon the subject. Among others may be mentioned: *Building Repairs* (1920), *Damp Walls* (1923), *The Preservation of Timber* (1924), *Enemies of Timber* (1925).

Most architects, at some time or other during the course of their professional career, have to deal with the trouble of damp walls, and are called upon to advise as to the best method of overcoming the trouble, which is one of the main causes of decay in buildings.

The question of the method of cure depends on four principal factors in any particular case.

(1) The degree of dampness which has to be cured.
(2) The cost of the treatment.
(3) The life of the waterproofing treatment.
(4) The need for preserving the good appearance of the building to be treated.

The cost of inserting damp proof courses in or behind existing walls is often prohibitive, while treatment of roughcast or cement slurry does not always preserve the appearance of the building. A good many of the older architects will have had experience in the use of such methods as applications of iron soaps, alum soaps, sodium silicate, paraffin wax, etc., with varying success, while most of these treatments are dealt with in the author's book on *Damp Walls*, but in the present book under review Mr. Blake gives a clear description of systems for the cure of dampness in buildings and the better ventilation of the same, which he has personally investigated on the Continent, and which are known as the "Knapen" systems after the name of the inventor, M. Knapen, a noted Belgian engineer. The systems are not new, having been in use on the Continent for over a quarter of a century, but are not generally known in this country.

In order to make a damp wall dry the system consists of inserting at an angle small porous tubes at intervals, preferably just above ground level. The operation opposes the law of capillary attraction, by which moisture rises from the damp earth into the porous walls, by another force which neutralises its action and effectually prevents the trouble occurring. The opposing force is evaporation, which operates continuously as long as any dampness exists, so that there is no possibility of moisture rising and saturating the walls. Where penetration is due to wind-driven rain the system is not perhaps so applicable as where the damp is rising from the ground.

The "Knapen" system of aeration operates along totally different lines to any other system of ventilation at present in use. In the "Knapen" system, advantage is taken of the pressure that is exerted by cold air, by fixing inlets and outlets in certain well-defined positions on both sides of the building; these apertures are set in a slanting position, while openings in internal partitions are carried horizontally. The external apertures are placed at the bottom, top, and in a central position in the walls of each room, while it is claimed for the system that it is impossible for draughts to be produced.

Both systems can be inserted in an existing building without any great disfigurement to the architectural character of the same.

The book is well written, with clear diagrams, and an appendix at the end of the book contains many interesting and exclusive illustrations showing the systems applied to several well-known Continental buildings, one of the most interesting to architects being the Abbey of La Chaise Dieu in France, where a valuable fresco on a wall had nearly disappeared under the action of dampness, while the introduction of the siphons into the wall has dried out the moisture and thus caused the fresco to reappear and recover its original colours. In another case at the Church of Vyve Capelle in Belgium, the introduction of the tubes and small triangular gratings at the base of a stone pillar has prevented dampness rising into the stonework and causing disintegration. Other buildings where the systems have been successfully introduced are the Palais de Versailles et de Trianon, Palais du Louvre, Palais du Roi à Bruxelles, etc. The cost of the book being so low, it certainly should find a place upon the bookshelf of every young architect.

HARVEY R. SAYER [*A.*].

## BRITISH PUBLIC SCHOOLS WAR MEMORIALS. *By C. F. Kernot, B.A., with Forewords by Admiral Lord Jellicoe and Field-Marshal Lord Methuen. La. 8o. London, 1927. Published by Roberts and Newton, Ltd., Tottenham Lane, London, N.*

These memorials will arouse in all the deep sense of homage and admiration that they seek to embody. Those to whom they are dedicated belong to no fortuitous assemblage. They are bound together by ties that have grown with their growth, and are loosened only by the hand that has gathered so many while engaged upon their great enterprise.

Since all these memorials are inspired by the same aim it would be invidious to stress their relative merits. While the funds at the disposal of each school have necessarily varied, all have sought to provide a tribute that is adequate. Indeed, taken together, they present a high order of achievement.

The conditions have been unique. In the case of monuments, these have found a natural setting in the school precincts—devoid of ostentation. The more important works, which have taken the form of some distinctive addition to the existing buildings, will preserve their own tradition, while they identify themselves with the school life and progress.

Some of these are of such architectural interest that it may be permitted to make a very brief selection. Sir Giles Gilbert Scott's work at Downside School, consisting of a new nave to the abbey and a beautiful cross without it; Sir Herbert Baker's cloisters in Winchester College Sir Thomas Graham Jackson's archway to Radley College, are but a few examples. The latter perhaps owe some of the dignity of its presentation to the brevity of the description which accompanies it. The letterpress attached to each design is, perhaps, in most instances, too extended. Yet no doubt such liberality will be valued by

ose directly interested, for it describes the unveiling remonies, with the names of those present, and those ncerned in the building enterprise. To this end, the lume is all that could be desired.

Some 200 schools are represented, and it is to the ys, past and present, that the book will make its idest appeal; at the moment, more need not be asked. ut one feels that these school memorials are taking eir silent part in our national development, and some y we may perhaps see them arranged in a way that ill harmonise with this larger view. The ceremonials long to the transient, while the memorials will abide ith us—always. C. J. TAIT [*F.*].

MERICAN THEATRES OF TODAY. *By R. W. Sexton and B. F. Betts.* 4o. 1927. *New York: The Architectural Book Publishing Co.* $12.50.

The title of this book is suggestive of the rapid change at has come over theatre design; the authors deal with oth legitimate and cinema theatres, but classify them oth together, and make no distinction between the two. he old differences are fast disappearing, and will soon, all probability, vanish altogether, as theatres are being uilt for a new type of entertainment—half music hall and alf cinema. On the other hand, the designer of a theatre roper has to bear in mind the probability of its being sed for the projection of films at some time or other. )wing to intense competition, the cinema proprietors ave been forced to give their patrons a standard of comort undreamed of in the old theatres: roomy seats with lenty of leg room, lavish decoration of auditorium and oyers, good " sight lines " and acoustics (for music plays n important part), and the talking film is already *un fait ccompli*. These have combined to develop new plan orms both in the case of legitimate and motion picture neatres; have forced drastic revision of the old type of ection. The seating must be provided on two levels if ecessary, but on one if possible. The many-balconied heatre is extinct in America, although the balconyiezzanine is still used.

In this book, the best of the new American plans for inema and legitimate theatres are given, ranging in size rom Little Theatres, seating 150 or so, to vast audioriums for over 6,000 spectators. The text is comparaively short, but gives much useful technical data. Some f the plans have schedules of accommodation, but this is nfortunately not the case with all of them. G. B. T.

HE PRACTICAL EXEMPLAR OF ARCHITECTURE. *Series VII. Selected by Mervyn E. Macartney. Sm. fo. London*, 1927. £1 1*s*. [*The Architectural Press.*]

The seventh series of this admirable collection of architectural examples forms a portfolio of 110 plates of photoraphs, measured drawings, and large scale details of nouldings, etc. It is a valuable addition to the study of istorical architecture. The examples are well chosen, nd although the historic periods from the Middle Ages o comparatively recent times are represented, the plates re principally devoted to work of the eighteenth century. llustrations are taken from London and various parts of he country, from Rye to Glasgow, and are of a compreensive character, churches, town halls, bridges and shops being among the examples, as well as details such as rood screens, staircases, doorways and gates. This collection of good examples is of inestimable value to the student, if not to the practitioner, in that it forms an excellent groundwork for the grasp of the æsthetics in architecture. No one in studying such masterpieces, for example, as the front doorway to St. Anselm's Preparatory School, Croydon, Plates 34-35, can fail to be inspired by the principles underlying their design.

The existence of some of the buildings included in this series is continually menaced, some have been already destroyed, and it is therefore of the greatest value that this accurate record of them is made. SIDNEY TOY [*F.*].

DIE BAUKUNST DER NEUESTEN ZEIT. *Von Gustav Adolf Platz. Der Propylaen-Verlag. Berlin*, 1927.

Modernism is an attitude in architecture which has grown old in Germany, though the recent Stuttgart Exhibition shows that German architects can welcome and make their own the most advanced experiments in other countries.

This book gives, in one not inconveniently large volume, a history of the movement in Germany, a statement of the attitude of its workers—historical, technical, philosophical—an analysis of their æsthetic standpoint, copious illustrations and, most interesting perhaps of all, a list of the chief architects concerned, with short biographical notes and notes of their most important buildings and publications. A few non-German architects are included, such as Otto Wagner, Hoffmann, Le Corbusier, Frank Lloyd Wright, Sir Joseph Paxton, and Mr. Raymond Unwin. The majority of the architects are men between 40 and 50—working in various towns all over Germany. The illustrations start with a number of engineering works, including some notable bridges; then give the gradual development of the modern style from the Crystal Palace through the German handicrafts movement to the Chili House in Hamburg and the war; the buildings after the war, mainly factories and blocks of flats; and last, a group of town planning maps, and plans of buildings illustrated in the plates. The book gives a very comprehensive account of the gradual development of a manner of building—any one work of which would look very revolutionary and unconnected in our conservative eyes.

H. C. H.

THE GREY FRIARS OF CANTERBURY, 1224 to 1538. *By Charles Cotton. With a chapter on the remains of the friary and its restoration by R. H. Goodsall. 2nd ed.* 8o. *Manchester.* 1926. 3*s*. 6*d*. [*Longmans, Green & Co.*]

This substantial contribution to the understanding of an important department of mediæval life and activity embodies much research among original manuscripts in London, Canterbury and elsewhere. The settlement described is a little-known spot in the western part of Canterbury, south of the West Gate, and the existing remains consist of the ruin of the original church, a fragment of a domestic building, and a structure which still exists, borne on arches over a

backwater of the river Stour, as shown on the interesting plans. This group of buildings was occupied by the mendicant order of Grey Friars or Franciscans, founded by St. Francis of Assisi to bring religion to the people, and followed by the more learned Dominicans, Carmelites, Austin Friars and other orders.

The first chapter of this book gives a vivid picture of the entry of the first friars into Canterbury, and interesting glimpses of the city and its churches and hospitals as they were in 1224. Following chapters describe the Canterbury settlement and its subsequent doings, and the last chapter, with its elevations and sections, shows how the larger structure has been restored by Mr. Goodsall [*A.*] to a semblance of its original form. It is interesting to compare these remains with those of other friaries, noting how certain architectural characteristics, such as the walled passage between preaching nave and friars' chancel, are common to all.

This book plays a good part in the growing literature of this fascinating subject, the reading of which could begin with lives of St. Francis and the earlier chapters of Dr. Jessop's *Coming of the Friars*, continued by relevant sections of Mr. A. Hamilton Thompson's *English Monasteries* as an introduction to the monographs on provincial friaries cited in Mr. Thompson's bibliographies; this could be followed up by Mr. A. W. Clapham's researches and restored plans of London friaries in Clapham and Godfrey's *Famous Buildings and their Story*, *Archæologia*, and Harben's *Dictionary of London*, together with the publications of the British Society of Franciscan Studies, under whose auspices Mr. Cotton's work was originally issued.

H. V. M. R.

REPORT OF THE BUILDING RESEARCH BOARD. *For the period ended December* 31 1926. (*H.M. Stationery Office.* 2*s.*)

The valuable work being done by the Building Research Board is perhaps not so widely known or appreciated as it should be.

This report, the first issued, gives an interesting survey of the work carried on since the constitution of the Board, in its present form, in 1921.

The scope of the work undertaken is—

1. To examine building materials in common use and the methods of applying them.
2. To examine new materials and processes.
3. To diagnose scientifically the causes of difficulties and failures in materials or their application.
4. To circulate useful information in the building industry.

General research work of an academic nature is continually proceeding in the research station at "Bucknalls," Garston, near Watford; but the chief aim of the department is to keep in touch with the building industry and to lend its aid by the practical application of the scientific knowledge thus gained to the immediate problems of the day.

Under the Intelligence and Special Investigation Section are conducted the examination of building failure submitted for inspection, and much practical assistanc has been rendered in this way to architects and to th building industry.

Attention is called to the Information Bureau and t the publications of the department, which latter includ special reports for the use of the industry. "Bulletins are issued containing information in non-technica language and technical papers on various subjects ar occasionally published.

A list of publications is given at the end of the report and a useful index to the report itself is added.

E. H. Evans [*F.*].

# The Library

Notes by Members of the Literature Committee on Recent Purchases

[*These Notes are published without prejudice to a further and more detailed criticism*].

BAROQUE ARCHITECTURE OF PRAGUE. By E. Dostal & J. Sima. 4o. Paris 1927. [Sign of the Pegasus, 37 Rue Boulard.]

A sumptuous folio of 150 photographs of all the principal Baroque buildings of one of the most Baroque cities in Europe. It supplements Obenaner's volume of measured details, which include some examples from Prague, and is therefore a welcome accession to the Institute's library. Interior views and details are included, as well as a number of street views showing Baroque in its picturesque aspect, such as the illustration of the street in the Old Ghetto. Some of the exterior and aerial views lack definition, having been photographed on a dull day, and some of the interiors show halation, a defect which should be avoidable in a book so expensively produced. The introductory letterpress occupies 31 pages. M. S. B.

GESCHICHTE DER RENAISSANCE IN SPANIEN UND PORTUGAL. By A Haupt. La. 8o. Stuttgart, 1927. [Paul Neff]. 15s. 6d.

This admirable handbook is one of a series of which the Institute library possesses previous volumes, and resembles its predecessors in the abundance and clearness of its illustrations: plans and sections as well as photographic reproductions. Students who read German may find that classification is here carried too far, that being a common fault in German scholarship, but they cannot fail to welcome the thorough and careful treatment of a period of Spanish architecture about which very little has been published in a handy form. M. S. B.

DER ARCHITEKT OSKAR KAUFMANN. Foreword by Oscar Bie. Sm. 4o. Berlin, 1928. [Ernst Pollak]. £1 6s.

This book has no letterpress, but consists of about 130 illustrations of the works of Kaufmann. The great bulk of the illustrations are photographs with a few plans and sections interspersed. There are also a certain number of coloured drawings; but these add little to the value of the book. The work is illustrated chronologically, and covers a period from 1907 to 1927. It consists chiefly of theatres, eight Berlin examples being shown in addition to a few from other towns.

Such a book is a vivid reminder of the extreme difference between English and German work. And most of the buildings illustrated have characteristics which we should not care to see introduced into England. But it would certainly be a hard task to find eight London theatres built at corresponding dates which would compare in interest with Kaufmann's examples from Berlin. A. H. M.

UND WOHNUNG. Die Bauten der Weissenhofsiedlung in Stuttgart, errichtet 1927. 40. Stuttgart, 1927. [Wedekind & Co.] 7s. 6d.

The exhibition of modernist housing built at Stuttgart year roused considerable controversy all over Europe. nsists of a group of 33 small houses, detached, semi-ched, and in blocks of four, designed by 17 architects, hom Corbusier is typical. The houses are nearly all of reinforced concrete. They are the last word in licity and cleanliness; and, some would add, in mfort and bleakness. The furniture is thoroughly eping with the houses.

lu und Wohnung is a well-illustrated catalogue of the ibition, and gives a clear impression of what is being e in this movement by architects from France, many, Austria, Holland, and Belgium. A. H. M.

DERNE ARCHITECTUUR. By J. G. Wattjes. 40. Amsterdam, 1927. [Uitgevers-Maatschappij 'Kosmos.']. £1 5s.

his is a comprehensive collection of photographs of ern architecture from Norway, Sweden, Finland, mark, Germany, Austria, Czecho-Slovakia, Switzer-, France, Belgium, England, and America. The ter number of the photographs are of work with a ernist tendency. So far as it is possible to judge, the t seems to have been well selected. It is probably st inevitable that it should contain most of the nples that have already become familiar in England rugh other publications. A. H. M.

# Correspondence

## A.B.S. SCHEME OF HOUSE PURCHASE.*

9 *Conduit Street*
*Regent Street, London, W.*1
19 *March* 1928

*he Editor*, JOURNAL R.I.B.A.,—

EAR SIR,—May I make use of your valuable paper to hasise a feature of the A.B.S. Scheme of House hase which seems to me particularly worthy of e and which has already attracted the attention of a e number of practising architects. The outline of the me (which was explained in detail in a letter to all mbers of the Institute in Great Britain last November) at the purchase or the erection of a house is made and immediately possible by an advance of 75 per . of the certified amount of the value of the property tgaged, repayable over a period of fifteen or twenty s, by means of an endowment assurance.

he point I wish to make is that this scheme is not ined to architects, but extends also to their clients. vided the house has been designed by an architect the applicant introduced by a member of the Institute, Architects' Benevolent Society will gladly enrol him on r list, and make him free of all the advantages and con-ions which are embodied in the scheme.

ll enquiries should be addressed to the Secretary, .S., 9 Conduit Street, W. (Telephone: Mayfair 0434.)

ours faithfully, MAURICE E. WEBB,
*Chairman, A.B.S. Insurance Committee.*

* See page 348.

## PROFESSOR CHARLES GOURLAY MEMORIAL SCHEME.

37, *St. Vincent Crescent*
*Glasgow, C.*3
16 *March*, 1928

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—The late Professor Charles Gourlay, B.Sc., F.R.I.B.A., F.S.A. (Scot.), perhaps more than any other, has laid the foundations of the study of Architecture and Building for Scotland. Few of those engaged in the professions of architect, surveyor, estate agent and other allied trades to-day have not passed through his hands directly or owe him a debt of gratitude for the splendid technical work from his pen.

In like manner the learned societies, technical, scientific and antiquarian, found the late Professor ever ready to place his delightful gifts of mind and heart at their disposal.

Not only so, but there are many in the city of Glasgow who are indebted to him for their enjoyment of the City's chief architectural gem, the Cathedral, upon which the late Professor was the greatest authority as to its history, and who made it live because of its civic and religious significance in the community. For this and other reasons many wish to commemorate his memory and have taken part in the promotion of a scheme to execute a three-fold memorial.

The first part of the scheme was the erection of a headstone in Creetown grey granite with bronze plaque in bas-relief of the head of the late Professor, forming a medallion upon it, and which was unveiled in Hillfoot Cemetery by Miss Chrissie Gourlay in June of last year, and at which ceremony the Very Rev. G. H. Morrison, M.A., D.D., officiated. The sculptors of the headstone were Messrs. Scott and Rae, Glasgow, and the medallion was at the hands of G. H. Paulin, Esq., R.I., London.

Simultaneously a similar medallion on a base of Italian dove marble, the latter of which was by Messrs. Galbraith and Winton, Ltd., was erected in the corridor of the Royal Technical College, Glasgow, adjoining the late Professor's room.

The third, and perhaps the most important aim of the scheme was to endow a Scholarship or Prize Fund for the Students of the Royal Technical College, Glasgow, for which the sum of at least one hundred pounds (say, £100) is desired.

Rather more than half of this figure has been subscribed, but the Committee are anxious to receive further support and are endeavouring to complete the scheme before the College closes this month, and they earnestly appeal to all past students, colleagues and friends of the late Professor Gourlay to give the objects of the scheme their sympathetic consideration.

Donations should be sent to Mr. James Rodger, Honorary Treasurer, Professor Charles Gourlay Memorial Scheme, The Royal Technical College, Glasgow.—I am, Yours faithfully,

J. MACAULAY, F.S.I., F.F.S., M.T.P.I.,
F.S.A.Scot.
*Honorary Secretary.*

# Allied Societies

## ESSEX SOCIETY OF ARCHITECTS: WEST-ESSEX CHAPTER.

A conference of architects and builders in West-Essex was convened by the West-Essex Chapter of the Essex Society of Architects, on Tuesday evening, 13 March, in the Ilford Town Hall, under the presidency of the Mayor of Ilford (Alderman W. J. Oliver Sheat, O.B.E., C.C.).

The chief subject under consideration was the proposed new form of Building Contract, now being explored by the R.I.B.A. and the Master Builders' Federation.

The Chairman of the Chapter, Mr. J. J. Crowe, presented the case as it was affected by the new proposals. A general discussion followed, which resulted in a resolution that, in the main, the 1909 form of contract should be adhered to, with possible amendment of the clauses dealing with sub-contracting and method of payment. It was felt that sub-contractors, where not directly appointed by the general contractor, should be subject to the same conditions so far as the quality of the work and maintenance were concerned, and with regard to the payment clause, this should be rather less complicated and more open for individual arrangement.

A short session followed of general discussion upon building matters, and the opportunity of getting together was generally appreciated and the desire expressed that it should be followed at intervals by similar opportunities.

It was proposed that an Exhibition should be held in two or three of the chief centres in the district in the autumn, showing work of architects and master builders in the district by photographs or otherwise, with a competitive section for exhibition of craftsmanship in the various building trades, with suitable prizes offered. This was referred to the Executive for further consideration.

At the close of the meeting the Mayor was cordially thanked for his hospitality in providing such a convenient centre for the meeting.

## SOUTH WALES INSTITUTE OF ARCHITECTS.

### Annual Dinner.

The Annual Dinner of the South Wales Institute of Architects was held at Cardiff on 15 March, Mr. C. S. Thomas, the President, in the chair.

Dr. Cyril Fox, F.S.A., who proposed "The Royal Institute of British Architects," said that architecture was the fundamental basis of all the arts that made life worth living. If we looked back we should see that no civilisation had become mature, no people had become great, without developing fine architecture which had mirrored their soul. Dr. Fox visualised for his audience the architect of the Middle Ages drawing up plans for picturesque properties with an instinct of what was right. Different ideas had the architect of the Renaissance, who had not to design houses for municipalities in masses, but had elegant patronage from the aristocrats and the wealthy, and under that inspiration developed a style of architecture suited to our climate and characteristics. Then came the architectural eclipse of the middle of the nineteenth century, when Philistinism set in so badly among the people who had to find houses in a hurry that the buildings of the time were, Dr. Fox said, simply deplorable. The architect of to-day—what of him? He had no wealthy patron to encourage him. He served councils and corporations, which gave him responsibilities and opportunities that the mediæval architect, or the Renaissance architect, or the nineteenth century blunderer had never aspired to. The architect who had to plan a house for the working man should take more pains with it than if he were designing a mansion for a millionaire. Why? Because he was educating his masters. The better the houses that were built for the working people to-day the more decidedly would the working people vote for b housing in the future. It was magnificent to see sprin up all over the country garden suburbs that embodied spirit.

Mr. Walter Tapper, A.R.A., P.R.I.B.A., in reply, said his visit during the afternoon to Cathays Park had confir the popular estimate of the inexpert, that Cardiff had s of the finest modern buildings in the country. We had few buildings in this country that expressed an educati ideal, but Cardiff was really great in this respect. S there was much to be done from an architectural poin view. One knew the difficulties, but one can't mea the prosperity of a city or a nation in terms of money al Cardiff's civic centre, said Mr. Tapper, was only a beginn He wished that the citizens would determine that their should become one of the greatest of Western Europe.

The only way to secure an architecturally inoffen town, after all, was to educate the laity in the appreciа of the fine arts. People must be taught to look at the str as architecture, not just as a conglomeration of bricks mortar, with a gap through which the stern authorities g them a right to walk, provided that the owners of motor had no objection!

When you found prosperity measured in terms of mo there, as a rule, you would find the greatest ugliness. F Wolverhampton to Birmingham were some of the grea eyesores in these islands.

Mr. Percy Thomas, who also responded, said that for y an attempt had been made to get a civic society forme Cardiff, but in spite of meetings and lectures and intervi with successive Lord Mayors, it had been of no avail. it was bound to come, for the help that such an organisa could be to the local authority in the disposition of cer municipal enterprises was unquestionable, as had been pro in Birmingham. Architects, individually and collectiv had to impress upon the citizens that good architec meant good business. Many citizens had already realised fact.

Response to the toast of the guests gave the Deputy L Mayor (Councillor W. G. Howell) the opportunity of c menting on the strictures of Mr. Tapper. Cardiff C poration, he said, had its conceptions of a beautiful c with streets that would put even the President of the R Institute of British Architects in good humour. But th were people called ratepayers to be considered and obe When times were better and ratepayers more tolerant, t the conceptions of civic beauty latent in the imagination the city fathers might find a local habitation and a name.

Mr. J. Llewellyn Morgan, High Sheriff of Breconsh and Mr. E. A. Ward, Chairman of the Cardiff Master Build Association, also replied.

Accompanying the President (Mr. C. S. Thomas) were the De Lord Mayor and Lady Mayoress of Cardiff (Councillor W. Howell and Mrs. Howell), Mr. Walter Tapper, A.R.A. (Presi of the Royal Institute of British Architects), Dr. Cyril Fox, F.S (Director of the National Museum of Wales) and Mrs. Fox, Mr. MacAlister (Secretary of the Royal Institute of British Archite Mr. S. L. Collins, A.I.O.B. (President of the South Wales Fed tion of Building Trades Employers), Mr. J. B. Dawson (Secre of the Swansea Master Builders' Association), Mr. T. D. J (Chairman of the Swansea Master Builders' Association), Mr Sturge Cotterell, Mr. I. J. Chorley, F.I.O.B. (Chairman of the stitute of Builders, South Wales branch), Mr. E. A. Ward, A.I.( (President of the Cardiff Master Builders' Association), Mr Llewellyn Morgan (High Sheriff of Breconshire), Mr. J. A. Wil O.B.E. (Chief Constable of Cardiff), Mr. T. Alwyn Lloyd, F.R.I. (Vice-President of the South Wales Institute of Architects), Mrs. Lloyd, Mr. C. F. Ward, F.R.I.B.A. (Vice-President of Institute), Mr. A. V. Banks, etc.

## HE SOUTH WALES INSTITUTE OF ARCHITECTS (Central Branch).

Addressing members of the Central Branch of the South 'ales Institute of Architects and the South Wales Branch of e Institute of Builders at the Engineers' Institute, Park ace, Cardiff, on Monday night, Mr. E. A. Ward presiding, apt. W. T. Creswell, B.A.L., A.S.I., spoke on "Building ontracts and Sub-Contracts." He dealt especially with a oposed new national building contract, and said that although e Federation of Builders was in favour of the new contract hen ratified, the architects were opposed to it. People were ry anxious to get on with some new form of national contract.

Many contracts, he went on, were based on a mere estimate, id frequently discussions arose as to extras, etc. Under ection 40 of the Law of Property Act there must be an agreeent in writing if the amount was over £10. In respect of the dinary building contracts, there had to be a written agreeent in certain eventualities. Nevertheless, it was not always cessary in building contracts. Forms of contracts were not atutes, and many looked on the new contract as though it ere a statute. The builders had ratified it, and it was hoped at the architects would soon agree to it. Many legal argueents had led to several clauses being inserted, and it was ought that the terms were rather complicated.

Although builders thought many contracts were complex, id Captain Creswell, they signed any "blessed" thing put efore them. They knew their weakness quite well, and hoped get out of it. He advised them to be very careful as to how ey altered or added to a settled printed contract.

A great deal of time had been spent on the matter by legal en, builders, and architects, Sir William MacKenzie had id that it was a fair and honest document, fair to the emloyers and to the contractors. The speaker went on to deal ith the various clauses of the contract, and said that if there ere no arbitrator under a contract the matter would have to e taken to court.

## WESSEX SOCIETY OF ARCHITECTS.

A movement has been launched by the Wessex Society of rchitects with the object of establishing a Wiltshire and )orset Society of Architects as a constituent branch of the Vessex Society.

The Wessex Society at present covers the counties of Someret, Gloucestershire, Wiltshire and Dorset, and has conituent branches in the Bristol Society of Architects and the loucestershire Architectural Association.

A meeting of architects of the two counties for the purpose f discussing the proposal has been arranged to take place at .30 p.m., on Thursday, 22 March, at the County Hotel, alisbury. Mr. Harold Brakspear, F.R.I.B.A., F.S.A., will ct as Chairman, and other representatives of the Wessex ociety of Architects and of the R.I.B.A. will be present.

All architects and architectural assistants in the counties of Wiltshire and Dorset are cordially invited to attend this meetng. Tea will be served at 4.15 p.m.

# Obituary

## JOHN SARVIS, LICENTIATE.

Mr. Sarvis served his articles with Mr. J. Kingwell Cole in 889 for three years and became his head assistant in 1897, hen Mr. Kenneth Wood [*A.*] joined Cole in partnership, hich was dissolved in 1906 when Mr. Wood started practice ith Mr. Sarvis in Worthing, a partnership which lasted until Ir. Sarvis's sudden death on 29 February last.

## NOTES FROM THE MINUTES OF THE COUNCIL.

5 *March* 1928.

### The Annual Dinner.

A cordial vote of thanks was passed in favour of the Benchers of Lincoln's Inn for their kindness in allowing the use of Lincoln's Inn Hall for the R.I.B.A. Annual Dinner on 23 May.

### Council for the Preservation of Rural England.

It was decided to renew the grant of £100 to the Council for the Preservation of Rural England for the year 1928.

### New School of Architecture at Belfast.

On the recommendation of the Board of Architectural Education, it was agreed to make a grant of £50 to the Library of the proposed new School of Architecture at Belfast.

### The Fourth Annual Conference and Exhibition of Public Lighting Engineers.

An account of this Conference was received from Mr. J. L. Denman [*A.*], the R.I.B.A. delegate, together with reports of the proceedings. These have been placed in the Library for the information of members, and the thanks of the Council have been conveyed to Mr. Denman.

### Petrol Pumps.

Mr. E. Guy Dawber, A.R.A., and Professor S. D. Adshead were appointed to represent the R.I.B.A. on a Committee set up by the C.P.R.E. to consider the question of the control of petrol pumps.

### Dorchester House.

It was decided to ask the Literature Standing Committee to prepare a monograph of Dorchester House.

### Architectural Competitions.

(*a*) *Competitions held in Two Stages.*—The Competitions Committee have been asked to consider and report on the difficulties which often arise in dual competitions, with a view to seeing if it is possible to frame rules for governing such competitions.

(*b*) *R.I.B.A. Model Form of Conditions for Architectural Competition.*—The Council approved the recommendation of the Competitions Committee for the modification of Clause 8 of the Model Form of Conditions dealing with the ten per cent. limit of cost.

### Ownership of Drawings.

The Council approved the recommendation of the Practice Standing Committee that Counsel's opinion should be obtained on certain points arising in connection with the ownership and copyright of drawings.

### Studentship R.I.B.A. and Unprofessional Conduct.

On the recommendation of the Board of Architectural Education, the Council have decided that Students R.I.B.A. shall be brought within the scope of the regulations governing professional conduct to which corporate members are subject.

THE AMENDMENT OF BYE-LAWS 66 AND 85.

It was reported to the Council that the Privy Council has approved amendments to Bye-laws 66 and 85 by an Order dated 3 February 1928.

The amendments relate to procedure governing the date of the Annual General Meeting and the payment of contributions to Allied Societies.

MEMBERSHIP.

The following ex-members were reinstated :—

As Associates : George Lister Thornton Sharp ; Charles Joseph Thompson. As Licentiates : James Frederick Carruthers Bell, William Francis Harber.

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (*f*) OF THE SUPPLEMENTAL CHARTER OF 1925.

Two applications were approved.

RESIGNATIONS.

The following resignations were accepted with regret :—

Percy K. Kipps, [*A.*]
Laurence Muskett Yetts, [*A.*]
Harry Gordon, [*L.*]

## ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the Meeting of the Council held on 5 March 1928.

BARTLETT : CYRIL JOHN, 26, Lewis Street, Canton, Cardiff.
BRENTNALL : RALPH HERBERT, 28, Victoria Park, Fishponds, Bristol.
DRY : THOMAS JAN, c/o Messrs. Walgate & Elsworth, Church Square, Cape Town, South Africa.
GLADWIN : THOMAS ROBERT, Hayward Street, Paddington, Brisbane, Queensland, Australia.
JOHNSTON : ALAN CONNOR, 22, Camp Street Gardens, Cape Town, South Africa.
KERRISON : WALTER JAMES ERNEST, Bunya Street, Eagle Farm, Brisbane, Australia.
KNOWLES : HERBERT JAMES, 59, Hampton Road, Southport, Lancs.
LEEB : ISIDORE, Queen's Hotel, Muizenberg, Cape Town, South Africa.
MOWBRAY : JOHN GRAHAM, "Newara," Oceania Terrace, Manly, Brisbane, Queensland, Australia.
PULLEN : ALBERT, c/o J. Collier, Esq., "Melbury," Highcliffe-on-Sea, Hants.
SOMAKE : ELLIS EDWARD, 17, Hendon Way, Cricklewood, N.W.2.
SUMMERSON : JOHN NEWENHAM, 61, Belsize Avenue, N.W.3.
TOLL : EDWARD ROY, Stuttafords Chambers, 80, Adderley Street, Cape Town, South Africa.
VAN DER RIET : HENRY BERTHAULT, c/o W. H. Grant, New General Assurance Buildings, St. George's Street, Cape Town.

## L.C.C. SURVEY OF LONDON. Vol. XI.

The London County Council's monumental Survey of the Metropolis will shortly be enriched by the publication, through Messrs. B. T. Batsford, of a new volume dealing with the parish of Chelsea. This volume, the eleventh in the series, is the fourth and final instalment relating to this parish. It contains a full historical account of the Royal Hospital, followed by a detailed description of its architectural features, the whole profusely illustrated by photographs of exterior and interior views and details, besides measured drawings and sketches. A limited number of copies will be on sale to the public at £2 2s.

## PRESERVATION OF ANCIENT COTTAGES.

The owner of Arlington Row, perhaps the mos beautiful group of cottages in Bibury, finds that he no longer able to keep them in proper repair, and ha offered to hand them over for a small figure to th Royal Society of Arts.

The total amount required to provide for the purchas of the eight cottages, the repairs immediately necessar and also for a permanent repair fund, is £2,000. If thi sum can be raised, the cottages, after the necessary wor has been carried out, will be handed over by the Roya Society of Arts to a local committee of management

Cheques, which should be made payable to the Roya Society of Arts, and crossed "Coutts & Co., Bibur Fund," will be gratefully acknowledged by the Secre tary, at the Society's House, John Street, Adelphi London, W.C.2

## BRITISH SCHOOL AT ROME.

Mr. Arthur Hamilton Smith, C.B., F.B.A., late Keepe of Greek and Roman Antiquities in the British Museum will succeed to the Directorship of the British School a Rome on the expiration of Mr. Bernard Ashmole's term of office at the end of this session.

Mr. Smith is an original member of the Executive Committee of the British School at Rome and chairman of the Faculty of Archæology, History, and Letters. Mr. Ashmole, whom he succeeds, is about to succeed Professor Ernest Gardner as Yates Professor of Classical Archæology in the University of London.

## INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The last of the series of Informal Illustrated Lectures on Architecture for Workers in the Building Trades was held by the R.I..B.A. on Wednesday, 7 March 1928, in the R.I.B.A. Galleries, 9 Conduit Street, W.1. Mr. L Sylvester Sullivan, F.R.I.B.A., presided, and Mr. J. H Jarman (Superintendent, H.M. Office of Works) read a most interesting paper illustrated by lantern slides on the subject of "General Building Materials."

At the conclusion of the paper a discussion took place during which Mr. Jarman replied to numerous questions put to him by his audience.

## SIR JOHN SOANE'S MUSEUM, LINCOLN'S INN FIELDS, W.C.2.

The Museum has reopened this year on 13 March a fortnight later than usual, owing to a complete re-wiring of the electric light which was first installed in 1907 The Museum is open free 10.30 a.m. to 5 p.m., Tuesdays Wednesdays, Thursdays, and Fridays, March, April May, June, July and August. At other times by cards obtained of the Curator.

## R.I.B.A. STATUTORY EXAMINATION FOR DISTRICT SURVEYORS.

The attention of those who contemplate taking the R.I.B.A. Statutory Examination for District Surveyors is drawn to two courses of ten lectures each which will be given during the summer at the Department of Archi

cture, Surveying and Building of the Northern Polychnic, Holloway, London, N.7.

On Thursday evenings the subject will be " Dangerous ructures, including Shoring and Erection Operations " id on Fridays the subject will be " Theory of Structres " (advanced). The lecturer in each case will be r. G. A. Gardner, M.I.Struct.E., M.Maths.Assoc.

The fee is 10s. for each course, which will commence 26 April. Applications for admission to the courses ould be made to the Secretary of the Northern Polychnic, Holloway, London, N.7.

---

## RITISH ARCHITECTS' CONFERENCE, BATH.

### 20 JUNE TO 23 JUNE 1928.

### HOTEL ACCOMMODATION.

The annual conference of the Royal Institute of British rchitects and its Allied Societies will take place at Bath om 20 to 23 June 1928. The Wessex Society of Architcts have in hand the preparation of the programme, hich promises to be one of the most attractive in the cords of the profession.

It is expected that there will be a large attendance of embers from all parts of the country, and they are *gently requested* to reserve the dates mentioned above, id to *arrange for their hotel accommodation at the earliest ssible date*, so as to avoid the risk of disappointment.

The Executive Committee of the Conference have ndly furnished the following list of hotels and boarding-ouses, with charges :—

| | Bed and Breakfast. | Full Board per day. |
|---|---|---|
| rand Pump Room | 10/6 upwards | From 24/– 1 day |
| | | 44/– 2 days |
| | | 63/– 3 days |
| npire .. .. | 10/6 | 14/6 |
| lteney .. .. | 12/– | 21/– |
| a .. .. | 10/6 | |
| rnley .. .. | 10/6 | 17/– |
| nsdown Grove | 10/6 | 18/– |
| yal .. .. | 10/6 | 16/– |
| rk House .. | 10/6 | 18/– |
| uthbourne .. | 8/6 and 9/6 | 14/6 |
| hristopher .. | 10/6 | 14/6 |
| arris .. .. | 8/6 | 12/6 |
| atts .. .. | 10/6 | 15/– to 17/6 |
| ancis .. .. | 8/6 to 10/6 | 12/– to 18/– |
| lgar .. .. | 6/6 to 7/6 | 12/– |
| ngel .. .. | | 14/6 dinner |
| | | Bed and breakfast |
| . Monica's .. | 7/6 | 12/– |
| nnell's .. .. | 6/6 | 12/6 |
| lenluce .. .. | 6/6 | 12/6 |
| neridan .. .. | 6/6 to 7/6 | 12/– to 14/– |
| omley House .. | 7/6 to 8/6 | 10/6 |
| rfax .. .. | 7/6 | 11/6 |
| theaston Villa .. | 5/6 | 8/6 |
| nerriffs .. .. | 6/6 and 7/6 | 12/6 to 14/6 |
| ckliffe .. | 7/6 to 8/6 | 10/6 to 12/6 |
| rlton Villa .. | 6/6 | 9/6 |
| onnybrook .. | 6/6 to 7/6 | 10/6 to 12/6 |
| Green Park .. | 5/6 | 7/6 |
| Bloomfield Avenue | | 6/– to 7/6 |

## THE ROYAL GOLD MEDAL FOR ARCHITECTURE

At a Special General Meeting of the Royal Institute of British Architects, on 19 March, Mr. Edward Guy Dawber, A.R.A., F.S.A., Past-President R.I.B.A., was elected by the Members, and his name will be submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1928.

The Medal was presented last year to Sir Herbert Baker, A.R.A., F.R.I.B.A.

# Notices

## THE ELEVENTH GENERAL MEETING.

The Eleventh General Meeting (Ordinary) of the Session 1927–28 will be held on Monday, 2 April 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Business) held on Monday, 19 March 1928; formally to admit members attending for the first time since their election.

To read the following Paper : " Health and Recreation Centres," by Mr. J. Murray Easton [*F.*].

## THE ANNUAL CONFERENCE OF THE R.I.B.A. AND ALLIED SOCIETIES.

### BATH, 20 to 23 JUNE 1928.

All members and students of the R.I.B.A. and all members of the Architectural Association and of the Allied Societies are cordially invited to attend the Conference to be held in Bath 20 to 23 June 1928. Full particulars will be issued in due course.

Members who propose attending the Conference are reminded of the following travelling facilities that are available :—

From London to Bath a tourist ticket is issued, available for three months, and with facilities for breaking the journey at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's Inn Road, London, W.C., will be pleased to advise members who propose travelling from London and other centres, and also to issue tickets and book seats on application to him.

## CHADWICK PUBLIC LECTURE.

### 30 MARCH 1928.

The Chadwick Trustees cordially invite members and their friends to the Bossom Gift Lecture to take place in the R.I.B.A. Meeting Room on Friday, 30 March 1928, at 8.15 p.m., when Mr. R. E. Stradling, M.C., D.Sc., Assoc.M.Inst.C.E., Hon. A.R.I.B.A. (Director of Building Research Department of Scientific and Industrial Research), will deliver a lecture entitled " Balbus Built a Wall."

## EMPIRE TIMBER EXHIBITION.

At the invitation of Lieut.-General Sir Wm. T. Furse, K.C.B., D.S.O., the Director of the Imperial Institute, a special visit of architects to the Empire Timber Exhibition has been arranged by the R.I.B.A.

The visit will take place at 2.30 p.m. on Wednesday, 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, F.R.I.B.A., representative of the R.I.B.A. on the Imperial Institute Advisory Committee on timbers, and by Dr. Chandler of the Imperial Institute.

Architects desirous of taking part in the visit are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1, not later than 21 May, when further particulars will be sent to them.

### THE INTERNATIONAL BUILDING TRADES EXHIBITION.

It has been customary for many years past for the Secretary of the Institute to send an invitation to members to attend the biennial Building Exhibitions at Olympia. Through the kindness of the Director, Mr. H. Greville Montgomery, Hon. A.R.I.B.A., each of these invitations carries the sum of 2s. as a contribution to the Architects' Benevolent Society. The Exhibition is open from 13 April to 26 April inclusive, and it is hoped that members of the Institute will use the ticket that will be found enclosed with this issue of the JOURNAL.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

### ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

# Competitions

### THE ROYAL MASONIC INSTITUTION FO GIRLS : SENIOR SCHOOL AT RICKMANS-WORTH PARK.

The General Committee of the Royal Masonic Institu tion for Girls invite Architects of British Nationality t submit designs for a new Senior School proposed to b built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.

Premiums : £750, £500, £400, £300, £200.

Last day for sending in designs : 5 September 1928.

Last day for questions : 1 March 1928.

Total cost not to exceed £350,000.

Conditions of the above competition may be obtaine from the Secretary, The Royal Masonic Institution fo Girls, 31, Great Queen Street, W.C.2.

### PROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough of Southport invite architects practising in the United Kingdom to submit designs in competition for a new senior elementary school at Birkdale. Assessor : Professo S. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927 Designs to be sent in not later than 31 March 1928. B applying to the Director of Education, Municipal Offices Southport, and enclosing 10s. 6d., conditions of th competition may be obtained.

### MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invit architects to submit designs in competition for an exten sion of the College of Technology proposed to be erecte on a site adjoining the present College of Technolog building in Sackville Street and Whitworth Street, Man chester.

Last day for questions, Saturday, 10 December 1927.

Assessors : Messrs. Alan E. Munby, M.A. [*F.*], Henr M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums : £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Frida 30 March 1928.

For conditions apply to the Town Clerk, Town Hal Manchester, and deposit £1 1s.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propo to erect a new Town Hall in West Marlands, and invi architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premium £500, £300, £150. Last day for sending in design 30 July 1928. Last day for Questions, 20 April 192 Total cost not to exceed £385,000.

Conditions of the above competition may be obtain from The Town Clerk, Municipal Offices, Southampto

ROUGH OF LEWISHAM: PROPOSED TOWN HALL, SHOPS AND OFFICES.

he Lewisham Borough Council invite architects of tish birth and nationality to submit designs in com- ition for the Town Hall, Shops and Offices, proposed pe erected on the site of the East side of, and adjoining present Town Hall buildings.

ssessor: Mr. Winton Newman, F.R.I.B.A. Pre- ms, £350, £250, £150. Last day for sending in igns, 14 July 1928.

onditions of the above competition may be obtained n The Town Clerk, Town Hall, Lewisham, S.E.6.

# Members' Column

PARTNERSHIP.

old-established firm of Architects in Manchester has a vacancy thoroughly qualified Junior Partner. State age and prospects. e capital required.—Apply Box No. 7,328, c/o The Secretary .B.A., 9 Conduit Street, W.1.

COACH FOR INTERMEDIATE EXAMINATION.

CENTIATE wishes to have names of Members willing to act as to probationer in all subjects for Intermediate Examination B.A. Evenings only.—Box 1,438, c/o The Secretary R.I.B.A., nduit Street, London, W.1.

PARTNERSHIP WANTED.

SOCIATE with good experience, desires partnership in an estab- d practice or in branch office which can be further developed. ld work as assistant with view to early partnership. South or th-East Counties preferred. Capital available.—Box 8,328, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PRACTICE OR PARTNERSHIP WANTED.

MBER (age 41) with provincial practice, which he has carried or the last eighteen years, but which is at present dormant gh severe local, industrial depression, desires to purchase a ne, well-established practice or partnership with firm of ing.—Apply Box 1,538, c/o The Secretary R.I.B.A., 9, Conduit t, London, W.1.

OFFICE ACCOMMODATION.

R.I.B.A. with an office in the West End desires to meet another itect with a view to sharing accommodation and running ses.—Apply Box No. 2,118, c/o The Secretary R.I.B.A., nduit Street, W.1.

LLOW of the Institute with a West-End office having a room are desires to meet another architect with a view to sharing mmodation and running expenses.—Apply Box 7,474, c/o tary R.I.B.A., 9 Conduit Street, W.1.

# Minutes XIII and XIV

SESSION 1927–1928.

a Special General Meeting held on Monday, 19 March , at 8.0 p.m..

r. Walter Tapper, A.R.A., President, in the Chair.

he attendance book was signed by 11 Fellows (including mbers of Council), 6 Associates (including 1 Member of ncil), 2 Licentiates (including 1 Member of Council).

he Minutes of the Special General Meeting held on nesday, 25 January 1928, having been published in the NAL, were taken as read, confirmed, and signed by the dent.

The President announced the object of the meeting, viz.: to elect the Royal Gold Medallist for the current year.

On the motion of the President it was resolved by acclamation:—

> That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Mr. Edward Guy Dawber, A.R.A., F.S.A., Past-President R.I.B.A., in recognition of the merit of his work as an Architect.

The Special General Meeting then terminated.

At the Tenth General Meeting (Business) of the Session, 1927-28, held on Monday, 19 March 1928, immediately after the Special General Meeting above recorded and similarly constituted, the Minutes of the Ninth General Meeting held on Monday, 5 March 1928, having been published in the JOURNAL were taken as read, confirmed, and signed by the President.

The Hon. Secretary announced the decease of:—

Andrew Black, elected Fellow 1906.
Henry Branch, transferred to Fellowship 1925.
John Hudson, elected Associate 1889, Fellow 1905.
Leonard Vincent Hunt, elected Associate 1888, Fellow 1902.
Wilfred Joseph Cummins, elected Licentiate 1912.
John Sarvis, elected Licentiate 1911.
William Edward King Palmer, elected Associate 1896.

And it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates for membership were elected by show of hands under Bye-law 10:—

AS FELLOWS [12].

ADDENBROOKE: Lt.-Colonel JOSEPH SAUNDERS, O.B.E. [*A.* 1884]. Edinburgh.

ARCHER: EDWARD PERCY [*A.* 1903].

BAIN: Captain VICTOR [*A.* 1920], Leeds.

DENMAN: JOHN LEOPOLD [*A.* 1909], Brighton.

GORDON: ALEXANDER, Dip. Arch. Abdn. [*A.* 1921], Singapore, Straits Settlements.

GRAY: GEORGE HALL [*A.* 1919], North Shields.

And the following Licentiates who are qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925:

MOORE: THOMAS WILLIAM.

PETCH: WILLIAM.

And the following Licentiates who have passed the qualifying examination:

CLOUGH: SYDNEY, A.R.C.A. (Arch.), Lond.

HENDERSON: ARTHUR EDWARD, F.S.A., R.B.A.

OGDEN: ERNEST, Manchester.

RUSHTON: THOMAS JOHNSON.

AS ASSOCIATES [8].

BRODIE: ANGUS GEORGE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

CUMMINGS: ROBERT PERCY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Brisbane, Queensland.

ELLERTON: EDMUND MONAT-KEITH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

GOLDSTRAW : GEORGE ALBERT, B.A. (Manchester) [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Salford.

KENDALL : HENRY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

MACDUFF : ALBERT STANISLAS [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Montreal, Canada.

MILLS : ANDREW KAYE [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Ottawa, Ontario, Canada.

SCOTT : ELISABETH WHITWORTH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

AS HON. ASSOCIATES [2].

THE VERY REV. WILLIAM FOXLEY NORRIS, D.D., Oxon., Dean of Westminster.

DAVIES : WILLIAM ROBERT, C.B., Asst. Secretary Technological Branch, H.M. Board of Education.

AS HON. CORRESPONDING MEMBER [1].

TENGBOM : IVAR, Architect at the Royal Palace ; Director-in-chief of the Royal Board of Public Works ; Member of the Royal Academy of Art, Stockholm.

The formal business of the General Meeting having concluded the President invited members to join in a private and informal discussion on subjects of professional interest or difficulty.

The meeting terminated at 9.25 p.m.

## THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of their insurable staff insuring through :—

### THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *Contributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *Health Insurance Benefits* | Sickness Benefit : up to 22s. per week.<br>Disablement Benefit : up to 11s. per week.<br>Maternity Benefit : up to 54s. |
| *Old-Age Pensions* | 10s. per week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *Additional Health Insurance Benefits* | Full cost of dental treatment.<br>Full cost of optical treatment (including glasses).<br>Part or full cost of surgical operations.<br>Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.<br>Part or full cost of provision of trained nurses during serious illness.<br>Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—

The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

## The Architects' Benevolent Society

### HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house f themselves, and the Architects' Benevolent Society Scheme of House Purchase makes it possible to obta the necessary capital on equitable terms without usi up existing securities or business capital, purchase bei made out of income. The arrangement is carried out means of a loan of not more than 75 per cent. of t certified value secured upon the house with an endo ment policy to provide for its repayment. Its ch advantages are as follows :—

(1) Provision for dependents. In the event of yo death, the loan is automatically discharged and t house released to your dependents free of debt.

(2) Special concession. In the case of houses in cour of erection 50 per cent. of the loan will be advanc when the roof is on and the house covered in, su ject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodic repayments on account of the loan, when the annu cost will be adjusted.

(4) Saving. The cost will be found less burdenson than the payment of rent and is only payable f 20 years at the most.

N.B.—(1) This scheme is now extended to those ou side the architectural profession, provided that the hou has been designed and the applicant introduced by member of the Institute.

(2) Loans are not granted in respect of property whi does not warrant a loan of at least £500 ; nor for proper other than for the proposed borrower's occupation. Pr perty of which the value exceeds £4,500 and property the bungalow type are excluded.

Please address all enquiries to the Secretary A.B.S 9 Conduit Street, London, W.1.

It is desired to point out that the opinions writers of articles and letters which appear in t R.I.B.A. JOURNAL must be taken as the individu opinions of their authors and not as representati expression of the Institute.

Arrangements have been made for the supply of the R.I.B. JOURNAL (post free) to members of the Allied Societies who a not members of the R.I.B.A. at a specially reduced subscripti of 12*s.* a year. Those who wish to take advantage of t arrangement are requested to send their names to the Secreta R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscri tions or Institute publications are warned of the necessity complying with Post Office Regulations with regard to t method of payment. Postal orders should be made payal to the Secretary R.I.B.A., and crossed.

### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928 : 14, 28 April ; 12, 26 Ma 9, 23 June ; 14 July ; 11 August ; 22 September ; 13 Octob

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 11

14 APRIL 1928

## Contents for 14 April 1928

| | Page |
|---|---|
| Inigo Jones. Oil Painting after Vandyck | *Frontispiece* |
| Inigo Jones: A Modern View. By J. A. Gotch, M.A., F.S.A. | 351 |
| Chinese Pagodas. By Arnold Silcock | 359 |
| Reviews: | |
| The Portrait of Sir John Soane, R.A. By Manning Robertson | 368 |
| Francis Unwin. By Charles Spooner | 368 |
| Correspondence: | |
| Vanishing London. By Walter Tapper, A.R.A. | 368 |
| Colouring of Portland Cement. By Professor A. P. Laurie | 369 |
| The Church Restoration Company. By Percival M. Fraser | 369 |
| Empire Timbers | 369 |
| Allied Societies: | |
| Aberdeen Society of Architects | 370 |
| Berks, Bucks and Oxon Architectural Society | 370 |
| Devon and Cornwall Architectural Society | 371 |
| Leeds and West Yorkshire Architectural Society | 372 |
| South Wales Institute of Architects (Eastern Branch) | 374 |
| Architects and Surveyors Approved Society | 374 |
| Bartlett School of Architecture | 374 |
| Obituary: | |
| James T. Cackett. By R. Burns Dick | 375 |
| John Hudson | 375 |
| Edward Gabriel | 375 |
| Election of Students | 376 |
| The Architectural Association | 376 |
| Notices | 376 |
| Application for Membership | 377 |
| Competitions | 379 |
| Members' Column | 379 |
| Minutes | 380 |
| A.B.S. House Purchase Scheme | 380 |



INIGO JONES
Oil painting, after Vandyck

R.I.B.A. Collection

VOL. XXXV. No. 11 14 APRIL 1928



# Inigo Jones : A Modern View

By J. A. GOTCH, M.A., F.S.A., F.R.S.L. [*F.*]

(*A Paper read before the Royal Society of Literature, 26 January* 1927.)

MANY of those who seek to write the lives of eminent men long dead must have found how difficult it is to get at the facts relating to them. Traditions often get hardened into actual facts, statements are made on slender foundations, the slenderness of which becomes in time ignored ; someone perhaps offers an opinion, which by subsequent writers is accepted as a certainty, and the apparently incurable habit of one writer adopting the information of his predecessors without attempting to verify it, results in the perpetuation of errors which a small amount of research would have served to correct.

Such, to a large extent, is the case with Inigo Jones. He has been credited with much architectural work to which he has in reality no claim ; and, on the other hand, much of his most remarkable work has not received the attention it deserves. His name is, of course, well known among those interested in architecture, and to them he appears first and foremost as an architect, as to which I shall have more to say presently. But to many among the educated public he is merely a name, and a name that they do not always mention correctly, for I have heard him called in all seriousness " Indigo " Jones, and in the proof of a short article I recently wrote in which his name occurred, it came back in the guise of " Jingo " Jones.

Having had occasion in recent years to make a study of domestic architecture in England, and to trace its development through many centuries, there came, of course, a time when the work of Inigo Jones passed under review, and I was considerably surprised at the novelty of some of the conclusions to which the evidence available compelled me to come. So different was the aspect which Jones then assumed from that to which we had become accustomed, and so little was known of the man himself, that eventually it seemed desirable to collect and collate all the information obtainable, to digest the evidence afforded by his drawings, preserved in several collections, and to embody the results in a book. Upon such a book I am now engaged, and I am grateful to our Council for giving the opportunity which this paper affords of focusing my ideas, and of taking, as it were, a preliminary canter preparatory to the greater event. Whether you will be equally grateful remains to be seen.

I need hardly remind you that Inigo Jones flourished in the first half of the seventeenth century ; to be more precise, he was born in 1573, and died in 1652—a period which included the reigns of Elizabeth, James I and Charles I.

The chief original sources of information relating to him are five in number : His drawings, his marginal notes in his copy of Palladio's book on architecture, his so-called sketch-book, his pupil John Webb's references to him in his book *The Vindication of Stone-Heng Restored*, and the State Papers of the period.

To make these sources of information more intelligible a short explanation of them is necessary—and first as to his drawings. It is needless to say that the work of a man's own hands, whether in the shape of drawings, letters or notes, are of the first importance in the endeavour to obtain a true picture of him, and in order to understand the significance of Jones's drawings it is necessary to introduce another personage, namely, his pupil, John Webb, with whom the question is inextricably mixed up. Webb became Jones's right-hand man, he married a kinswoman of Jones, and he was ever a devoted admirer of his great master.

On Webb's death he left a large quantity of drawings to his son, with strict injunctions that they should be preserved as one collection. But in course of time the force of the injunction lessened, and apparently the son's widow disposed of them. The greater part passed into the possession of the well-known patron of art, the Earl of Burlington ; a very large part was acquired by Dr. Clarke, who left them to Worcester College, Oxford ; and a few eventually found their way to the British Museum. It is the first two of these divisions which are of the greatest interest. Lord Burlington's collection descended to the Duke of Devonshire, and was housed at Chatsworth ; in recent years, however, many of the architectural drawings have been transferred to the custody of the Royal Institute of British Architects. It will thus be seen that the original collection is now divided, some remaining at Chatsworth, some being at the Royal Institute of British Architects, some at Worcester College, Oxford, and some at the British Museum. Each section is, however, in safe and intelligent keeping. The point here is that this distribution rendered the study of the Collection as a whole, and the collation of one drawing with another, an impossible task.

The collection of drawings thus left by Webb and subsequently divided comprised many architectural drawings, but still more drawings of the human figure and drapery. Of the architectural drawings the greater part were the work of Webb himself, but a certain number were the work of Jones. The other drawings consisted of innumerable studies of the human figure in whole or in part, and of designs for the scenery and costume relating to masques. These were mainly by Jones, but a few were by Webb.

These observations, which will be amplified later on, serve to introduce the first of our sources of information.

The second source is a copy of Palladio's *Four Books of Architecture*, which Jones carried about with him on one of his visits to Italy, extending over twelve months, and in which he made copious marginal notes, of which both the handwriting and the spelling are execrable. So difficult were they to decipher that they daunted all inquirers, the only facts that emerged being some interesting dates and a few interesting observations of the writer. But quite recently they were carefully deciphered by Mr. Grant Keith, who has put the results of his long and difficult labours in the form of a paper which I trust will shortly be published. They throw a welcome light on the architectural part of the inquiry.

The third source of information is the so-called sketch-book which Jones used on this same journey to Italy. It is more of a note-book than a sketch-book, for the sketches are not numerous. Most of the matter consists of notes taken from published sources, and it deals chiefly with the human figure. Oddly enough it touches architecture hardly at all, the reference to that subject being confined to two excellent comments on its general aspect. Mr. Keith suggests that it may have been only one out of many sketch-books, and that the others dealt with architecture ; but as to this we have no information. The principal point about this book is that it hardly touches architecture, but is chiefly concerned with the human figure.

The fourth source of information is Webb's book, *The Vindication of Stone-Heng Restored*, the history of which is shortly as follows : In the year 1620 King James I, being at Wilton, in Wiltshire, instructed Inigo Jones to examine the ancient monument of Stonehenge, and to say, from his knowledge of architecture, exactly what it was and what it meant. Jones made some notes and took some measurements, but nothing more was heard of the project, so far as we know, until after his death, when John Webb published, as the work of Jones, a book of which the contracted title is *Stone-Heng Restored*. It was, however, written by Webb, as he expressly states, from " some few indigested notes " of his dead master. It goes to prove with great erudition (of a sort) and with more Latin quotations than, one imagines, would have been at the command of Jones himself, that Stonehenge was a Roman temple. It seems incredible that a man who, like Inigo, had studied ancient and modern architecture in Italy, and had made such discerning notes on it as those which fill the margins of his Palladio, could ever have countenanced, on architectural grounds, the idea that Stonehenge was a Roman work, and we need not perhaps be surprised that nothing was heard of the inquiry during his lifetime. It is almost as incredible that Webb, who was an accomplished and learned architect, so far as classic architecture was concerned, could have propounded and defended such a theory. But so it was.

No sooner was the book published than it was attacked by a Dr. Charleton with a display of erudition even greater than Webb's, for he quoted Greek as well as Latin. The doctor refuted the theory with all the spirit of a controversial writer, and proved that Stonehenge should be restored to the Danes, who had built it. This treatise was in its turn attacked by Webb, who with further erudition and an acerbity exceeding that of his opponent demolished him in his *Vindication of Stone-Heng Restored.*

The interest of this controversy lies, not in the subject of it nor in the conclusions of the disputants but in the fact that Webb, in the course of pulverising " this doctor," as he scornfully calls him, makes a number of valuable references to Inigo Jones and the works he undertook. Such references, made by the man who knew Inigo and his work more intimately

than anyone, are of great importance. But a word of caution is here necessary owing to the fact that Webb was engaged in a controversy with an amateur in architectural matters, and was quite likely, urged by controversial energy, to indulge in over-emphasis in regard to points with which the amateur was unfamiliar.

The fifth and last of the chief sources of information is the State Papers, and here we pass into a neutral and unimpassioned atmosphere.

You will not, I am sure, either desire or expect these sources to be drained of their contents within the limits of a paper such as this; the most that can be done is to indicate the conclusions to which a study of them leads.

The idea of Inigo Jones until recently accepted was that he was a great and busy architect engaged on work extending over a large part of England, and even as far as Scotland. That in particular he designed a vast palace at Whitehall for James I, of which, however, only the Banqueting House was built—that beautiful building that still stands on the East side of Whitehall. Further, that he began the design of another palace at Greenwich, of which the Queen's House was erected during his lifetime, and one block, called King Charles's, after his death. That in addition to his architectural work he devised, as a sort of by-product, the scenery and practical arrangements of masques for the Court.

How far does the evidence support this idea of Inigo Jones?

First of all let us take the evidence of the drawings in relation to the palace of Whitehall—evidence which provides quite an interesting story. It has already been mentioned that Lord Burlington, the great patron of architects in the early part of the eighteenth century, acquired a large portion of the drawings, and that another large portion was presented to Worcester College, Oxford. Among the artistic activities of Lord Burlington was the publication, with the help of the architect Kent, of a great number of the drawings under the title of "Designs by Inigo Jones," and the selection included a design for a vast palace at Whitehall, in which the existing Banqueting House was a minor incident. Colen Campbell also published in his *Vitruvius Britannicus* another but smaller and entirely different design for the palace, also attributed to Jones, founded on the drawings now in the British Museum. These designs were taken at their face value, and although great difficulty was experienced in accounting for their total dissimilarity, it was taken for granted that they were both the work of Jones. Kent's version, being the larger, attracted the greater attention.

It happened that while I was pursuing the investigations connected with domestic architecture, certain revolutionary doubts obtruded themselves as to whether the opinions hitherto held ought to be taken as the true gospel. I therefore made a close examination of the drawings at Worcester College and of those at Chatsworth, and I was able to do what had never been done before—to have photographs taken of all the drawings, and, for the first time since their dispersal, to collate them all.

The results were truly surprising. It soon became easy to distinguish between the handiwork of Inigo and that of his pupil and assistant, Webb; and it became evident beyond a doubt that nearly the whole of the architectural drawings were done by Webb and hardly any by Jones. That was a discovery of great interest. Further, it became clear that not merely two designs were made for the palace, but actually seven. Of course those who held the old orthodox view might well say, "This may all be true, but Webb was only carrying out ideas previously sketched by his master"; but unfortunately for this suggestion, not only are there no preliminary sketches by Jones, but the gradual evolution of some of the designs can be traced from the roughest sketches up to the finished drawings, all of them unmistakably by the hand of Webb. The only drawings which are the work of Jones are some for the Banqueting House itself, of which he was undoubtedly the designer.

I am confining myself to the simple outline of the case; the innumerable details which go to confirm it, although most fascinating in their gradual and cumulative effect, are too complicated to be dealt with on this occasion.

But there is one point of general interest in connection with the Banqueting House which tends towards confirmation. There was already existing a Banqueting House which had been built by James I in 1607. This was burnt down on January 12th, 1619, and orders were given to build another in its stead. By April 19th, three months later, the design and estimate were ready, and on June 1st the foundations were begun. When these dates are borne in mind it becomes almost impossible to imagine that so huge a scheme as the whole palace could have been evolved in that time, and quite incredible that seven alternative schemes could have been devised in so short a period. Not only so, but Jones's design of the Banqueting House is clearly for an isolated building, and not for part of a long façade. The obvious conclusion, therefore, is, not that the palace was designed with the Banqueting House as a part of it, but that it was designed to include the Banqueting House after the latter had been built.

Such was the outcome of an examination of the drawings, and curiously enough it was confirmed by the discovery among the State Papers of a statement made by Webb in the brief attached to his petition

to Charles II, shortly after the Restoration, for the grant of the post of Surveyor of His Majesty's Works. The statement is as follows :—

> That he (Webb) was Mr. Jones's Deputy and in actual possession of the office upon his leaving London, and attended his Ma^tie^ in that capacity at Hampton Court and in ye Isle of Wight, where he received his Ma^tie's^ comand to designe a Pallace for Whitehall, w^ch^ he did untill his Ma^tie's^ unfortunate calamity caused him to desist.

This seemed conclusive, but it implied a revolution of ideas hitherto held. One of Jones's greatest claims to fame was confuted ; but a claim, be it remembered, never made by himself, but advanced by posterity on the mistaken assumptions of uncritical historians.

The deletion of the Whitehall Palace from his record had to be followed (in favour of Webb) by that of King Charles's block at Greenwich, leaving him, however, undisputed possession of the Queen's House ; and this again was followed, on the evidence of the drawings, by the exclusion of nearly all the designs of houses ascribed to him by Kent in his important publication. The originals of these must be put to the credit of Webb.

Webb, of course, owed his knowledge and skill primarily to Inigo, and he would have been the last man to ignore the debt. Indeed, it is probably his veneration for his master that helped towards the suppression of his own claims.

But the process of attrition does not yet end. The fine house of Coleshill in Berkshire had always been attributed to Jones, but within the last few years evidence has come to light that proves that although Jones, in his old age, was consulted, and doubtless gave important advice, yet the actual architect was Sir Roger Pratt. In the case of another house, Raynham Park in Norfolk, the evidence is still uncertain, but there is great doubt as to how much, if anything, Jones had to do with it.

At this stage of deletion and depletion, you may, perhaps, be inclined to ask, Was Jones an architect at all ? To which the unhesitating reply must be given that he was—although not so universally employed as has been supposed. He says for himself, or rather Webb makes him say for himself, at the outset of *Stone-Heng Restored* :—

> Being naturally inclined in my younger years to study the Arts of Design, I passed into foreign Parts to converse with the great Masters thereof in Italy ; where I applied myself to search out the Ruins of those ancient Buildings, which in Despite of Time it self, and Violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native Country, I applied my Mind more particularly to the Study of Architecture.

His travels in Italy, and particularly the notes he made in his copy of Palladio, show that he was an earnest and acute student of architecture as it was then understood, namely, classic architecture, and especially classic architecture as expounded by Palladio. He established a wide reputation as an architect among his contemporaries. Webb calls him the Vitruvius of his age, and says that it was *Vox Europæ* that so named him—

> being, much more than at home, famous in remote parts, where he lived many years, designed many works, and discovered many antiquities, before unknown, with general applause.

There is, however, no evidence to confirm the statement that he designed many works in foreign parts, and Webb's observations must be somewhat discounted in view of the controversial energy that went to the confounding of Dr. Charleton. At this point in the controversy Webb is intent on showing that Jones was not only learned in antiquities, but was also a great architect, and he proceeds to enumerate the works which entitle him to that distinction. They are the following : St. Paul's Cathedral, meaning the classic work which Jones added to the old Gothic structure ; St. Paul's Church in Covent Garden; the royal chapels at Denmark House and St. James's ; the Banqueting House at Whitehall—not, be it noted, the palace itself ; the royal house at Newmarket ; and the Queen Mother's new building at Greenwich. Elsewhere he amplifies the reference to the work at St. Paul's Cathedral, as being in addition to the " magnificent portico," the reducing " the body of it from the steeple to the west end, into that order and uniformity we now behold." He also mentions the piazza of Covent Garden as the design of Jones.

Such is the short list of the works which Webb cites as proofs of Jones's claims to be an architect. We know from other sources that it is not complete, but Webb must have regarded it as including most that was worthy of mention, and it is hardly conceivable that if Jones had been so generally and widely employed as has been hitherto imagined, some general reference to his other work would not have been made.

Of the buildings enumerated by Webb there only remain the Banqueting House, the Queen's House at Greenwich, part of the piazza at Covent Garden and the greatly altered church there. The beautiful work which he added to old St. Paul's was, of course, destroyed in the Great Fire.

But a man may be an accomplished architect without having an enormous practice, and it is obvious from the architectural drawings which are beyond dispute the handiwork of Jones himself that he was such an architect. These drawings include a few houses, but more small features, such as chimney-pieces, gateways and doorways. There are

also some beautiful designs for ceilings, notably one for the Duke of Buckingham, and there is a fine drawing of the hearse which he designed for the funeral of James I. But there are very few plans, and such as there are are largely framed on the simple lines of Italian villas, where the claims of architectural appearance supersede those of domestic convenience. There is no such ingenuity of arrangement displayed in the plans either of Jones, Webb or their eighteenth century imitators, as is visible in the earlier collections named after John Thorpe and Smithson.

Thus far three out of the five principal sources of information have been tapped. There remain his note-book, or sketch-book, and the State Papers. The former has a negative value in relation to architecture, since it hardly mentions the subject; but it has a positive value in relation to his study of the human figure of which the significance has still to be considered. The State Papers best help us, I think, to a just view of Jones as an architect. He was first and foremost Surveyor to His Majesty's Works, and this fact must be borne steadily in mind when considering his work. The duties of this office clearly occupied most of his time. His first duty was to the King and the Court. He was constantly called upon to serve on committees, and when these delegated their duties to sub-committees it was usually ordered that the King's Surveyor was to be a member. He had to prepare reports upon all kinds of matters, water supply, drainage, nuisances, building regulations, encroachments on the public streets and overcrowding. But there was another matter upon which he had to report far transcending these in importance, and one which has a peculiar interest to us at the present time. Jones was instructed by the Privy Council to report on a certain vault which was being "digged" in St. Gregory's Church, adjacent to St. Paul's Cathedral, and also on certain cellars under houses at the west end of the cathedral, all of which might be held prejudicial to its foundations and its safety. With regard to the vault Jones reported :—

> although I cannot say there is any presente danger to ye church or tower by digginge the said vaulte, yet in my opinion I hold it not fitte that the foundacon of soe great and noble a worke should be underwroughte upon any occasion whatsoever.

In the result the parishioners of St. Gregory's were ordered to desist from digging the vault, and it was further ordered that the cellars were to be "substantially and firmely filled upp at ye charge of ye owners."

The care, perhaps even the excessive care, which was bestowed upon old St. Paul's, is even more necessary for its magnificent successor.

So many and so multifarious being his duties as Surveyor of his Majesty's Works—and these duties were outside those relating to the royal houses, and such incidental affairs as going to meet the Infanta of Spain on her arrival at Southampton and arranging for the roads to be repaired before she endeavoured to travel over them—such and so many being his daily occupations, I think we may reasonably suppose that Jones had but little time for independent practice, and that what work he undertook outside his official duties was for persons connected with the Court, such as the Duke of Buckingham, the Earl of Arundel, the Earl of Pembroke, the Earl of Middlesex, and Lord Lincoln, and this view is supported by the titles on his drawings. Therefore it seems to me that when considering whether Jones is likely to have done any particular piece of work, the first question to be answered is, Was the client connected with the Court, or in enjoyment of any influence there? To this may be added a supplementary question, Was he a personal friend or acquaintance of Jones?

But there was another and most important branch of his activities, to which so far only allusions have been made, and that was his work in connection with masques at the Court and elsewhere. These absorbed a great part of his time and energies. Indeed, if we were to judge by his drawings alone, those connected directly or indirectly with the masques so far outnumber those connected with architecture that we should be inclined to call him a painter or draughtsman who made excursions into architecture. Oddly enough, in one of the earliest mentions of him, long before he achieved distinction, he is described as a "picture-maker"; but there is no doubt that he regarded himself primarily as an architect, and was held to be so by his contemporaries.

The part he played in preparing these masques was quite as notable as the part he played in architecture. He was the first to introduce movable scenery in their presentation, and he designed the machinery and contrivances that produced the remarkable stage effects of which we read—effects which were as novel as they were ingenious. He designed the prosceniums as well as the scenery, and—what is more important—he designed all the costumes. Here came in the value of the innumerable studies of the human figure and of drapery that form the greater part of his drawings. This work must have occupied months of almost every year for many years. He collaborated with several well-known poets in producing the masques, but principally with Ben Jonson. Although the two masters quarrelled after a time, Jonson, as well as the others, testified to the excellence of Jones's work, and it was not only admitted but proclaimed that much of the success of the

entertainments was due to the fertility and ingenuity of his contrivances.

A few of the drawings that have been preserved relate to the disposition of the scenery, but most of them, apart from sketches made for the purposes of study, are for the costumes. These are preserved at Chatsworth, and have been carefully catalogued with illustrations and descriptive text by Messrs. Percy Simpson and C. F. Bell in a volume published by the Walpole Society. To turn over the pages of this excellent book is to realise that Jones was an accomplished draughtsman, endowed with a charming fancy, and that Webb was perfectly right when he said that in designing with his pen, as Vandyke phrased it, Jones was " not to be equalled by whatever great masters in his time, for boldness, softness, sweetness and sureness of his touches." No doubt all his efforts in connection with the masques are now outvied every year as Christmas comes round, but he was a pioneer in this kind of adventure so far as England was concerned, and one can hardly stifle the belief, even in the presence of members of the Society of Literature, that the costumes and scenic effects had as much (and perhaps more) to do with the success of the entertainments as the book of the words, even when this was supplied by so great a master as Ben Jonson. Jones himself seems to have thought so, for it is said that the quarrel between him and Jonson sprang from the fact that the poet put his own name before that of Jones on the title-page of one of the masques in which they collaborated.

The help that Jones gave to the King and Court was not confined to architecture and the masques. He was appointed, along with experts, to report on the King's collection of medals, and he advised the Earl of Arundel, among others, as to the purchase of pictures, and actually carried through transactions of this kind both in England and abroad.

Jones was in fact an all-round artist, and we may well accept his own description of himself as a student of the Arts of Design, of which architecture was but one. He was in the same category as the great masters of Italy, with whom, he tells us, he conversed ; and although not occupying, perhaps, so exalted a position in the hierarchy as several that could be named, yet he was the most accomplished artist that England had so far produced.

Having thus endeavoured to obtain a clearer vision than heretofore of Inigo Jones as a worker, it will be, perhaps, of some interest to try and see him as a man, and to tell very briefly the story of his life.

The earliest fact recorded about him is, as might be expected, his birth, or rather his baptism, which took place on July 19th, 1573, in the church of St. Bartholomew-the-Less, West Smithfield. In order to connect him at once with the province of architecture, it may be worth while to mention that already for about a year the beautiful Elizabethan mansion of Kirby Hall, in Northamptonshire, had been in course of building ; that is to say, the Elizabethan style, in which there is a a certain infusion of Italian detail, was well established. In regard to the province of the drama, some twenty years had still to run before Shakespeare wrote his earliest plays.

Jones was the son of a Londoner also named Inigo Jones, a clothworker, a man, so far as is known, of good position, but not wealthy. Nothing is recorded of the son's education, nor of his doings for the first eight and twenty years of his life, except that when he was twenty-three he proved his father's will. From what we know of him later it would appear that his education could not have been very thorough. His spelling was erratic beyond all the excuse which the times could justify. His handwriting, although on occasion it could be fairly well formed, especially in his signature, was, as a rule, careless, and often very difficult to decipher. He had a habit of slanting his lines upwards to the right—a habit which he says in one of his notes he must endeavour to correct. He did not acquire the art of expressing himself in tolerable English ; some notes in his sketch-book are confusedly expressed, although their excellent meaning can be made out. In these respects he was greatly inferior to his pupil, Webb, who was educated at the Merchant Taylors' School, wrote a good hand, spelt as well as most of his contemporaries, and wrote a book which tiresome as it is, has a literary style about it. It was he who wrote many of his master's official reports. There is no reason to suppose that Jones had been taught Latin to any purpose ; indeed Ben Jonson, after the quarrel, made fun of the Latin of one of his characters who is supposed to be a caricature of Inigo Jones ; nor did he acquire any amount of French, although he spent some time in France, but he seems to have obtained a good working knowledge of Italian during his lengthy travels in Italy.

It is generally agreed that some time about the year 1600 he was travelling in Italy, but the only evidence to confirm this, so far as I know, is the date 1601 which he wrote in his Palladio at the time of its purchase in Venice. Webb says he resided " many years " in Venice, but that must be a controversial exaggeration given to enhance the picture of him as a great architect. The reason for selecting Venice of all the Italian cities is probably to be found in the fact that Venice was then thought to be the most famous town in Italy—an opinion certainly held by the great but eccentric traveller, Thomas Coryat. There is no material available to enable us to define the length of his stay, but in the year 1603 he must have been in

England, for in the June of that year is recorded among the gratuities given by Roger, fifth Earl of Rutland just before his departure on a mission to Denmark, a grant of £10 to " Henygo Jones, picture maker." This points, if anything, away from architecture, but it seems clear that Jones had by this time acquired a reputation as an artist, for Christian IV, King of Denmark, and brother-in-law to James I, sent for him about this time to give him help of some kind, the kind having always been taken for granted as architecture. The only comment on his sojourn in Denmark that has come down to us is not flattering :—

" Your great architect," said a Danish gentleman, " left nothing to my country but the fame of his presence."

But, at any rate, he seems to have had some fame to bestow.

By the beginning of 1605 he was back in England, as on Twelfth Night Ben Jonson and he produced the Masque of Blackness at the Court. In August of the same year his services were obtained for the production of three plays before the King at Christ Church, Oxford. But the entertainment was ill-organised, the plays appear to have been dull, and were certainly badly acted, and the King was bored to death ; whether Jones was partly responsible for this or whether he was disheartened by the ineptitude of his fellow workers is hard to say, but the comment of the chronicler is :—

" They hired one Mr. Jones, a great traveller, who undertook to further them much, and furnish them with rare devices, but performed little to what was expected He had for his pains, as I have constantly heard, £50."

To be a " great traveller " was itself a distinction in those days, especially in regard to an ordinary person, for even in the biographies of noblemen of the time emphasis is laid on the travels they took. Indeed it was only a select few who ventured to cross the seas on anything but necessary business.

The picture which we get of him, therefore, at this time, 1605, is of a man of thirty-two, described as a great traveller and as a " picture maker," but himself inclining towards architecture ; having, so far as is known, done no architectural work, but having been employed in designing masques. One cannot but note the fact, even if unable to explain it, that he had no hand in any of the houses, large or small, that were being built in considerable numbers during the first fifteen years of the seventeenth century—houses such as Holland House, Hatfield, and Audley End. That he was a student of the arts of design, or so considered himself, is confirmed by the inscription written in a book given to him by Edmund Bolton in January, 1607. Bolton was then in Italy, and possibly Jones was there as well, for the book was given, as the inscription says :—

" As an earnest and a token of friendship which is to endure for ever,"

as though the friendship had just been formed. The book was given by—

" Mercury son of Jove to his own Inigo Jones, through whom there is hope that Sculpture, modelling, architecture, painting, acting and all that is praiseworthy in the elegant arts of the ancients may one day find their way across the Alps into our England."

This may have been written in sober seriousness, but it is sufficiently high-flown to make one wonder whether possibly Bolton was—to use a colloquialism —pulling Jones's leg. If this were so, it may have been consequent on the high ideas which Jones had of his own mission.

Then again, some four years later, in September, 1611, Thomas Coryat, who published in that year his book of travels called *Coryat's Crudities*, gave a philosophical feast to some dozen wits and men of letters, one of the guests being Inigo Jones. Coryat, who was a great wag, describes his guests in jesting Latin verses, and he proclaims Jones as " Nec indoctus nec prophanus Ignatius architectus "—" Neither unlearned nor of the common herd—Inigo the architect."

Here again we may have a genuine testimonial, or one slightly tinged with condescension. But, in any case, when Coryat launched his *Crudities* upon the world, he did what he could to recommend the book by getting some six-and-fifty persons of his acquaintance, some of whom were certainly, and all presumably, known to the public, to write panegyrics upon it. Among them were ten of his philosophical guests, including Jones, whose verses, while far from being brilliant, were not much worse than most of the others.

Coryat definitely describes him as an architect, and it is the fact that some eight months previously, in January, Inigo had been appointed Surveyor of the Works to Prince Henry. Whatever practical connection with the arts he may have had hitherto—and all we know for certain about it is that he was employed in designing scenery and costumes for masques—henceforth that connection tended in large measure towards the arts connected with building. His appointment lapsed with the death of the Prince in November, 1612, but in the following April he obtained the reversion after Simon Basil, who then held it, of the post of Surveyor of His Majesty's Works. This must have been a most satisfactory event, and whether or not with a view to the better discharge of his duties, it was followed towards the close of the year by his principal visit to Italy, during which he made those notes in his Palladio. He returned to England in January, 1615, and on the first day of the following October, after the death of Simon Basil, his pay as Surveyor to his Majesty's Works began. His prospects now were as good as

settled for life, and he was able to follow in large measure his bent for architecture. His opportunities, although not so numerous as has been popularly supposed, were very choice, those for whom he worked possessing cultivated taste, and being willing to pay for the best results obtainable. All that he did was admirable of its kind—that kind being classic architecture of the type promoted by Palladio. But in saying this it must not be inferred that Jones was a mere copyist ; on the contrary, he applied his knowledge and skill in a manner peculiarly his own.

His prospects of lifelong employment were, of course, marred by the outbreak of the war. He left London, making John Webb his deputy in his office of surveyor, and disappeared in the clouds of civil strife. We get but two further glimpses of him—one at Basing House, from which, when it was captured by Cromwell in October, 1645, he escaped in his shirt amid a scene of carnage and confusion ; the other when he went down a few years later to Coleshill, in Berkshire, along with Roger Pratt, to give his advice in connection with the new house which Sir George Pratt was intending to build. Two years later, in June, 1652, he died, at the age of 79.

Jones did not leave many buildings behind him as evidence of his powers. Indeed, probably no man has achieved so great a reputation as an architect on such scanty foundations. His work that has survived is indeed admirable, but his outstanding claim to fame lies in the fact that he was the chief instrument in introducing into England, whether for good or ill, a true appreciation of Italian architecture.

At the time of his birth the Italian influence had already made itself felt in the handling of buildings. Prominent men, like Lord Burghley, were eager to know more about Italian methods and details. It became the fashion to aim at the adoption of Italian decoration—indeed by the middle of the seventeenth century the only architecture considered worthy of the name was classic architecture. Jones, having steeped himself in this style at the very fount, gave a great and enlightened impetus to the general trend. Yet, after all, it was not so much by his own work that the universal reform, or change, was brought about, for throughout the seventeenth century the vernacular architecture of the country lagged far behind the work of the few cultivated architects. There is no reason to suppose that he had any direct influence upon Wren. It was the patient, plodding, accomplished Webb who, under the influence of his master, was one of the principal agents in establishing the new phase of style, and that was consequent upon the publication of Kent's book, inaccurately entitled *Designs of Inigo Jones*, most of which, although not all, being in fact the designs of Webb.

Jones himself was a student of the Arts of Design, a first-rate draughtsman, with an exquisite touch ; and, more than this, a man who, through his study of architecture, acquired the practical knowledge of how to apply his powers of design, whether in costumes, stage effects, architecture, or the decoration of buildings. It was his good taste, his love of simple and refined detail that saved English architecture from the extravagances that pervade so much work of the eighteenth century in other countries. He had great natural abilities, which he cultivated to the utmost in certain directions, but the directions were not towards literature, I regret to say. He was not a master of language, nor of languages, not even his own. But he was welcomed among the artists, poets, and wits of the time, and was on friendly, if not familiar, terms with men of high position.

He was masterful and, perhaps, overbearing in his temper, and he had a high opinion of himself—an opinion shared by his contemporaries. After his quarrel with Ben Jonson the poet said many hard things of him, which, although partly prompted by ill-health and disappointment, must have had some measure of justification, and go to show that Jones had his failings. But all men have these, even the greatest, and when all the corrections have been made which modern research suggests, Inigo Jones stands out as one of the great designers in architecture and its allied arts that England has produced.

# Chinese Pagodas

BY ARNOLD SILCOCK [*F.*].

"For the temple bells are calling
And it's there that I would be
By the old Moulmein Pagoda
Lookin' lazy at the sea."

RUDYARD KIPLING.



TOWERS OF THE THIBETAN BORDERLAND. (Photo by North, Cheng-tu, W. China)

WHEN Kipling wrote "Mandalay" and when Willeby composed the fine musical setting, they captured and conveyed to us the strange charm of an Oriental landscape.

Kipling's pagoda was in Burma, and, in fact, although it is always thought of as a Chinese form, the pagoda is found in the far South and also as far north as Manchuria and Japan.

In the popular imagination it is merely an essential and decorative feature of the Chinese country-side. Being seen only through a haze of romance its real significance is blurred; but this is natural, for quite apart from its historical interest and religious significance the pagoda has always attracted attention by the sheer beauty of its form and by a grace of outline scarcely surpassed by the towers of the Western world. Its setting also is attractive, for many hundreds of these slender sentinels watch over the country-side in all parts of China, and of these almost all seem to have been placed consciously as central features in the landscape, to which they invariably lend charm, dignity and scale.

The pagoda may be described as a high tower, usually of three, five, seven, nine or thirteen storeys. It is generally octagonal in plan, though it sometimes varies from one storey to another—first square then octagonal, then circular. The several stories diminish in diameter from the ground upwards, and each is usually encircled by a roof of slight projection, or by a moulded string-course, or, more rarely, by an open balcony.

An example of the type which varies in plan is the pagoda Yuan Ming Yuan at the Summer Palace outside Peking, while examples of the consistently square and octagonal types are the Wild Goose Pagoda at Hsi-an, Shensi, and the Pagoda at Sung Shan respectively.

So much has been written about Chinese pagodas and so many diverse theories have been advanced as to their origin, development and significance that it is extraordinarily difficult to select a way amidst the by-paths of conflicting evidence and argument.

Mr. Perceval Yetts (1) has written a very illuminating and scholarly article on this subject which I have drawn upon freely in writing the historical section of this paper, and he suggests that there may be several independent prototypes from which this feature was evolved. This seems to be the most satisfactory solution of the problem, for no other theory can account for the extreme diversity of early pagoda design. Of

(1). Yetts "Writings on Chinese Architecture," *Burlington Magazine*, March 1927

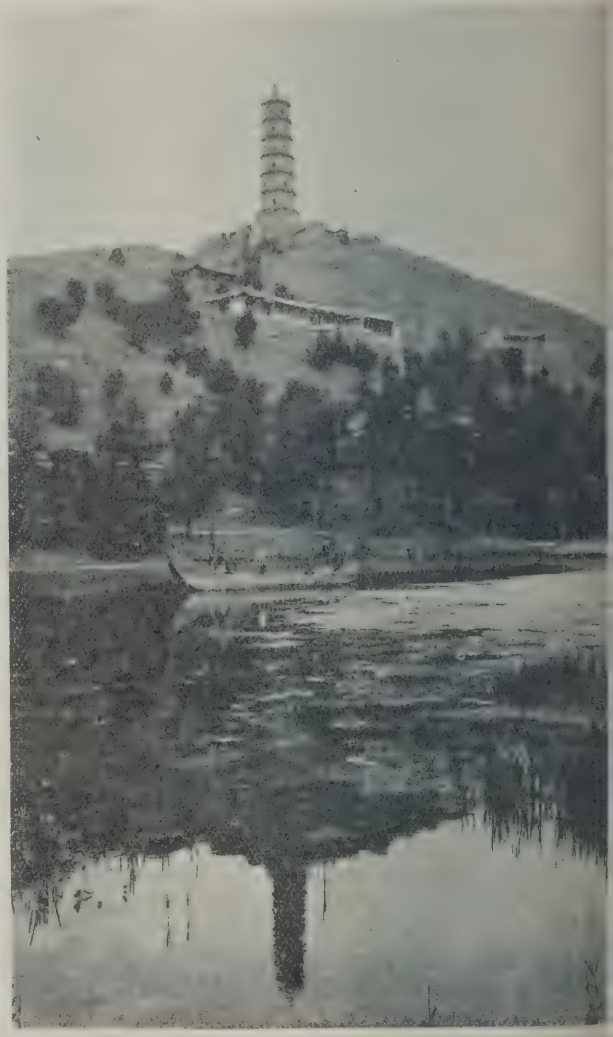
the three chief archetypes the " zikkurat " or stage-tower of Chaldaea is probably the most ancient, the Indian " stūpa " almost equally remote, and the indigenous archaic stone tower or " t'ai " (which has possibly a survival in the square Thibetan tower) a less remote ancestry. The " t'ai " also may have been influenced primarily by the Sumerian stage-tower, indeed Benoit says : " We learn from writings and drawings that, towards the beginning of the first millenary B.C., and for long afterwards, an imperial palace possessed a colossal storied tower (' t'ai '), surmounted by a pavilion, to which one mounted by a ramp carried in a spiral round the nucleus, altogether equivalent to, and, without doubt, derived from, the Mesopotamian ziggourat."(2)



A Pagoda, with an unusual number of Storeys, set in a Rice Field. (From a photo in the possession of the writer)

(2) Benoit *L'Architecture l'Orient Médiéval et Moderne.* Paris : 1912. P. 342.

Bushell (3) gives an interesting account of their purpose. There were, he says, three main categories, of which one was an observation tower for watching the hunt or military manœuvres, another was used as a treasure house and still another as an astronomical observatory.



A Pagoda finely placed on a Hill outside Peking. (Photo by Mactavish, Shanghai)

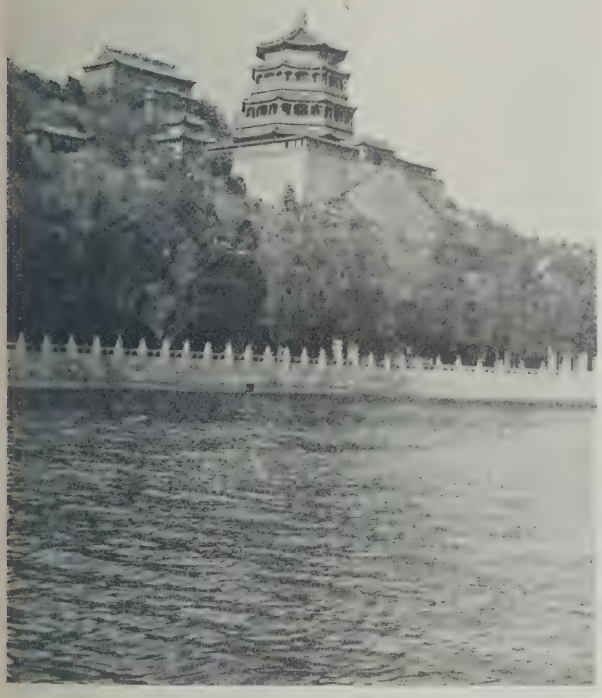
The literature of ancient China abounds with references to lofty towers, which were in some cases said to have been three hundred feet high, and storeyed and terraced towers are also mentioned.

It seems possible that the lofty towers of the

(3) Bushell, *Chinese Art.* V. and A. Museum Publication. London, 1919. Vol. I, p. 52.

Thibetan border country which fringes Western China may be survivals of the ancient "t'ai," for the tribes which inhabit this region are now generally believed to be the remnants of the aborigines which were driven gradually out of China proper into the western mountain ranges.

An example of the ancient storeyed tower type known as "lou" is the "Yellow Crane Tower," which formerly existed at Wu-ch'ang in Hupeh; it was



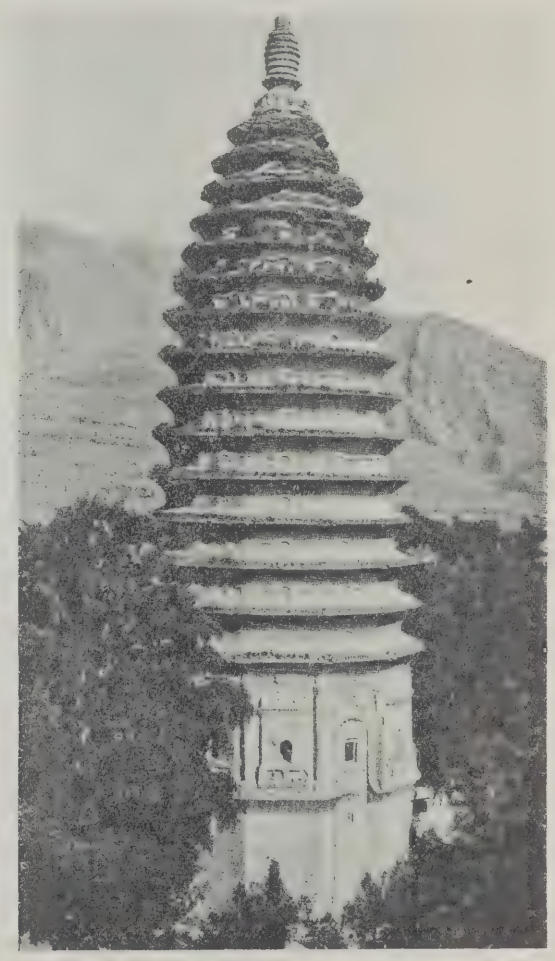
YUAN MING YUAN PAGODA [18TH CENTURY]. At the Summer Palace outside Peking. (From a photograph by the writer)

rebuilt in 1870 (though burnt down a few years later), and in the main probably followed fairly closely the design of the original building erected in the sixth century. No examples of these ancient "lou" remain, but possibly the pottery models of fowling towers of the Han dynasty may indicate some of their forms (4), while clues may also be afforded by the monuments discovered by Chavannes and illustrated in one of his works.(5)

(4) Laufer, *Chinese Pottery of the Han Dynasty*, Brill, Leiden, 1909, p. 40, *et seq.*

(5) Chavannes, *Mission archeologique dans la Chine septentrionale*, Paris, 1909–13.

Much has been written in support of the theory of the Indian origin of the pagoda by those who claim that the Chinese word for pagoda—"t'a" or "pao t'a"—is of Indian derivation, and is applicable equally to the Indian "stūpa," and although these writings seem somewhat inconclusive, this is of little conse-



ANCIENT PAGODA AT SUNG SHAN, HONAN. (From Sirén, *Chinese Sculpture*)

quence in view of the evidence now available that there were definite importations of Buddhist "stūpa" designs early in our era.(6)

An example of this is the nine-storeyed temple at Bodh-Gaya, which though it may represent the prototype of the Indian form of pagoda may also be regarded as one of the many survivals of the Mesopotamian stage-tower.

(6) *Yetts, op. cit.*, p. 127.

Writing of these " stūpa " forms, Benoit (7) says that the " tope " or " stūpa " belongs to the category of artificial tumuli. A circular platform, accessible by two staircases, supports a hemisphere of smaller diameter, flattened and surmounted by a cube, from which rise three horizontal discs in stone (" chatra "), spaced one above another—these are shaped like parasols, which in the Far East are emblems of sovereignty. The space between the circumference of the mound and that of the socle forms a promenade utilised for processions.

(7) Benoit, *op. cit.*, p. 303.

The " stūpa " was introduced into Thibet also by Buddhist missionaries and is shown in illustrations of the monastery at Tzagalao.

This remarkable building comprises a lama temple and monastery, and is situated in wonderfully picturesque surroundings in the mountain ranges which divide China from Thibet. The figure in the lower part of the photograph serves to give scale to the building.



The Wild Goose Pagoda at Hsi-An, Shensi.
(From Boerschmann, *Chinesische Architektur*)

At Budh Gaya is a variant of the type of " tope " just described, for the plan is square and the body of the monument resembles a pyramid in tiers, sur-

mounted by a kind of high pinnacle : it is repeated in miniature at each angle of the base.

Early writings describe how Kanishka, king of the Indoscyths, built a great " stūpa " at Peshawar and news of it would probably be carried to China by the official who in 2 B.C. brought back word of the Buddhist religion. It was not, however, until A.D. 67 that we know definitely that two Buddhist priests were taken to China by an Envoy. Others soon followed and there is a legend that in the third century A.D. it was at the instigation of a Buddhist monk that the reigning monarch built a pagoda on the site on which the famous " Porcelain Pagoda " was afterwards erected.





TOWERS OF THE THIBETAN BORDERLAND. (Photo by North, Cheng-tu, W. China)

About the middle of the fifth century A.D. a journal

compiled by the Chinese pilgrim Tao-yo during his travels gives us the exact dimensions of the " stūpa " at Peshawar, while contemporary writings record how models of many " stūpa " were brought to China from India in the sixth century A.D.

In 516 A.D. the empress Hu of the Wei dynasty built a colossal nine-storeyed pagoda of wood, said to have been 1,000 feet high, which was unfortunately burnt to the ground eighteen years later, and to this time also is ascribed the original of the " Yellow Crane Tower " at Wu-ch'ang previously mentioned.

The oldest pagoda still in existence is a brick structure, built in 523 A.D. during the Northern Wei period at Sung Shan, in Honan (one of the five sacred mountains of China). It is an octagonal building of striking design set in beautiful surroundings. The date assigned to it is confirmed by the evidence of its style and by ancient records.

Next in order of date comes the stone pagoda at Shé Shan, north-east of Nanking, said to have been erected early in the Seventh century by Wên-ti emperor of the Sui dynasty, who reigned from 589 to 604 A.D.

The square, seven-storied " Wild Goose Pagoda " still in existence at Hsi-an (Shensi) dates from 652 A.D. It is built of brick and bears a certain superficial resemblance to the " zikkurat " or Chaldaean stage-tower. Mr. Yetts believes it to have been built in imitation of the celebrated temple at Bodh-Gaya, India, previously mentioned, which Fergusson ascribed to the Sixth century but which may be several hundred years earlier.(8)

Another copy of this temple is the Wu T'a Ssu, built in the fifteenth century near Peking.

With regard to the significance and purpose of the Pagoda, Boerschmann (9) states that the pagoda design appealed forcibly to Chinese ideas when



TOWER OF THE THIBETAN BORDERLAND
(Photo by North, Cheng-tu, W. China)



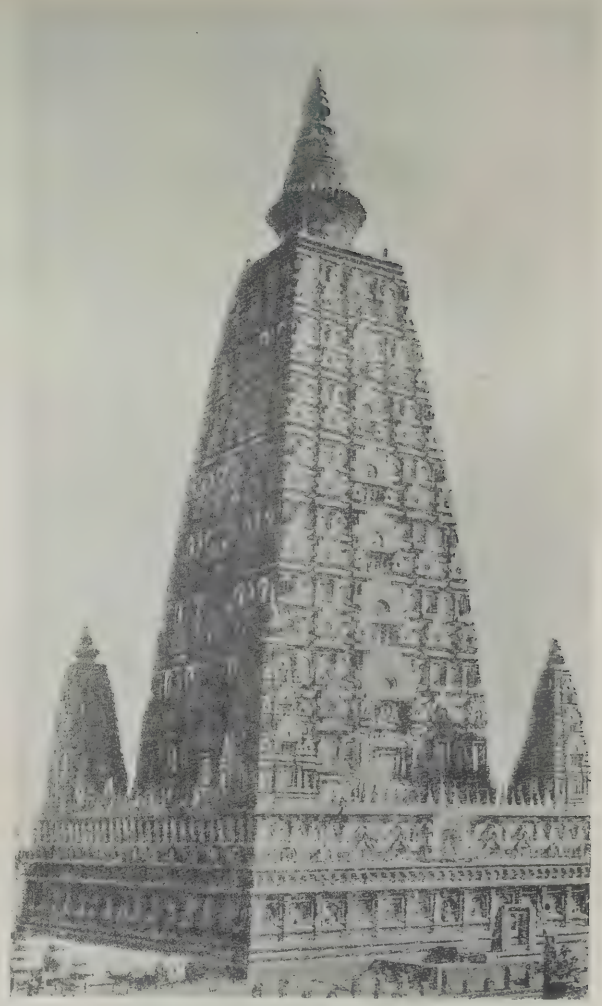
PAGODA, EARLY TYPE
(From a photograph in the possession of the writer)

(8) Yetts, p. 124 and footnote.

(9) Boerschmann, *Chinesische Architektur*, Wasmuth, Berlin, 1925. Vol. II. Section 20. Pagodas, p. 43.



THE YELLOW CRANE TOWER, WU-CH'ANG, HUPEH
(From Boerschmann, *Chinesische Architektur*)

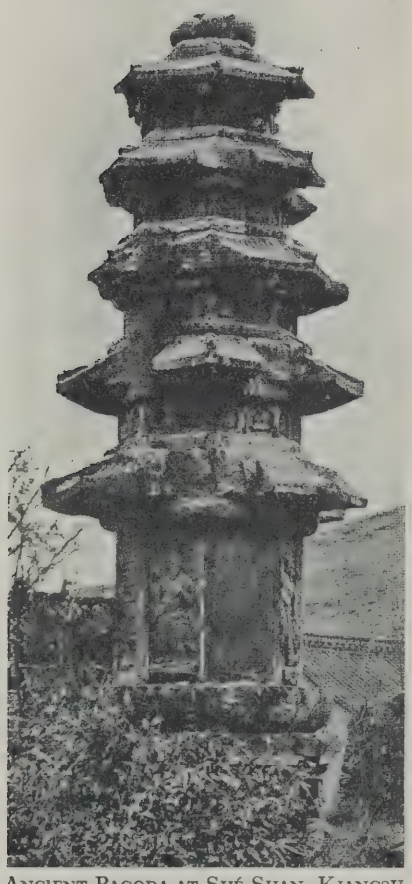


THE MONUMENT OF BODH GAYA
(From Benoit, *L'Architecture L'Orient Médiéval et Moderne*)



LAMA TEMPLE AND MONAST
THIBETAN BORDERLAND, IN
FORM OF AN INDIAN "STŪPA

(Photo by North, Cheng-t
W. China)



ANCIENT PAGODA AT SHÉ SHAN, KIANGSU
(From a photograph by Mr. W. Perceval Yetts)

(as a Buddhist reliquary), it was imported f
India in A.D. 60, for towers had in the past alw
been popular with them. This widespread custo
tower building, he says, shows that the Chinese
had tendencies towards individual expression,
opposed to ancestor worship. He suggests that
high towers which free themselves from earth
transcend earth, better than any other form of ar
tecture express the essential character of Buddh
as a religion of redemption, addressing itself to
individual man and freeing him from his bondag
nature. He contrasts with them the "horizont
buildings of ancient China, typifying its feeling for
intimate connexion of the family with the soil of
home, and man's unity with, and unqualified depende
upon nature, which was expressed in their ance
and nature worship. This he believes to be respo
ible for the origin and intimate connection with
soil (and the neighbourhood) of their numerous
beautiful memorial buildings, monuments, gra
and "p'ai lou" and other sanctuaries of nat
worship.

There seem to be at least three other theories c
cerning the significance of pagodas and attempts
explain the lasting popularity of a form of architect
which is of no practical value and is the expression of
material need.

Boerschmann (10) advances the theory that it
the development of the pavilion form which led
Chinese to express in their pagodas an evolution
wards, particularly in the multiplication of store
for the purpose of bringing down the deities. But
also suggests two other widely diverse explanations
philosophical one, that, as there is need for high bui

(10) Boerschmann, *Chinesische Architektur*, Wasmuth, Be
1925. Vol. I. Section 6. Towers, p. 47.

s which distinguish themselves from the mass, ng a focus point for the eye in a vista, so in spiritual there was a need for a focus point and meeting place, and a political one which suggests that the sovereign required to have a tower constantly before the eyes of the people to symbolise his might.



Wu T'a Ssu, Five Towered Temple, near Peking
(From Bushell, *Chinese Art*)

# Reviews

THE PORTRAIT OF SIR JOHN SOANE, R.A. SET FORTH IN LETTERS FROM HIS FRIENDS. *Edited by Arthur T. Bolton. Sir John Soane's Museum. 8o Lond.* 1927. *Price* 16/-.

The dedication of this book, "To those who are, and all who will be, wives of architects," indicates the scope of the work, its intention being to show Soane as a man in relation to his time rather than to enter into an examination of his work. He appears, unfortunately, to have destroyed his letter books, and the letters given are mostly those of his friends.

Every great man should be provided by Nature with a Boswell, and, in this instance, we find a glimpse of Boswell appearing in Soane's old age in the form of a young assistant, a Mr. Wightwick, who describes his exceedingly eccentric employer and the curious relationship that existed for a short time between them. Wightwick spends from nine till five every day in attempting to construe Soane's erratic dictation into consecutive English, and then he puts in the evening reading aloud from a French edition of "Gil Blas." One day Wightwick discovers Soane sitting, in evident contentment, on a sofa between two ladies. *Wightwick:* "How do you find yourself to-day, Sir?" *Soane:* "Why—I rather *lose* than *find* myself in such company." Normally, Soane was unhappy, partly as the result of the trials that are customarily borne by architects, such as the overriding of his wishes by tiresome clients, but more so through a defect in his character, possibly, if we accept Wightwick's judgment, due to vanity. Soane's strongly individual outlook laid him open to attacks from all sides, and when an anonymous critic published a skit on the "Boeotian Style," showing that in this new art the utility of every building may be sacrificed to the architect's ideas concerning "fine art," Soane brought an action in a fatuous endeavour to discover who wrote the article. These and similar architectural squabbles recur with monotonous regularity throughout architectural history. Perhaps we to-day realise this more fully, and for this reason take them less heavily.

The main interest in letters of 100 years ago is to be found in the acceptances that they reveal, and these invariably show the immense strides that have been made towards common humanity. A writer in *The Guardian* of 1821, commenting upon Soane's alleged neglect to provide chimneys, concludes:—"But hold; Mr. S. is remarkable for his novelties, and perhaps it is an expedient to dispense with the employment of climbing-boys! The motive is a laudable one, but we fear that our climate is adverse to its general adoption." The ladies used to say that climbing-boys made less mess on their drawing-room carpets than did the sweep's brushes, and people can be found to deny an improved social conscience! The book is excellently produced and illustrated, and gives a clear portrait of an able, independent, and generous man.

MANNING ROBERTSON [*A.*].

FRANCIS UNWIN. *Etcher and draughtsman. With a Memoir by Campbell Dodgson, C.B.E. Small 4to. London.* 1928. *£1 1s. Edited by John Nash and published by The Fleuron Limited.* 1928.

Francis Unwin was not an architect, but he was an artist with vision and power. Mr. Campbell Dodgs has written a brief but sufficient account of his life a work. He died of consumption. "At forty, when ma artists are at the height of their power, and can look f ward to a long career, Unwin was beaten in his long a plucky fight. A lover of music, of prints and boo of country walks, generous in praising the art of friends, serious in his devotion to his own, he deserv more success than he was able to achieve. Though from indifferent to the opinion of other artists and frier whose judgment he trusted, he had little regard popular success. He worked steadily in the face of ma obstacles, experimenting and rejecting, and achievi perhaps more than he expected. He has left work behi him which will not soon be forgotten." The 17 col type plates in this small, but quite delightful, volun show 20 well-chosen etchings, drawings, and lithograp in which his development can be traced. He posses that kind of originality which is not violently asserti but the outcome of thought and perception.

In "On the Arno" (2b), an early etching, may be s a beginning of that thoughtful economy of line wh produced the "Reaping and Binding" (7a), of wh Mr. Dodgson rightly speaks so highly, and the charm and original "Verdly Farm" (7b), reproduced on same plate.

"The Municipio, Florence" (6), is a delicately a beautifully-drawn composition of the fine effect of w grouped buildings, and the decorative effect of light a shade, seen with a freshness and individuality which not common.

The "Wilderswil Bridge" (14) is a fine draw in line and wash, from which architects may learn mu about draughtsmanship, and to which I should like draw the attention of students. The book is a delight addition to the library. CHARLES SPOONER [*F.*]

# Correspondence

## VANISHING LONDON.

The following letter from the President of the Instit was published in *The Times* on 29 March:—

9 *Conduit Street,*
*Regent Street, W.1*
28 *March* 192

*To the Editor of "The Times."*

SIR,—It appears that Dorchester House is to demolished. The dust has hardly settled from destruction of Grosvenor House, Devonshire House becoming a memory. The fate of the Foundling Hosp is in the balance. Fine new buildings are covering gardens that once lined the Euston Road. A giant fact covers half the gardens at Mornington Crescent.

Is it not time that those who care about the histo character, the beauty, and the health of London sho take stock of the situation as a whole? Present meth will not do. As each building or site in turn is threate an agitation is hastily worked up. It is generally too l It has no funds and no machinery. The forces of destr tion have clear aims and plenty of money. The resul generally a foregone conclusion.

Do the people of London desire that this process should tinue unchecked? Do they agree that in matters of kind the only consideration should be whether a dicate can see its way to make a profit by a transac-n? If they really think this, perhaps we who think erwise had better save our breath, and we must just be tent to see London robbed year by year of the posses-ns that make it the city we love. The power of the se has spoken, and there is an end of it.—I am, etc.,

WALTER TAPPER, President R.I.B.A.

## COLOURING OF PORTLAND CEMENT.

*Heriot-Watt College,*
*Edinburgh.*
*26 March*, 1928.

*the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—A friend of mine, and a very well-known ttish chemist, Mr. Dougal, called upon me the other and showed me some experiments he had been making the colouring of surfaces of Portland cement, and it med to me they might be of interest to architects. s method was to blow on to the wet surface of the rtland cement a dry powder consisting of the pigment xed with a cementitious material. It is best to blow on to the wet surface of cement before it is dry, but the case of dry cement it is possible to get a sufficiently d bind if the surface is re-wetted before the dry powder blown on. It will be found to adhere.

The treatment lends itself to interesting decorative ults as it would be possible to cover the surface of the lding with large stencils so as to lay on decorative emes of colour and even, if a small dry spray is used, paint a large decorative scheme.

I send you a sample* of what was brought to me by r. Dougal so that you can see for yourself.—I am, yours thfully,

A. P. LAURIE.

## THE CHURCH RESTORATION COMPANY.

*32, Buckingham Palace Road,*
*London, S.W.1.*
*12 March* 1928.

*the Editor*, JOURNAL, R.I.B.A.,—

SIR,—I have been favoured with a pamphlet setting th the activities of a firm of contractors who call them-ves "The Church Restoration Company," 247, Castle ulevard, Nottingham

As the name implies they specialise in renovations to urch buildings.

This is a book of some forty pages, which I have not used in detail. On page 21, however, I discover the owing:

"ARCHITECTS."

WHEN NECESSARY.

"There are times when it is essential or desirable to ploy an architect. Plans drawn up by a qualified hitect are necessary to petition for a faculty, and most ieties who grant financial assistance to poor parishes the repair of their churches usually stipulate in the first tance that an architect be employed.

"OUR ARCHITECT.

"This company pays a highly qualified architect who specialises in this class of work a retaining fee in order that a parish through us may secure first-grade work in this respect for a minimum outlay."

Over the last paragraph, with a view to obliteration, a slip had been pasted. I think no comment is called for.—Yours truly,

PERCIVAL M. FRASER [*F.*].

* On view in the R.I.B.A. Library.

## EMPIRE TIMBERS.

Lieut.-Gen. Sir William Furse, K.C.B., D.S.O., Director of the Imperial Institute, has asked the Council to draw the attention of members to a recently issued publication of the Imperial Institute dealing with a selection of useful timbers derived from overseas countries of the Empire. Under the title of *A Descriptive List of Some Empire Timbers Recommended by the Imperial Institute Advisory Committee on Timbers*, the book represents the result of enquiries carried out by the Advisory Committee, on which the R.I.B.A. is represented, with the object of bringing to the notice of users of timber in this country, selected Empire woods which, in the Committee's opinion merit wider attention than at present obtains, either as substitutes for foreign woods or as "new" timbers. In each case, the trade and botanical names of the timber are given, followed by a brief account of the characters and working qualities of the wood, the purposes for which it is suitable, and a statement regarding the sizes in which it is obtainable and the approximate market price. The book contains, in addition, reprints of a number of official reports of the Committee which have been published in the Bulletin of the Imperial Institute, and a table of mechanical strengths of a number of the woods.

Sir William Furse has kindly sent a limited number of copies of the book, which will be sent to members interested on application to the Secretary. The publication is on sale at the Imperial Institute, South Kensington, S.W.7., price 2s.

Sir William Furse also issues a cordial invitation to members to visit the Exhibition of Empire Timbers which is now open at the Imperial Institute and which includes samples of the woods mentioned in the "*Descriptive List*."

The Exhibition will remain open daily until the end of May from 10 a.m. to 5 p.m. (Sundays 2.30 p.m. to 6 p.m.); admission is free.

As already announced in the JOURNAL, a special visit of architects to the Exhibition has been arranged by the R.I.B.A. This will take place at 2.30 p.m. on Wednesday 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, representative of the R.I.B.A. on the Imperial Institute's Advisory Committee on Timbers, and by Dr. Chandler, of the Imperial Institute. Architects who wish to take part in this visit are requested to send their names to the Secretary R.I.B.A. not later than 21 May, when further particulars will be sent to them.

Copies of the Catalogue of the Exhibits are available at the R.I.B.A. and will be sent to members on application to the Secretary.

# Allied Societies

## Notice

### THE BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

A joint meeting arranged between the Hampshire and Isle of Wight Architectural Association and this Association will be held at Oxford on 21 April, for the purpose of visiting the various Colleges and buildings of architectural interest and to make the acquaintance of Hampshire architects.

As this is also the occasion of the Annual General Meeting, members are asked to make a special effort to attend. Further details will be sent to all members.

## Reports of Meetings

### ABERDEEN SOCIETY OF ARCHITECTS.

REPORT by the Council to the Thirtieth Annual General Meeting held on 9 March 1928.

Since last annual meeting five meetings of Council have been held.

*Incorporation of Architects in Scotland.*—The Kalendar of the Incorporation for 1927–28 was duly issued to Fellows and Associates of the Chapter as hitherto.

The President, Mr. Clement George, and the elected representative, Mr. James B. Nicol, have been regular in their attendance at the monthly meetings in Edinburgh of the Council of the Incorporation, and have kept your Council informed of matters brought forward from time to time.

The number of Associates having for the first time exceeded ten, steps were taken at last annual meeting for giving them representation on the Chapter Council and Mr. Joseph A. Allan as the Associates' representative has been regular in his attendance at the meetings of the Chapter Council. This year the organisation of the students and associate members of the Chapter is being further proceeded with, two students' representatives, Miss C. M. Ross and Mr. R. M. Bremner having been elected to the associates' committee and one associate representative Mr. Joseph A. Allan, having been elected to the Chapter Council. Mr. W. Glashan has been appointed as Secretary of the Associates' Section and it is hoped that an active Associates' Section will result.

*Royal Institute of British Architects.*—The direct admission of the Past Chapter President, Mr. J. B. Nicol, to the Fellowship of the Royal Institute of British Architects was highly appreciated by the Chapter Council and Mr. Nicol is congratulated upon the honour done to him.

A selection of the Prize Drawings was on exhibition as in former years and the opportunity is taken of expressing the thanks of the Chapter to the Director and Committee of the Aberdeen Art Gallery for the facilities so readily granted for the Exhibition.

Your Council has kept in touch during the year with the Royal Institute and communications have been received on a large number of subjects of which mention may be made specially of the Architects' Registration Bill and the Architects' Defence Union.

As members are aware, the former Registration Bill did not pass into law. A new Bill was prepared giving effect to amendments suggested in Committee and at the request of the Royal Institute your Council communicated with all the members of Parliament in the Province with a view to enlist their friendly interest in the Bill. The Institute's efforts, however, were again unavailing as the House was counted out during the debate on the Bill.

In co-operation with the Royal Institute and the Incorporation your Council decided that the Defence Union should be supported by the members generally. The circulars a other literature issued by the Union have been sent to Fellows and Associates of the Chapter in the hope that th may give the Union their support.

At the request of the Institute all practising architects ha been asked to give particulars of their assistants and pup and the returns have been tabulated and transmitted to t Institute.

*Architectural Education.*—Dr. Kelly was again nomina as External Examiner for the R.I.B.A. at Robert Gordo Colleges but he did not see his way to accept and Mr. J. Nicol was appointed in his stead.

It was arranged at last annual meeting that prizes sho be given for a subject to be fixed by the Chapter Council collaboration with the head of the Architecture Department Robert Gordon's Colleges, the prizes to be paid through t Governors. On Mr. Rollo's suggestion it has been arrang that the prizes should be awarded for an aggregate of fo subjects in the case of juniors, namely Design and Architectu Drawing, Construction, Measured Work and Drawing fr the Antique, and for an aggregate of three subjects in t Senior sections, namely Design, Construction and Measur Work, the prizes to be adjudicated by the External Assess of the School and to be based on the work of the Sch Course.

*Architects' Benevolent Society.*—The attention of membe is called to the good work being done by the Architec Benevolent Society, and by instructions of your Council circular has been issued inviting subscriptions to the Society.

*Membership.*—One Fellow, Mr. J. G. Marr, has been a mitted during the year and one Fellow, Mr. George Grego has died. Four Associates, namely John Findlay, W. Davidson, J. Maclennan and J. F. Wyness were admitted, a one Student, R. T. Davidson. The name of one Stude A. Cran, was removed from the Register under Bye-law and one Student, R. R. Alexander, resigned. The prese membership of the Society is 23 Fellows, 15 Associates a 22 Students, in all 60, an increase of 3 over the membersh of last year.

A copy of the accounts for the year is submitted showing the close of the year a credit balance of £66 9s. 3d. as co pared with £41 18s. 7d. at the close of last year, an increase £24 10s. 8d. The accounts have as hitherto been audited Messrs. Williamson and Dunn, C.A.

The Council for 1928–29 has been elected as follows: President, C. George; Past President, J. B. Nicol; Vic President, W. L. Duncan; Ordinary Members of Counc W. E. Gauld, A. B. Gardner, D. S. McMillan, John G. Ma R. L. Rollo, and George Watt, the President of The Inc poration *ex officio*. Associates' Representative, Joseph Allan; Representative on Council of the Incorporation Architects in Scotland, J. B. Nicol; Associates' Committ Joseph A. Allan, W. A. Davidson, L. Durnin, W. Glash I. A. Moodie; also the following Students' representative Miss Caroline M. Ross and R. M. Bremner; Associat Section Secretary, W. Glashan, 1 West Craibstone Stree Auditor of Professional Accounts, G. Bennett Mitche 1 West Craibstone Street, Aberdeen; Secretary and Treasur Wm. Elder Levie, Advocate, 23 Market Street, Aberdeen.

### THE BERKS, BUCKS AND OXON ARCHITECTURA ASSOCIATION

Ugly council houses, a poor standard of craftsmanship the building trade, and the need for educating the public demand beautiful architecture were three of the topics stress at the sixth annual dinner of the Berks, Bucks and Ox Architectural Association, which was held at the Caversha Bridge Hotel, Reading, on 23 February. The chairman w Mr. R. A. Rix, A.R.I.B.A. (President of the Association)

The Town and University of Reading" was proposed by H. S. Rogers (the Berks, Bucks and Oxon representative he R.I.B.A. Council).

he Mayor of Reading (Alderman J. Rabson), responding, : "I don't know much about building, but I hate the sight gly houses—and I see a lot of them. I am not even going raise our housing scheme for the working classes. Some ing schemes, by their sameness and drabness, are an nination to me. I think that whether the houses are tiful or otherwise has a lot to do with the building up of character of the people that live in them."

ofessor W. G. de Burgh, Deputy Vice-Chairman of Reading ersity, replying on behalf of the University, said that at ent the University was engaged in consolidating the ground which they had been building for twenty or thirty years, n time to come they hoped to be able to do what Liverpool other universities in the North were doing for the study knowledge of the art of architecture.

r. J. T. Saunders, F.R.I.B.A. (Chairman of the Berkshire ety of Architects), proposed the toast of "The Visitors," Mr. G. W. Spencer-Hawes, M.I.E.E. (Manager of the ling Electric Supply Co.), responded.

r. H. T. Pugh (Director of Education in Reading), pro- d "The Royal Institute of British Architects and its d Societies."

he President of the R.I.B.A. (Mr. Walter Tapper, A.R.A.), sponding, remarked that it was the function of the In- te to give a lead in the right direction to its members, and ndeavour to give expression to their aims and ideals. ur society," he proceeded, "is one of the youngest of the l societies of the Royal Institute. Though it came into ence after the war, it is already strong in numbers, and is of the most energetic and enthusiastic of these great ations of allied societies. Your province has three unique essions. It has within its boundaries the most famous ersity and the most beautiful university city of the world, mous Royal residence, and the most illustrious of all ols. If a province that can boast three such possessions, ell as other treasures of beauty and interest, does not uce some of the best and most inspired architects in the try, then there must be something wrong with the theory spiration. Every true architect is at heart an idealist, ever much he may be depressed by the disappointments limitations of actual practice, however blind his clients, ever short-sighted the community. What really helps along the stony road of life is the inspired spark of en- asm for the eternal art of architecture. His real reward n the knowledge that he has been able to do something, ever small, to add to our great national inheritance of e buildings.

This profession of ours is indeed noble, and it behoves o see that our work is presented to the nation in a noble on. To be the better enabled to do this, it is for us to hat our training and education is of the best—and here y say that the Royal Institute is doing a really great work. nnot be repeated too often that it is imperative that the y of the fine arts should form part of the general education e people, so that they may be able to discriminate and e the best, as was the case in the great ages of architecture. patrons to-day are chiefly from the people, and it is essen- hat our educational authorities should see that they have training. It is to my mind vital, and, if given, you may nd upon it great architecture again will be ours, and it will ne of the greatest aids to the refinement and progress of ation. But until the man in the street thinks it essential ve these things, we shall never have fine architecture, and will never have a great nation."

he Chairman, replying, said he hoped all architects were ists, but they had also to be decorators, garden designers, even financiers. Through the allied societies the architects had been able to meet other societies with the power of a big organisation behind them.

The toast of "The Building Trades" was proposed by Mr. C. S. Thomas, F.R.I.B.A. (President of the South Wales Institute of Architects), who, in speaking of the craftsmen in the building trades said that the average craftsman was not as good as those before the war. Many good men were lost in the war, and the older men were getting beyond work. During the war any "Tom, Dick or Harry" presented himself at works and was taken on and given employment, and given a trade union ticket. However, he thought this was but a phase, and when the young apprentices came along the difficulty would be overcome. It had been said that the average apprentice did not desire to become efficient as much as before the war. Some builders said that although classes were provided for the apprentices, they did not attend, but, on the other hand, he knew of one technical school where sufficient room could not be found for all those who wanted to attend. Another need was that the employers of architects should become better educated.

Mr. Arthur Francis (Past-President of the Reading and District Building Trades Employers' Federation), who responded, said one of the builders' greatest difficulties was to get craftsmen of sufficient ability to carry out the architects' designs. They were hoping to institute a form of indenture by which employers would allow apprentices to have time to attend classes, and in this manner, in ten to fifteen years' time, they hoped to get craftsmen back to pre-war standard. He hoped that the educational authorities of Reading would soon give facilities for education in this respect.

Another scheme that sooner or later would become necessary was one to recompense men who lost time and work through the stress of weather. Up and down the country there had been a lot of "jerry building," especially before the war, when there were no restrictions. However, the jerry builder had done good by bringing houses to the masses irrespective of what they were. If the housing question had been properly tackled at the end of the war by large employers of labour, there would not be the present shortage, and they would have better class houses.

Besides those already mentioned, there were also present Mrs. R. A. Rix, Mr. Ian MacAlister (Secretary, R.I.B.A.), Mr. J. A. Smith (President, Hants and I.O.W.), Mr. A. L. Roberts (Secretary, Hants and I.O.W.), Mr. and Mrs. E. P. Warren, Mr. W. R. Howell, Mr. and Mrs. H. Hutt, Mr. L. V. Smith, Mr. E. S. Smith, Mr. H. M. Hutt, Mr. H. E. Foreman, Mr. Southgate, Mr. and Mrs. T. T. Cumming, Mr. Silver, Mr. E. D. Goddard, Mr. A. H. Powell, Mr. A. M. Bramall, Mr. A. T. Doe, Mr. J. Catley, Mr. A. S. Parsons, Mr. C. Willcocks, the Rev. J. Smart, Mr. and Mrs. C. Kimpton, Mr. A. Bromley, Mr. C. Gladwell, Mr. H. Trix, Mr. H. J. Stribling (Secretary, B.B.O.A.A.) and Mrs. Stribling, Mr. A. Gladwell, Mr. D. Bell, Colonel P. Johns, Mr. J. B. Whaley, Mr. J. Greenaway, Mr. L. Stampa, Mr. and Mrs. Showers, Mrs. Saunders, Mr. and Mrs. A. B. West, Mr. T. Rayson, Mr. G. T. Gardner, Mr. R. F. Dodd, Mr. and Mrs. H. W. Rising, Mr. A. S. Cox, Mr. F. E. Wanshott, Mr. A. Cooper, and Mr. and Mrs. B. Royce.

## DEVON AND CORNWALL ARCHITECTURAL DINNER.

### Annual Meeting.

The Annual Meeting of the Devon and Cornwall Architectural Society, was held on Saturday, 31 March, at the Duke of Cornwall Hotel, Plymouth.

The Chair was taken by the President, Mr. A. C. A. Norman, F.R.I.B.A., of Plymouth, other members present being :—

*The Exeter Branch.*—Messrs. J. Bennett, L.R.I.B.A., R. M. Challice, E. Kemeys-Jenkin, L.R.I.B.A., A. H. Ough,

F.R.I.B.A., O. Ralling, L.R.I.B.A., H. E. Robertson, W. J. M. Thomasson, A.R.I.B.A., L. F. Tonar, L.R.I.B.A., D. W. Cooper, H. Alban Peters, A.R.I.B.A., and J. Challice, A.R.I.B.A. (Hon. Secretary).

*The Plymouth Branch.*—Messrs. Chas. Cheverton, F.R.I.B.A., A. S. Parker, F.R.I.B.A., H. Victor Prigg, A.M.I.C.E., B. Priestley Shires, F.R.I.B.A., W. A. Vercoe, A.R.I.B.A., A. C. Harris, L.R.I.B.A., A. T. Martindale, L.R.I.B.A., W. J. H. Dungey, E. C. Hicks, F. S. Hodge, and J. H. Serpell.

The President, in opening the meeting, read many apologies from members who were unable to be present.

The minutes of the preceeding annual meeting were read, confirmed, and signed by the President.

The annual report and balance sheet of the Society were presented and unanimously adopted. The President drew special attention to that portion of the report relating to the Hon. Treasurer, Mr. S. Dobell, who had completed 21 years in that office. He informed the members that Mr. Dobell had kindly consented to accept a gift from the Society in recognition of his valuable services, and that the presentation would be shortly made.

The President also referred to the valued services of Mr. B. Priestley Shires, who, in addition to his work as Hon. Secretary to the Plymouth Branch, had consented to act as representative to the Society on the Council of the Royal Institute of British Architects.

The annual reports and balance sheets of the branches were presented and unanimously carried.

The prize for the annual measured drawings' competition of the Society was presented to Mr. W. J. H. Dungey of Plymouth, the President warmly congratulating him.

Mr. A. C. A. Norman, the retiring President, then delivered his address, at the close of which a hearty vote of thanks was accorded him for his valuable work and untiring devotion to the Society during his year of office.

The following Officers and Members of Council were elected for the ensuing year :—President, Mr. R. M. Challice, (Exeter); Vice-Presidents, Mr. W. A. Vercoe, A.R.I.B.A. (Plymouth), Mr. J. Bennett, L.R.I.B.A., (Exeter); Past President, Mr. A. C. A. Norman, F.R.I.B.A., (Plymouth.); Hon. Treasurer, Mr. S. Dobell, (Exeter); Hon. Auditor, Mr. L. F. Tonar, L.R.I.B.A., (Exeter); Hon. Secretary, Mr. J. Challice, A.R.I.B.A., (Exeter); Members of Council, Messrs. P. Morris, F.R.I.B.A., E. Kemeys-Jenkin, L.R.I.B.A., W. J. M. Thomasson, A.R.I.B.A., F. W. Beech, A.R.I.B.A. (Exeter), J. C. Beare, A.R.I.B.A. (Newton Abbot), A. H. Ough, F.R.I.B.A. (Dawlish), A. S. Parker, F.R.I.B.A., B. Priestley Shires, F.R.I.B.A., H. Victor Prigg, A.M.I.C.E. (Plymouth), C. Cheverton, F.R.I.B.A., J. Leighton Fouracre, F.R.I.B.A.; Associate Members of Council, D. W. Cooper, (Exeter), A. T. Martindale, L.R.I.B.A. (Plymouth).

The retiring President offered his congratulations to Mr. R. M. Challice on being elected to the office of President, handed him the badge of office, and vacated the chair in his favour. Mr. Challice thanked the members for the honour they had accorded him, and assured them it would be his pleasure to serve the Society to the utmost of his power.

Following the business of the meeting, there was considerable discussion on the proposed new form of contract which had been sent to the Society for their observations by the Royal Institute of British Architects. The Members met at luncheon prior to the meeting and afterwards visited buildings of interest in Plymouth.

## LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The president, Colonel A. E. Kirk, took the chair at a meeting of members of the above society on 21 March, when a discussion as to whether or no Leeds had an architectural style of its own took place.

It was put forward by Mr. Allan Johnson, in the affirmat that so far as public buildings were concerned, Leeds acquired a style by reason of the building of the Town H by Cuthbert Brodrick, who had also built the Corn Exchan with its unique elliptically shaped dome, the Institute Cookridge Street, and so struck a keynote which other lo architects had been quick to follow. The Renaissance peri had also been followed by Sir Reginald Blomfield in his desig for the façades of the new East and West street in the ci The materials here selected, namely, brick with stone dressin seemed those most suitable to a grimy atmosphere.

Mr. J. V. Spencer, speaking in the negative, said that the was not a sufficiency of fine buildings in Leeds to warrant t assumption that Leeds had its own architectural style. T industrial age in which the greater part of the city had be erected was not conducive to the acquisition of an individu style such as might be found at Bath or Chester.

A hundred years ago, Mr. Butler Wilson [*F.*] observe Leeds had acquired a light Georgian style, but had no to-day. The buildings which Brodrick had designed Leeds were so diversified in manner that he could hard have been said to have impressed any particular style on t city's architecture.

Mr. Alban Jones [*L.*] said that for fifty years they had be lost souls, and it would perhaps be safer for them to follow Brodrick's steps.

### Discussion. 28th March 1928.

"That the Post-War rash of Bungalows and Houses n disfiguring the countryside is a reflection upon the Archite tural profession."

*Affirmative*—Wm. Alban Jones, L.R.I.B.A.

*Negative*—Wm. Whitehead, A.R.I.B.A.

Mr. W. A. Jones :—In taking the affirmative in this discussi said : the implication behind most articles on this matter in t professional press is that all would be well if only all the smal houses were designed by architects instead of speculat builders. Are we justified in this assumption? Within short bus ride of this city I can point to a more or less typi new suburban street in which nearly every house has be designed by local architects. The design of each particu house may pass muster, but the ensemble is hopelessly disc dant. The designs run through the whole gamut, from t semi-stone house of Yorkshire character, through the form brick Georgian down to the sham half timber picturesque, a end on the "no nonsense" type of pressed brick and gapi windows. Roofs of various pitches of gray tiles, dull red til bright red tiles, green slates, variegated slates, blue slates, do again to the "no nonsense" purple slates. In so far this street is no isolated example, surely it is a serious refle tion on the profession generally. Are we not hopeles each a law unto himself? Is there any common urge faith in us?

When a client is insisting on our butting in with incongru materials on an estate already partly built, do any of us thi of whisking him off for half an hour's motor run in the subur and attempt to convince him by visible proof of the hotch pot this sort of thing has resulted in on other estates.

Short of a truly impelling modern style, in which we shou all feel the urge to follow, could we discuss the possibility dividing up different portions of estates and arrange with these areas to keep to some agreed style and materials. Ev "Georgian Crescent" next to "Tudor Avenue" would better than the perky gable and leaded lights of "The Hon tead" being frigidly put out of countenance by the clas symmetry of a next door high-brow neighbour. If some su agreement was developed our new ring roads might have intervals varied groups of houses, each hamlet having a d

ive note in which, at any rate, the cluster and colours of roofs would pleasantly mingle instead of the discordant gling building development now putting a blight on these roads.

et no student run away with the idea that the abstract ciples he is imbibing at school will render the rash we are idering easy of avoidance. I defy them to design a satis- ry pair of semi-detached houses without committing the vous sin of duality in the elevations.

do not think we, as architects, are pulling our weight in enting this uglification of the countryside. It does no l shrugging our shoulders and saying that we are not con- d and therefore we are not responsible. We should not d by idly in the market place because our labour is not hired. Berkeley Moynihan, on behalf of the surgeons, does not tate to proclaim from the housetops the need for combating scourge of cancer nor Sir Arbuthnot Lane on the folly of much bacon and eggs for breakfast. They boldly risk the leasure, nay, even the terrible accusations of advertising, 1 their more correct professional diehards. I would wel- e anyone who could use the eloquence of Sir Berkeley in ion to this architectural matter and stir up the public ies to a forceful realisation.

'e have an efficient technical press which broadcasts within ranks every week splendid illustrations of current archi- ure coupled with very able articles on this very matter, circulating as they do, mainly amongst architects, they are ver preaching to the converted. In this respect they are to our discussions in this room. Some means are wanted oldly proclaiming to the public any remedies we may have. 'hen one sees the keenly interested crowds who flock ually to see Ideal Homes at Olympia, one rather chafes at essional etiquette that forbids undue participation in y-burlies of this sort. It would indeed require the courage Bernard Shaw to advocate the R.I.B.A. flaunting its sage from a stand at Olympia. It was a touch, however, of genius that prompted the Exhibition there this year of an llent series of photographs of modernistic architecture. se were artfully arranged alongside the slow moving ue awaiting admission to the House of the Future. It h relieved the tedium of waiting crowds, and prepared n for the worst when they eventually got inside.

Iere lamentation or preaching will not do; nobody listens adays, but everybody looks. American pyschologists rt that 85 per cent. of all knowledge gained comes through eyes as against 11 per cent. through the ears. Our crusade, e have any, can be helped more by pictorial means than by spoken or written word.

he public are floundering, and want guidance—they are ly to react to any effective suggestions—even the chara- c parties are leaving the new main roads and turning down old by-roads searching for something other than mere speed utility.

Vhose job is it to afford positive guidance in this matter if ours? In conclusion, I say that we architects are not ing our weight in the matter, and it is a reflection on the ession that we are not so doing.

Ir. Wm. Whitehead, in supporting the negative said: direct responsibility for building is covered by three ds—the State, the speculative builder, and the private vidual, and I shall endeavour to trace the association of architect with each. By this means we should discover ther he is or is not responsible for the "Rash."

Inder the heading of the State are included municipalities corporate bodies, garden city companies, etc. Architects red largely in the Addison scheme, and the bulk of the ses erected were from their designs. In spite of a vast unt of criticism levelled at the time, I submit the architects itted themselves worthily. The difficulties in regard to ur and material were without precedent, and everything to give way to the question of cost.

A tremendous amount of useful work was done during this period in the development of housing. Compact and simple planning became a necessary fine art. Experimental work with materials and different types of construction were tried in the genuine endeavour to find a solution of the problem of producing satisfactory houses speedily. Every description of material was used, including timber, slate, asbestos, paper maché, cement and concrete in many forms, and even mud or *pisé de terre*, but the outcome of it all only proved the old-fashioned materials, brick or stone, timber, plaster and slates or tiles cannot be beaten either for cost or appearance. From the æsthetic point of view, with which we are chiefly concerned, notwithstanding all the difficulties and restrictions at this period, there are many examples throughout the country and in our own city which might be quoted as models for successful housing in regard to layout, planning, and general design.

Municipal housing has continued from these early days of trial and tribulation, and still goes on, generally under the direction of official staffs. This I consider unfortunate and unjust, as the public lose the result of all the experience gained by the architects in the early days of mass production, and it is hardly fair after doing all the spade work that others should step in and reap the benefit. Good work is being produced in many instances, but there are many more instances of unenlightened public bodies engaging very inferior staffs, and turning out the trash which constitutes the "Rash" in question.

The speculative builder is our next classification. He has always been with us, and has, no doubt, served his purpose well, having produced houses and made money for himself. He may be classified as good, bad, and indifferent, but in these enlightened days he has not always been slow to recognise the usefulness of the architects' services, and has benefited to the extent of good planning and layout. He continues to deal with the exteriors according to his own fancy on what he considers good selling lines, spar roughcast, or pressed bricks, large panes of glass with coloured flowery leaded lights over heavily moulded front doors with bulls-eye glazed top panels, all refinements internally such as electric plugs, flush switches, stamped finger plates and door furniture got up as antique silver, bronze, or brass, deep skirtings, picture moulds and cornices, and all the finishings that delight the purchaser's eye and make him forget such things as foundations, drains, bricks, timber, plumbing, etc., incorporated in the fabric which has been put together in the quickest possible manner with the cheapest possible material obtainable.

And now the private individual, or client whose type is legion, but when boiled down, how often their requirements are the same. They know exactly what they want, usually a £2,000 house for £1,000. They produce the plan all carefully dimensioned, irrespective of coincidence, and fit the stair and other oddments into spare corners or spaces left over. The main ideas of luxury are those previously reeled off to them by the speculative builders on the many sites they have visited before coming to an architect, who being a super-man can do all the impossible things the builder could not.

Intelligent patronage is necessary to the practice of any art or science, and it required a Pericles as well as architects to build Athens. Much that is happening on our countryside to-day will be as much deplored to-morrow as were the Victorian slums of yesterday. The faults in both are alike due to the lack of imagination and foresight, and it is because these are being committed despite the counsel of our profession that I ask you to vote in the negative on this discussion.

With regard to the remedy, it is difficult and mainly depends on the demands of an enlightened public. The Englishman's home is still his castle, and it is a far cry to the day when he shall be made to build it in conformity with his neighbours. It would appear fairly obvious and will be acknowledged that the chief offenders are the speculative builders, and we should be thankful that the element of cost has deprived them of much of the "liveliness" indulged in during pre-war days.

## SOUTH WALES INSTITUTE OF ARCHITECTS.
### Eastern Branch.

"The greatness of a town or city does not depend upon the number of its inhabitants nor the size of its buildings. It depends upon the general culture of its citizens, and, in that respect, most of its culture is typified in its architecture."

Those remarks occurred in the course of a speech by Mr. C. S. Thomas (President of the South Wales Institute of Architects), who replied to the toast to the R.I.B.A. at the seventh annual supper of the South Wales Institute (Eastern Branch) at the Queen's Hotel, Newport.

The Chairman (Lieut.-Col. E. H. Fawckner, R.T., T.D., F.R.I.B.A.) proposed "The R.I.B.A. and Allied Societies," and remarked that it was interesting to note that there were 6,500 members of the Royal Institute, while, with the allied societies, the total number of architects attached was 13,000.

Mr. Percy Thomas, Vice-President of the R.I.B.A., said there had been a great deal of criticism against the Institute, and some of it was well-founded, but some was hardly fair. The Institute had been through a difficult time. It was for many years a London Society, but now it had changed, and was an immense organisation. It contained members all over the British Empire—a feature which, he thought, was unique. He did not think there was another professional organisation which had members in the Dominions and Colonies.

The associated societies had remodelled themselves, and the Institute was doing the same. "I think we are the most democratic professional body in the county," added Mr. Thomas.

Mr. C. F. Ward, F.R.I.B.A. (Newport Borough Architect), gave "The Visitors," and Mr. J. M. Broadfoot, President of Newport Master Builders' Association, in reply, said that while the architects had ideals, the contractors had to educate the craftsmen. It was a psychological problem they had to deal with. "The contractor has to instil into the workmen the spirit of workmanship," said Mr. Broadfoot. "Pride in craftsmanship is not what it used to be, and we contractors cannot give you architects all you want, but we do our best. We have to counteract something which, to-day, we often describe as Bolshevism—I use that word advisedly. We have to counteract the idea of a craftsman who has been taught to do as little as possible for the most money. All craftsmen are not like that—most of them are quite the reverse and there are many who are quite as good as ever."

Mr. Ivor Jones, A.R.I.B.A., Hon. Secretary S.W.I.A., also replied.

Those present included:—Mrs. Fawckner, Mr. Percy Thomas, O.B.E., F.R.I.B.A. (Vice-President R.I.B.A.), and Mrs. Thomas; Mr. C. S. Thomas, F.R.I.B.A. (President S.W. Institute of Architects), and Mrs. Thomas; Mr. Ivor Jones, A.R.I.B.A. (Hon. Secretary), and Mrs. Jones; Mr. H. Teather, F.R.I.B.A. (Hon. Treasurer), and Mrs. Teather; Mr. C. F. Ward, (Vice-President S.W. Institute), and Mrs. Ward; Mr. Alwyn Lloyd (Vice-President) and Mrs. Lloyd; Messrs. W. S. Purchon, M.A., A.R.I.B.A. (Hon. Secretary Central Branch); J. Herbert Jones, F.R.I.B.A. (Hon. Sec. Western Branch); Horace Jones, L.R.I.B.A. (Hon. Secretary Eastern Branch); J. M. Broadfoot (President Newport Master Builders' Association), J. R. Rees, L.R.I.B.A., Reg. Hayman, L.R.I.B.A., C. E. Tebbs, A.R.I.B.A., Johnson Blackett, A.R.I.B.A., and C. E. Page, L.R.I.B.A.

---

## ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

The annual general meeting of the Architects' and Surveyors' Approved Society was held at the Surveyors' Institution on 27 March, Mr. A. Goddard, C.B.E., being in the Chair.

The report of the Government Auditors, showing the Society's assets as amounting to £12,721 15*s.* 6*d.*, was adopte and the following gentlemen were elected to serve on t Committee of Management:—Mr. A. Goddard, C.B. (representing the Surveyors' Institution); Mr. Ian MacAlist (representing the R.I.B.A.); Mr. H. D. Searles-Woo F.R.I.B.A.; Mr. F. R. Yerbury (representing the Architectur Association); Mr. O. H. Cooke (representing the A.A.S.T.A. Mr. J. W. Denington, L.R.I.B.A.; Mr. R. G. Stracha F.S.I.; Mr. A. A. Beckham, P.A.S.I.; Mr. W. J. D. Impor F.A.I.; Mr. Arthur Scandrett; Mr. P. Scott-Martin Mr. W. J. Waghorne, F.R.I.B.A.; Mr. H. Worley.

Mr. Goddard was unanimously re-elected as Chairman an Mr. Searles-Wood as Treasurer.

The scheme, agreed upon between representatives of t dental profession and of Approved Societies, for a standardise scale of dental charges to insured persons was adopted aft a short discussion, the Chairman having pointed out t advantages that would accrue to all concerned by the adoptio of the scheme.

The Chairman then called attention to the advantages members continuing as voluntary members of the Societ after ceasing to be compulsorily insured under the Healt and Pensions Insurance Acts through increase of salary exceed £250 per annum. He pointed out that a man, wh had previously been compulsorily insured for two years an who commenced voluntary insurance at the age of 30 by payin a weekly contribution of 1*s.* 3d., stood to gain more than h had paid into insurance in respect of pensions alone, the having been actuarially valued, for a man of 30, at the week rate of 1*s.* 8½*d.*; and that, in addition, he would be entitle to claim the ordinary Health Benefits and various usef "additional benefits" without increase in his rate of contribu tion.

The proceedings terminated with a vote of thanks to t Council of the Surveyors' Institution for their kindness allowing the meeting to be held at the Institution.

## UNIVERSITY OF LONDON, BARTLETT SCHOO OF ARCHITECTURE.

The Annual Report by the University Professor of Arch tecture, Mr. A. E. Richardson, has just been issued. It w be remembered that the Bartlett School of Architecture the result of a fusion of the King's College and Universi College Schools of Architecture that was carried out in 191 for which a new building and equipment was provided by t generosity of the late Sir Herbert Bartlett, Bt. Since th time, the architectural curriculum has been entirely reorganis and now occupies a period of five years, of which 4½ years a spent in the School and the final half-year in an architec office. Among the other developments of the period are be noted the establishment of a University degree in Arch tecture, the institution of a department of Town Planni and, on the Bloomsbury site, of an Atelier.

There were 174 students in the School last year, and t Professor of Architecture is able to record some noteworth successes. Four students were admitted to the Final Co petition for the Rome Scholarship and one, Mr. H. T. Dy was awarded the R.I.B.A. Henry Jarvis Rome Studentsh of the value of £250 per annum; the same student obtain the R.I.B.A. Victory Scholarship. Mr. M. Smith was plac third in the open competition and was exempted from t Preliminary Competition for the Rome Scholarship in 1927-2 Out of the ten students selected from the whole country f the Final Competition for the Rome Scholarship of this ye no less than six came from the Bartlett School. The Soa Prize of the R.I.B.A. has been awarded to Mr. L. W. White of the Atelier. The institution of this Atelier has giv facilities that did not previously exist for the students to en for competitions.

# Obituary

## JAMES T. CACKETT [*F.*].

The death of Mr. James T. Cackett, Fellow since 1892, moves from the social and professional life of Newcastle outstanding citizen. A man holding more universally high opinion and affection of his fellows it would be ficult to find. Broadminded, unselfish, generous and blic-spirited in the highest degree; fortunate he who led him friend. After nearly thirty years of the closest rsonal association with him, I cannot pay too high a bute to his worth as a man, or to the lofty standard of fessional life he set; nor can I imagine a partnership re uniformly harmonious than was ours.

Though not taking any prominent part in public life, ng of a retiring disposition, he was identified in an unentatious way with many local public and philanthropic tters, and ever ready with a helping hand. He was a tice of Peace of the City, to the duties of which he voted much time, and was a very active member of the nsing bench.

Professionally he was much sought after for his recoged wide outlook and sound judgment in connection with ilding projects, and was one of the leading experts in bitration and valuation work.

Apart from the architectural works with which we were ociated, the most important undertakings of his career re the planning and carrying out of the great Naval ipyard at Walker for Messrs. Armstrong, Whitworth, mpleted soon after the outbreak of the war, and the well-own Government Airship Works at Cardington, Bedd, both of which exacted a big toll on his health.

He was a Past-President of the Northern Architectural sociation and Hon. Treasurer for a great number of rs, and a staunch supporter of the Benevolent Society, l his genial and helpful presence will be greatly missed his professional brethren and a very large circle of rsonal friends. R. Burns Dick [*F.*].

## JOHN HUDSON [*F.*].

We regret to record the death of Mr. John Hudson, who d on 24 February through heart trouble at the age of ty-six.

Mr. Hudson commenced his career in the Portman Estate fice and afterwards started in practice in York Place, Portn Square, W.1. He became an Associate of the Royal stitute in 1889 and a Fellow in 1905. He was a Fellow of Surveyors' Institute and a Member of the Institute of bitrators, as well as being qualified as a District Surveyor.

Among his many works may be mentioned the fine block of ildings opposite Baker Street Station, extending from Maryone Road to York Street; Canuto's Restaurant, Clarence te Mansions; the London Club; Christchurch Callowland, rtford; some of the buildings at the Zoological Gardens; ensions of St. Peter's Church, Cricklewood; St. John's urch, Hall and Institute, Hendon; Church Army Headarters, Edgware Road; St. Gabriels Scouts Hall and many er public buildings besides private residences.

He left a very fine practice, which has been taken over by old friend, Mr. Chas. H. Brightiff, A.R.I.B.A., 13 Baker eet, W.

## EDWARD GABRIEL [*A.*].

Mr. Edward Gabriel, A.R.I.B.A., a partner in the firm of Messrs. Edmeston and Gabriel, architects and surveyors, of Old Broad Street, E.C., died suddenly at his residence in West Kensington on 22 February. He was the son of Samuel Burleigh Gabriel, a well-known ecclesiastical architect who practised in Bristol some 70 years ago, and carried out many important works, including the Grand Hotel. Mr. Edward Gabriel also practised in Bristol, his works including the new St. Augustine's Bridge, the Royal National Nautical School, at Portishead, and several local schools. He then practised in London in partnership with Mr. Edmeston.

This practice was founded more than 100 years ago by James Edmeston the elder (1791–1867), who practised at Salvator House in the City. In 1827, one of his pupils was George Gilbert Scott, who (as then was the custom with pupils) lived with him at Homerton. Later on, in 1830, William Moffatt, who was afterwards in practice with George Gilbert Scott, also became a pupil. From that date many architects who have since obtained distinction, and many others now in active practice, became pupils from time to time, including Arthur Ashpitel, who founded the Ashpitel Prize, and Alfred Houston.

## ALBERT EDWARD CUDDY [*L.*].

Mr. Cuddy died in his 59th year on 21 December 1927, at Liverpool following an operation. He carried on his profession as architect and surveyor for 30 years at 20 Hackins Hey, Liverpool. He was Diocesan Architect for Liverpool, and carried out several important industrial works in the city and district, and he was also architect for the New Memorial Schools now in course of construction at Maghull. He was well known professionally in the city.

---

## R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 2, 3 and 4 May, and on 17, 18 and 19 October 1928.

The closing dates for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., are 11 April and 1 October respectively.

Full particulars of the Examinations, and application forms, can be obtained from the Secretary, R.I.B.A.

## R.I.B.A. PRIZES AND STUDENTSHIPS.

### The Tite Prize, the Soane Medallion, and the Victory Scholarship.

Attention is drawn to the fact that since the scheme for the R.I.B.A. Prizes and Studentships was modified, the following entries have been received :—

*The Tite Prize.*—1925–1926 : 41 ; 1926–1927 : 64 ; 1927–1928 : 114 ; 1928–1929 : 150.

*The Soane Medallion.*—1925–1926 : 13 ; 1927–1928 : 25.

*The Victory Scholarship.*—1926–1927 : 18 ; 1928–1929 : 43.

These figures do not include students taking the competitions in the Dominions.

### ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students at the meeting of the Council held on the 2 April 1928 :—

ASHWORTH : ALBERT THOMPSON, " Glenholme," Highcroft Avenue, Bebington, Cheshire.

BARNARD : ALBERT EDWARD, c/o Commonwealth Bank of Australia, Australia House, Strand, W.C.2.

CUSDIN : SIDNEY EDWARD THOMAS, 147 North Avenue, Southend-on-Sea.

HIRST : WILLIAM, 25 Torrington Square, W.C.1.

LEFTWICH : RICHARD ALFRED, 50, Sussex Gardens, W.2.

### THE ARCHITECTURAL ASSOCIATION.

The Architectural Association has recently amended its by-law dealing with the entrance fee for new members, in order to exempt all members of the R.I.B.A. and its Allied Societies from payment of the usual entrance fee of Two Guineas when taking up membership of the Association.

The A.A. in its new extensions have made provision for two excellent club rooms and a special dining room, which are used only by members who are not connected with the School. In the club rooms, which are open from 10 a.m. until 11 p.m., the usual professional and other papers are provided, and refreshments may be obtained during the usual licensed club hours. Members are allowed to bring not more than two guests into the Rooms.

The subscription for Town members is Two Guineas per annum and for members living outside a radius of fifty miles from London, One Guinea. The new facilities offered should prove a great attraction, particularly to members living outside London who need the use of a Club in Town.

### R.I.B.A. & A.A. JOINT VISITS.

#### VISIT TO STRAWBERRY HILL.

A Visit has been arranged to Strawberry Hill to take place on Saturday 4 May 1928. Tickets of admission giving the time of the Visit and other particulars may be obtained on application to the Secretary of the A.A., 36 Bedford Square, W.C.1.

### MEMBERS' AND STUDENTS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following members and students :—

ASSOCIATES.

George Legat Martin, Jun. — John Frank Schofield
William Sadler

LICENTIATES.

Thomas Moffatt Banks — George Carter
Joseph Boyd — Robert Boutflour Witten

STUDENTS

Samuel James Hurd — William John Rawdon Penrose-Thackwell
William Frank Lean

# Notices

### THE TWELFTH GENERAL MEETING.

The Twelfth General Meeting (Ordinary) of the Session 1927–28 will be held on Monday, 23 April 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the Ordinary General Meeting held on Monday, 2 April ; formally to admit membe attending for the first time since their election.

To read the following Paper : " The Work of Templ Moore," by Mr. H. S. Goodhart Rendel [*F.*].

### THE ANNUAL DINNER, 1928.

The annual Dinner will take place on Wednesday 23 May 1928, in the Hall of Lincoln's Inn (by the kin permission of the Benchers of Lincoln's Inn).

H.R.H. the Duke of York has graciously consented t attend as the guest of the Royal Institute. Full particu lars are issued with this copy of the JOURNAL.

### THE ROYAL GOLD MEDAL FOR ARCHITECTURE.

Intimation has just been received that His Majest the King has approved the award of the Royal Gol Medal to Mr. Edward Guy Dawber, A.R.A., F.S.A. Past-President R.I.B.A., in recognition of the meri of his executed work.

The Medal will be presented to Mr. Guy Dawber o Monday, 18 June 1928.

### R.I.B.A. STUDENTS AND PROFESSIONAL CONDUCT REGULATIONS.

The attention of the Council of the Royal Institute o British Architects has been called to the fact that a present architects who are Students of the R.I.B.A. ar not subject to the Regulations with regard to Professiona Conduct which govern corporate members of thi body.

The Council have accordingly decided that in futur the declaration required to be signed by Students unde Bye-law 13 will contain wording similar to that containe in the Declaration to be signed by Fellows, Associate and Licentiates ; and that the provisions of Bye-law 24 and 25 will be taken to apply also to Students.

The additional words are as follows :—

" I hereby declare that I am engaged in the study [o practice] of Architecture, and have attained the age o nineteen years ; and on my election as a Student of th Royal Institute I promise and agree that I will not accep any trade or other discounts, or give or accept any illic or surreptitious commissions or emoluments in connec tion with any works the execution of which I may b engaged to superintend, or on which I may be employe under any other person or with any other professiona business which may be entrusted to me. Lastly I declar that I will be governed and bound by the Charter an Bye-laws of the said Royal Institute, and will submi myself to every part thereof and to any alterations therec which may hereafter be made until I have ceased to be Student ; and that by every lawful means in my powe I will advance the interests and objects of the said Roya Institute."

### BRITISH ARCHITECTS' CONFERENCE, BATH 20 JUNE TO 23 JUNE 1928.

#### HOTEL ACCOMMODATION.

The annual conference of the Royal Institute of Britis Architects and its Allied Societies will take place at Bat from 20 to 23 June 1928. The Wessex Society of Archi

:ts have in hand the preparation of the programme, ıich promises to be one of the most attractive in the :ords of the profession.

It is expected that there will be a large attendance of :mbers from all parts of the country, and they are *gently requested* to reserve the dates mentioned above, d to *arrange for their hotel accommodation at the earliest ssible date*, so as to avoid the risk of disappointment.

The Executive Committee of the Conference have ıdly furnished the following list of hotels and boarding-uses, with charges :—

| | Bed and Breakfast. | Full Board per day. |
|---|---|---|
| and Pump Room | 10/6 upwards | From 24/– 1 day<br>44/– 2 days<br>63/– 3 days |
| npire .. .. | 10/6 | 14/6 |
| lteney .. .. | 12/– | 21/– |
| a .. .. | 10/6 | |
| rnley .. .. | 10/6 | 17/– |
| nsdown Grove | 10/6 | 18/– |
| yal .. .. | 10/6 | 16/– |
| rk House .. | 10/6 | 18/– |
| uthbourne .. | 8/6 and 9/6 | 14/6 |
| ristopher .. | 10/6 | 14/6 |
| rris .. .. | 8/6 | 12/6 |
| atts .. .. | 10/6 | 15/– to 17/6 |
| ancis .. .. | 8/6 to 10/6 | 12/– to 18/– |
| lgar .. .. | 6/6 to 7/6 | 12/– |
| ngel .. .. | | 14/6 dinner<br>Bed and breakfast |
| . Monica's .. | 7/6 | 12/– |
| nnell's .. .. | 6/6 | 12/6 |
| enluce .. .. | 6/6 | 12/6 |
| eridan .. .. | 6/6 to 7/6 | 12/– to 14/– |
| omley House .. | 7/6 to 8/6 | 10/6 |
| rfax .. .. | 7/6 | 11/6 |
| theaston Villa .. | 5/6 | 8/6 |
| erriffs .. .. | 6/6 and 7/6 | 12/6 to 14/6 |
| ckliffe .. | 7/6 to 8/6 | 10/6 to 12/6 |
| rlton Villa .. | 6/6 | 9/6 |
| onnybrook .. | 6/6 to 7/6 | 10/6 to 12/6 |
| Green Park .. | 5/6 | 7/6 |
| Bloomfield Avenue | | 6/– to 7/6 |

### Travelling Facilities.

From London to Bath a tourist ticket is issued, available r three months, and with facilities for breaking the urney at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's Inn oad, London, W.C., will be pleased to advise members ho propose travelling from London and other centres, nd also to issue tickets and book seats on application to m.

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring the Fellowship class are reminded that if they wish take advantage of the election to take place on 3 December 1928, they should send the necessary nomination rms to the Secretary R.I.B.A. not later than Saturday, 9 September 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental harter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

## COMMISSIONS IN THE TERRITORIAL ARMY.

There are one or two vacancies for Junior Officers in the 47th (2nd London) Division, R.E. [T.A.]. Any members of the Royal Institute who are desirous of obtaining commissions in this unit are invited to communicate direct with Colonel S. H. Fisher [*A.*], C.R.E., 47 Division Corps, Duke of Yorks Headquarters, Chelsea, S.W.3.

## APPLICATIONS FOR MEMBERSHIP.

### Election 4, June, 1928.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday 7 May, 1928.

### AS FELLOWS [25].

Banks : William Arthur [*A.* 1920], 76 Wellington Road South, Stockport ; 24 Edenhurst Road, Mile End, Stockport.

CAMPBELL : DUNCAN ALEXANDER [*A.* 1920], Blue Coat Chambers, School Lane, Liverpool ; Allport Lodge, Bromborough, Cheshire.

DICKINSON : WILLIAM FRANCIS, J.P. [*A.* 1909], Kingweston, near Taunton, Somerset ; 28 Victoria Street, S.W.1.

DREWITT : COLIN MINORS [*A.* 1907], c/o Engineer of Buildings, Canadian Pacific Railway, Windsor Street, Montreal, Canada ; Apartment 55, 1 Rosemount Avenue, Westmount, Montreal, Canada.

GILMOUR : THOMAS GILCHRIST [*A.* 1912], Office of Public Works, City Chambers, Glasgow ; 501 Mosspark Drive, Glasgow, S.W.2.

MURRAY : COLIN HAY [*A.* 1913], 10 King's Bench Walk, Temple, E.C.4 ; 25 Hyde Gardens, Eastbourne ; 12 Gore Park Road, Eastbourne.

PRESTWICH : ERNEST, M.A. (Liverpool) [*A.* 1918], Bradshawgate Chambers, Leigh, Lancs ; "Everdene," Hand Lane, Leigh, Lancs.

PRICE : WILLIAM JOSEPH [*A.* 1925], Public Works Department, Nairobi, Kenya.

RUSSELL : ANDREW LAURENCE NOEL [*A.* 1912], 4a Lower Belgrave Street, S.W.1 ; 292 Lancaster Road, W.11.

WARD : FRANK DORRINGTON [*A.* 1909], Public Works Department, Straits Settlements ; 80 Western Road, Penang, Straits Settlements.

WHEELER : EDWIN PAUL [*A.* 1902], County Hall, S.E.1 ; Park Lodge, Park Road, Sutton, Surrey.

WHITE : THEODORE HANSFORD [*A.* 1919], 14a Cavendish Place, Cavendish Square, W.1 ; "Orchard End," Bourne End on Thames.

And the following Licentiates who are qualified under Section IV, Clause 4 c (ii) of the Supplemental Charter of 1925 :—

ABRAMS : HERBERT JOHN SINCLAIR, 19 Buckingham Street, Strand, W.C. ; "Hutton Mount," Brassey Road, Limpsfield, Surrey.

BAKER : THOMAS HENRY, Head Gate Court, Notchester.

GALL : JOHN HINTON, 13, Lombard Street, Inverness.

HARBER : WILLIAM FRANCIS, Black Mill, Ore, Hastings.

OATLEY : JOSEPH GEORGE, Architects Department, London Hospital, E.1 ; Kayes, Gerrards Cross, Bucks.

PARKES, ERNEST HADDEN, County Hall, S.E.1 ; 68 Goldhurst Terrace, N.W.6.

And the following Licentiates who have passed the Qualifying Examination :—

ANAG : GEORGE, 7 Sweeting Street, Liverpool ; "Morvynd," Caldy Road, West Kirby, Cheshire.

BONELLA : VALENTINE, 18 St. Thomas' Street, London Bridge, S.E.1 ; 46 Halford Road, Richmond, Surrey.

CHARLES : JOHN ACHESON, Town Hall, Barrow-in-Furness ; 44 Thorncliffe Road, Barrow-in-Furness.

LENNOX : GAVIN, 103 Bath Street, Glasgow ; "The Bield," Chryston, Lanarkshire.

MACMATH : DANIEL WALTER, 103 Bath Street, Glasgow ; 84 Campbell Avenue, Langside, Glasgow.

MATTHEWS : RICHARD, Westminster Chambers, Nantwich, Cheshire ; Moorsfields House, Audlem, Cheshire.

SYME : JOHN STUART, 13 Lendal, York ; Ivyholme, Holgate Road, York.

## AS ASSOCIATES [49.]

BARTON : HARRY AUSTIN [Passed five years' course at the Technical College, Cardiff. Exempted from Final Examination after passing Examination in Professional Practice], c/o 1 Cranbrook Villas, Guildford Road, South Farnborough, Hants.

BENHAM : HELEN MARY [Final], 10 Aldrington Road, Streatham Park, S.W.16.

BOUILLON : ERNEST LINDEN, B.Arch.' (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 2085 Union Avenue, Montreal, Canada.

BROWN : HENRY JOHN [Final], 15 Spencer Place, Leeds.

BYERS : JOHN [Final], 253 Broad Street, Birmingham.

CHAPMAN : ERIC WEBB [Final], 56 Southgrove Road, Sheffiel

CHILDS : WILFRID CHARLES [Special], Glenthorne Hous Yeovil.

CHIPPENDALE : FRANK [Passed five years' course at the Lee College of Art. Exempted from Final Examination aft passing Examination in Professional Practice], 10 A Grove, Otley, Yorkshire.

COHEN : JACOB [Final], 15 Delamere Terrace, W.2.

COOPER, HUGH CHRISTOPHER DUNSTAN, B.Arch. (McGil [Passed five years' course at McGill University, Montrea Exempted from Final Examination after passing Examina tion in Professional Practice], 205 Newbury Stree Boston, Mass., U.S.A.

CRAWFORD : DOUGLAS LINDESAY [Passed five years' cours at the Glasgow School of Architecture. Exempted fro Final Examination after passing Examination in Pro fessional Practice], "Luanza," Tower Drive, Gourock Renfrewshire.

CRICKMAY : COLIN ROSSER [Passed five years' course at th Architectural Association. Exempted from Final Examina tion after passing Examination in Professional Practice 16 Park Road, Redhill, Surrey.

DAIN : CECIL [Final], 165 Errwood Road, Burnage, Manchester

EASTON : RONALD PERN [Special], 62 George Street, Perth Western Australia.

EDWARDS : DONALD THOMAS [Final], 14 Berwyn Road Norwood, S.E.24.

ELLIS : MARY FEODORE RUTH [Passed five years' course the Architectural Association. Exempted from Fina Examination after passing Examination in Professiona Practice], 44 Clarendon Road, W.11.

ENGLAND : NORMAN RODERICK [Final], 24 Bromley Road, S Annes-on-the-Sea.

FARMAN : ALBERT LAWRENCE [Special], 79 Clarendon Road Holland Park, W.11.

GARDINER : KENNETH EDWARD FREDERICK [Final], c/o Archi tectural Association, W.C.1.

GARDNER : EDWIN ALEXANDER [Passed five years' course McGill University, Montreal. Exempted from Fina Examination after passing Examination in Professiona Practice], 121 Broadway Avenue, Ottawa, Canada.

GARTHSIDE : ERIC, B.Arch (Sydney) [Special Exemption], c Australia House, W.C.2.

GOUGH : GERALD CHARLES PURCELL [Final], 16 Ulleswate Road, Southgate, N.14.

HALL : GEORGE ALBERT VICTOR, B.Arch. (Liverpool) [Passe five years' course at the School of Architecture, Univer sity of Liverpool. Exempted from Final Examinatio after passing Examination in Professional Practice 45 Conduit Road, Hong Kong.

HOBDAY : RALPH [Final], 34 Chepstow Place, W.2.

JEFFREY : JOHN [Final], 79 Maxwellton Road, Paisley, Scotland

LIPP : ALEXANDER ERNEST CHRISTIAN [Passed five years course at the Glasgow School of Architecture. Exempte from Final Examination after passing Examination in Pro fessional Practice], 16 Morley Street, Langside, Glasgow

MACGEAGH : JOHN [Special], Goodson's Buildings, 2B Dore gall Place, Belfast.

MONSON : JOHN WILLIAM SUTTON, B.A. (Cantab) [Passed fiv years' course at the Architectural Association. Exempte from Final Examination after passing Examination i Professional Practice], 9 Park Gate Gardens, East Sheer S.W.14.

MORGAN : RICHARD GEORGE, M.C. [Special], 21 Clarence Road Moseley, Birmingham.

NORTH : EDWIN SAMUEL [Passed five years' course at th Architectural Association. Exempted from Final Examin ation after passing Examination in Professional Practice 132D Brixton Hill, S.W.2.

:RSON : ERIC ARNOLD [Final], Cairns Chambers, 19 St. James' Street, Sheffield.
IY : REGINALD SELBY, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 390 Oxford Avenue, N.D.G. Montreal, Canada.
LIPS : RONALD ALFRED [Final], " Glenside," 7 Stanfield Road, Winton, Bournemouth.
NCEY : MARGARET ANNE DE QUINCEY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Montrose," Worplesdon Hill, Woking.
ERTSON : GEORGE WILLIAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 69 Woodend Drive, Jordanhill, Glasgow.
ERTSON : HUGH DOUGLAS, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 46 Herkimes Street, Hamilton, Ontario, Canada.
E : ALFRED JOHN [Final], 4 Guinea Road, Fishponds, Bristol.
IT : ALEXANDER THOMSON [Special Exemption], 36 Sheldon Avenue, Highgate, N.6.
RREN : BRIAN COURTENAY [Final], 19 Eardley Crescent, Earl's Court, S.W.5.
ERVILLE ; WILLIAM LYON [Special], 2 Bloor Street West, Toronto, 5, Canada.
CKHOUSE : EDWIN STANLEY [Special], 18 Brunel Street, Burnley.
KES : LEONARD GEORGE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 44 Alexandra Road, St. John's Wood, N.W.8.
MSON : STEWART LLOYD [Final], 11 Mecklenburgh Square, W.C.
KER : RICHARD MELVILLE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], " The Limes," Roehampton Lane, S.W.15.
D : BASIL ROBERT [Special Exemption], 12 Phayre Street, Rangoon, Burma.
ERMAN : FREDERICK [Special], 204 Crowborough Road, Tooting Common, S.W.17
SON : CHARLES SPENCER OWEN [Special], 23 Chelsea Gardens, S.W.1.
R : WILLIAM GRANT [Final], 1134 Beaver Hall Hill, Montreal, P.Q., Canada.
DROW : ALAN [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 67 Oxford Terrace, Hyde Park, W.2.

AS HON. ASSOCIATE (1).

IES : HUGH, H.M. Staff Inspector of Technical Schools, 13 Ashbourne Avenue, Golders Green, N.W.11.

# Competitions

## POSED OPEN-AIR SCHOOL COMPETITION, KEIGHLEY.

Members of the Royal Institute of British Architects or of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

## COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

## BOROUGH OF LEWISHAM : PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor : Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham, S.E.6.

# Members' Column

## MESSRS. DENISON RAM AND GIBBS.

HONGKONG.—On the retirement of Mr. Lawrence Gibbs, A.M.I.C.E., April 12 1928, from the firm of Messrs. Denison Ram and Gibbs, Architects, Surveyors and Civil Engineers, Mr. E. F. Ronald Sample, A.R.I.B.A., becomes senior member of the firm. The business will continue to be carried on under the old firm's name, *i.e.*, Messrs. Denison Ram and Gibbs.

## PRACTICE OR PARTNERSHIP WANTED.

MEMBER age 41, with provincial practice, which he has carried on for the last 18 years, but which is at present dormant through severe local industrial depression, desires to purchase a genuine, well-established practice or partnership with firm of standing.—Apply Box 1538, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIPS WANTED.

FELLOW, with dormant London practice, which has been carried on for the past 20 years, would work as Senior Assistant and bring his connection with view to eventual partnership after suitable trial. London or Provinecs. Practical, artistic, winner school competitions etc.; carried out large works. Small capital available if necessary.—Box 2738, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. with over 20 years experience in high class work is anxious to obtain a partnership in London, or preferably in a South or East Coast town.—Apply Box No. 4428, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

Mr. H. CLIFFORD HOLLIS [*A.*] has changed his address from 53 Great Marlborough Street, Regent Street, W.1 to 34 Paternoster Row, London, E.C.4. (Telephone: Central 0577).

OFFICE ACCOMMODATION.

F.R.I.B.A. has large light Room to Let—Grays Inn—Share of assistant for typing and tracing, etc. can be arranged.—Apply Box 6289, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A. with an Office in the West End desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

FELLOW of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

WANTED.

SECONDHAND SLIDES OF ARCHITECTURAL SUBJECTS.—Apply Box 1148, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes XV

SESSION 1927–1928.

At the Eleventh General Meeting (Ordinary) of the Session 1927–1928, held on Monday, 2 April 1928, at 8 p.m., Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 20 Fellows (including 8 members of Council), 8 Associates (including 1 member of Council), 2 Hon. Associates, 1 Retired Fellow, and several visitors.

The Minutes of the Business General Meeting, held on 19 March 1928, having been published in the JOURNAL, were taken as read, confirmed, and signed by the President.

The Hon. Secretary announced the decease of:—

James Thoburn Cackett, elected Fellow 1892
Thomas Dinwiddy, elected Fellow 1900
James Hine, elected Fellow 1907
Alfred Whitelock Field, elected Associate 1895
Walter Henry Smith, elected Associate 1891
George Craig, elected Licentiate 1911
James Henry Evans, elected Licentiate 1911
John W. Charles, elected Licentiate 1911

and it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since election were formally admitted by the President:—

Mr. Noel Heaton [*Hon. Assoc.*]
Mr. F. R. Yerbury [*Hon. Assoc.*].
Mr. James Drummond [*A.*].

Mr. J. Murray Easton [*F.*] having read a Paper on "Health and Recreation Centres," illustrated by lantern slides, a discussion ensued, and on the motion of Dr. Raymond Unwin [*F.*], seconded by Mr. W. Harding Thompson [*A.*], a vote of thanks was passed to Mr. Easton by acclamation and was briefly responded to.

The proceedings closed at 10.10 p.m.

# The Architects' Benevolent Societ

## HOUSE PURCHASE SCHEME.

It is the ambition of many men to acquire a house themselves, and the Architects' Benevolent Societ Scheme of House Purchase makes it possible to obt the necessary capital on equitable terms without us up existing securities or business capital, purchase be made out of income. The arrangement is carried out means of a loan of not more than 75 per cent. of certified value secured upon the house with an ende ment policy to provide for its repayment. Its ch advantages are as follows:—

(1) Provision for dependents. In the event of y death, the loan is automatically discharged and house released to your dependents free of debt.

(2) Special concession. In the case of houses in cou of erection 50 per cent. of the loan will be advan when the roof is on and the house covered in, s ject to the approval of the mortgagees.

(3) Flexibility. If you desire, you can make periodi repayments on account of the loan, when the ann cost will be adjusted.

(4) Saving. The cost will be found less burdenso than the payment of rent and is only payable 20 years at the most.

N.B.—(1) This scheme is now extended to those o side the architectural profession, provided that the ho has been designed and the applicant introduced b member of the Institute.

(2) Loans are not granted in respect of property wh does not warrant a loan of at least £500; nor for prope other than for the proposed borrower's occupation. P perty of which the value exceeds £4,500 and property the bungalow type are excluded.

Please address all enquiries to the Secretary A.B 9 Conduit Street, London, W.1.

---

It is desired to point out that the opinions writers of articles and letters which appear in R.I.B.A. JOURNAL must be taken as the individ opinions of their authors and not as representat expression of the Institute.

---

Arrangements have been made for the supply of the R.I.B JOURNAL (post free) to members of the Allied Societies who not members of the R.I.B.A. at a specially reduced subscript of 12*s.* a year. Those who wish to take advantage of arrangement are requested to send their names to the Secre R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subsc tions or Institute publications are warned of the necessity complying with Post Office Regulations with regard to method of payment. Postal orders should be made pay to the Secretary R.I.B.A., and crossed.

---

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 28 April; 12, 26 May; 9 June; 14 July; 11 August; 22 September; 13 October.

ournal of the Royal Institute of British Architects

THIRD SERIES

)L. XXXV. No. 12 28 APRIL 1928

# Contents for 28 April 1928

Page

IURCH OF SANTO STEFANO AT LENNO, LAKE COMO. Water-Colour Drawing. By E. W. Wimperis .. *Frontispiece*

I.B.A. ANNUAL REPORT 1927–28 .. .. .. .. .. .. .. .. .. .. .. .. 383

EVIEW :

ACOUSTICS OF BUILDING. By Hope Bagenal .. .. .. .. .. .. .. .. .. .. .. 419

ME HOLIDAY REFLECTIONS. By H. Austen Hall .. .. .. .. .. .. .. .. .. .. 421

OUNCIL FOR THE PRESERVATION OF RURAL ENGLAND : THAMES VALLEY BRANCH .. .. .. .. .. .. 422

ROSS-RIVER TRAFFIC .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 423

HE BUILDING TRADES EXHIBITION. By Herbert W. Wills .. .. .. .. .. .. .. .. .. 424

ORRESPONDENCE :

STONE PRESERVATION AND DECAY. By Joseph Cuypers .. .. .. .. .. .. .. .. .. 425

THE CHURCH RESTORATION COMPANY. By Lionel Nevins .. .. .. .. .. .. .. .. 425

HIBITION OF MR. E. W. WIMPERIS'S WATER-COLOUR DRAWINGS .. .. .. .. .. .. .. .. 425

LIED SOCIETIES :

ESSEX SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. .. 426

LIVERPOOL ARCHITECTURAL SOCIETY .. .. .. .. .. .. .. .. .. .. .. 426

BERKSHIRE ARCHITECTURAL SOCIETY .. .. .. .. .. .. .. .. .. .. .. 426

NOTTINGHAM AND DERBY ARCHITECTURAL SOCIETY .. .. .. .. .. .. .. .. .. .. 426

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY .. .. .. .. .. .. .. .. .. 427

ITUARY :

GEORGE DALE OLIVER .. .. .. .. .. .. .. .. .. .. .. .. .. .. 427

JOHN BERTRAM WILLS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 428

OTES FROM MINUTES OF COUNCIL .. .. .. .. .. .. .. .. .. .. .. .. 428

ARD OF ARCHITECTURAL EDUCATION .. .. .. .. .. .. .. .. .. .. .. .. 429

OTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 430

MPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 431

EMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 432

INUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 432

HE A.B.S. OPTIONAL POLICY .. .. .. .. .. .. .. .. .. .. .. .. .. 432



Church of Santo Stefano at Lenno, Lake Como
Water-Colour Drawing By E. W. Wimperis. [*F.*]

See page 425

VOL. XXXV. No. 12

28 APRIL 1928

# Report of the Council for the Official Year 1927-1928

SINCE the publication of the last annual Report the Council have held 13 meetings and the Executive Committee of the Council have held 13 meetings.

The following Boards and Committees appointed by the Council have met and reported from time to time on the matters referred to them :—

Annual Dinner Committee.
Architects' and Builders' Consultation Board.
Architects' and Operatives Consultation Board.
Board of Architectural Education.
Competitions Committee.
Conditions of Contract Conference.
Executive Committee.
Finance and House Committee.
London Architecture Medal Jury.
London Building Acts Committee.
Official Architecture Committee.
Professional Conduct Committee.
Premises Committee.
Registration Committee.
Royal Gold Medal Committee.
Sessional Papers Committee.
Sub-Committee for Complaints.
Special Committee on the Working of the Scale of Charges.
Thames Bridges Conference.
Town Planning and Housing Committee.

Particulars of the work of these Boards and Committees, so far as they are available for publication, are embodied in this Report.

**Obituary.** The losses by death have been as follows :—

HONORARY FELLOW :
Hardy, Thomas, O.M.

HONORARY ASSOCIATES.

Cornford : Leslie Cope.
Hogarth : David George, C.M.G., M.A., D.Litt., etc.
Solomon : Solomon Joseph, R.A.
West : Rev. George Herbert, D.D.

HONORARY CORRESPONDING MEMBERS.

Muthesius : Dr. Hermann (Germany).
Kemal-ad-Din : Professor A. (Turkey).

FELLOWS.

Ball : Charles William.
Black : Andrew.
Branch : Henry.
Cackett : James Thoburn.
Carter : John Coates.
Coggin : Clarence Tilt.
Deacon : Charles Ernest.
Dinwiddy : Thomas
Evans : Robert.
Fasnacht : James.
Fisher : Frank James.
Fritchley : Edwin Wollaston.
Glencross : Leslie Harold.
Harbottle : Edward Hall.
Hill : William Longfield.
Hine : James
Houston : John Alfred Taylor.
Hudson : John.
Hunt : Leonard Vincent.
Marwick : Thomas Purves.
Pertwee : William Hart.
Pridmore : Albert Edward.
Prynne : George Halford Fellowes.
Ricardo : Halsey R.
Simpson : George.
Solomon : Lewis.
Steinthal : Alfred.
Thomson : James.
Vassallo : Chev. Andrew.
Ware : Alfred George.
Wilkinson : Arthur Grosvenor.
Williams : James Leonard.
Wills : John Bertram.
Woodward : William.

RETIRED FELLOWS.

Eade : William. Nash : Walter Hilton. Oliver : George Dale. Scamell : George.

RETIRED MEMBER, S.A.

Orange : James.

ASSOCIATES.

Adams : Percy Joyce.
Baines : Lt.-Col. John Cecil.
Birnstingl : Harry Joseph.
Crook : William Edward Benjamin Froome.
Crutchley : Frederick Ernest.
Field : Alfred Whitelock.
Gabriel : Edward.
Hill : Alfred (Croydon).
Hodgson : Herbert.
Hulbert : Maurice Charles
Lovegrove : Henry.
Lynes : Fred Hunter.
McCallum : Malcolm Sinclair.
Palmer : William Edward King.
Payne : Edwin Osman.
Perry : Henry Robert.
Pinn : Allan John.
Smith : Walter Henry.
Robertson : Godfrey Alan Keith.
Ward : Henry.
Watson : Bryan.
Williams : John Carlton.

LICENTIATES.

Ambler : Herbert.
Bassett-Smith : Charles Aubrey.
Burrows : John William.
Campsall : Wilfrid Tom.
Cannon : Frederick.
Cattermole : Frederick William.
Charles : John W.
Cook : William Vince.
Craig : George.
Cuddy : Albert Edward.
Cummins : Wilfred Joseph.
Cuthbert : David Matheson.
Evans : James Henry.
Freeman : Percy Benjamin French.
Gale : William Willis.
Hanman : William Thomas.
Hofman : Paulus Johannes.
Holliday : Stephen James.
Jackson : John.
Jackson : William Cecil.
Littlewood : Lionel.
Mackintosh : John.
Needham : Samuel.
Prichard : Walter John.
Quinton : Herbert.
Rogers : Fergus Carstairs.
Rowlands : John Edward.
Rowley : Charles Aubrey.
Sarvis : John.
Scotland : John.
Slater : Arthur James.
Stephens : J. H.
Sugden : Arthur.
Sykes : Edward.
Tough : Joseph John.

**Membership.** The following table shows the present membership of the Royal Institute compared with the preceding five years :—

| | Fellows. | Associates. | Licentiates. | Hon. Fellows. | Hon. Associates. | Hon. Corr. Members. | Retired Fellows. | Retired Members S. of A. | Subscribers. | Students. | Probationers. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1923 | 964 | 2,316 | 1,408 | 10 | 54 | 45 | 47 | — | — | — | — |
| 1924 | 970 | 2,335 | 1,364 | 11 | 54 | 38 | 55 | — | — | — | — |
| 1925 | 1,182 | 2,319 | 1,965 | 10 | 65 | 43 | 52 | — | — | — | — |
| 1926 | 1,338 | 2,390 | 2,211 | 9 | 78 | 50 | 47 | 33 | 14 | 570 | 1,606 |
| 1927 | 1,415 | 2,420 | 2,130 | 10 | 81 | 59 | 49 | 32 | 16 | 654 | 1,899 |
| 1928 | 1,432 | 2,428 | 2,049 | 9 | 88 | 58 | 53 | 31 | 19 | 775 | 2,472 |

During the official year since the last Annual General Meeting, 67 Fellows, 87 Associates, and 18 Licentiates have been admitted, as against 137 Fellows, 164 Associates, 37 Licentiates, in the previous year. Of the 1,432 Fellows whose names appear in the current *Kalendar*, 636, or 44 per cent., were elected from the Associate Class ; 279, or 20 per cent., were elected from the Licentiate Class after examination ; 227, or 16 per cent., were elected without examination, under the conditions which existed before the grant of the Charter of 1909 ; 204, or 15 per cent., were admitted under the Charter of 1925 ; 48, or 3 per cent., were elected under Section IV, Clause *c* (ii) of the Charter of 1925, and 38, or 2 per cent., were elected by the Council under the powers contained in Clause 2 of the Charter of 1909. Of the 2,428 members of the Associate Class, 1,412, or 58 per cent., have been elected since the date of the Armistice. Of the 2,049 Licentiates, 1,094, or 54 per cent., were admitted under the Charter of 1909, and 955, or 46 per cent., under the Charter of 1925.

**The Allied Societies.** During the past year the Essex Society of Architects has been admitted as an Allied Society of the R.I.B.A.

There are now 27 Allied Societies with 16 branches in Great Britain and Ireland, and 17 Allied Societies with 15 branches in the Dominions and Colonies overseas. The membership of the Allied Societies, as given in the current *Kalendar*, has now reached a total of 5,285, including 2,146 members of the Royal Institute. The membership of the Architectural Association is now 1,543, including 722 members of the Royal Institute. The membership of the Association of Architects, Surveyors and Technical Assistants is now 1,331, including 138 members of the Royal Institute.

**Assessors.** Since the issue of the last Annual Report the following Assessors have been appointed on the President's nomination :

Coventry : New Department at Stoke Council School—Mr. H. Alderman Dickman [*F.*]
Coventry : New Building for the Coventry and District Co-operative Society—Mr. Ernest C. Bewlay [*F.*]
Morecambe : Municipal Offices, etc.—Mr. Henry V. Ashley [*F.*]
Accrington : Extension of Town Hall and Municipal Buildings—Mr. Herbert J. Rowse [*A.*]
Hendon : Golf Club House—Mr. H. Chalton Bradshaw [*A.*]
Gunnersbury : Cemetery Chapel—Mr. H. P. Burke Downing, F.S.A. [*F.*]
Watford : New Municipal Buildings—Mr. E. Vincent Harris, O.B.E. [*F.*]
Newport, Mon.: Widening High Street and Market Street—Mr. Chas. F. Ward [*F.*]

**Arbitrators.** Since the issue of the last Annual Report the President has appointed the following members to act as Arbitrators in connection with building disputes :

Mr. Louis Ambler, F.S.A., F.I. Arb. [*F.*]
Mr. W. H. Atkin-Berry [*F.*]
Major Harry Barnes [*F.*]
Mr. Max Clarke [*F.*]
Mr. Heaton Comyn [*F.*]
Mr. W. E. V. Crompton [*F.*]
Mr. C. Fitzroy Doll [*F.*]
Mr. H. B. Elkington [*A.*]
Sir Banister Fletcher, F.S.A. [*F.*]
Mr. J. Leighton Fouracre [*F.*]
Mr. J. Ernest Franck [*F.*]
Mr. Gilbert Fraser [*F.*]
Mr. F. T. W. Goldsmith [*F.*]
Mr. Hastwell Grayson [*F.*]
Mr. Josiah Gunton [*F.*]
Mr. F. R. B. Haward [*F.*]
Lt.-Col. P. A. Hopkins, O.B.E. [*L.*]
Mr. Francis Jones [*F.*]
Mr. E. Bertram Kirby, O.B.E. [*F.*]
Mr. E. C. P. Monson [*F.*]
Mr. W. E. Riley [*F.*]
Mr. Henry A. Saul [*F.*]
Mr. H. D. Searles-Wood [*F.*]
Mr. J. Alan Slater [*F.*]
Mr. C. S. Thomas [*F.*]
Mr. Percy Thomas, O.B.E. [*F.*]
Mr. Percy B. Tubbs [*F.*]
Mr. W. E. Watson [*F.*]
Mr. Herbert A. Welch [*F.*]

**Grants.** Since the issue of the last Annual Report the Council have made the following grants :—

| | £ | s | d |
|---|---|---|---|
| Architectural Association | 100 | 0 | 0 |
| Architects' Benevolent Society | 100 | 0 | 0 |
| British Engineering Standards Association | 100 | 0 | 0 |
| British School at Athens | 5 | 5 | 0 |
| British School at Rome | 100 | 0 | 0 |
| British School at Rome, Faculty of Archaeology | 3 | 3 | 0 |
| Burnley District Society of Architects (Books) | 15 | 0 | 0 |
| Council for the Preservation of Rural England | 100 | 0 | 0 |
| Devon and Cornwall Architectural Society (Books) | 15 | 0 | 0 |
| Franco-British Union of Architects | 50 | 0 | 0 |
| Hampshire and Isle of Wight Architectural Association (Books) | 20 | 0 | 0 |
| Land Agents Society (Schedule of Uses of Native Timber) | 10 | 10 | 0 |
| Royal Society of Arts (Architectural Decoration Scholarship) | 20 | 0 | 0 |
| Royal West of England Academy School of Architecture | 50 | 0 | 0 |
| School of Architecture, Municipal School of Arts and Crafts, Southend. Recognised School Library | 10 | 0 | 0 |
| School of Architecture, Royal West of England Academy, Recognised School Library | 20 | 0 | 0 |
| School of Architecture, University of Sheffield. Recognised School Library | 20 | 0 | 0 |
| Proposed School of Architecture, Belfast. Library | 50 | 0 | 0 |
| Society for the Protection of Ancient Buildings. Special Bridges Fund | 100 | 0 | 0 |
| Wittet Memorial Fund | 5 | 5 | 0 |

**The Royal Gold Medal.** This year the Medal is to be awarded to Mr. E. Guy Dawber, A.R.A., F.S.A., Past President. His Majesty the King has graciously signified his approval of the Award, and the Medal will be presented on 18 June 1928.

**Appointments.** During the Session the Council have made the following appointments of Members to represent the Royal Institute on the various bodies or for the purposes indicated :—

The Council of the British School at Rome—Mr. H. M. Fletcher [*F.*].
Preservation of Ancient Cottages Fund Committee (Royal Society of Arts)—Mr. O. P. Milne [*F.*].
Joint Committee on Organization and Cost of the Building Industry—Mr. Herbert A. Welch [*F.*] and Mr. Harvey W. Corbett [*F.*].
Eleventh International Congress of Architects, Amsterdam—Lt.-Col. H. P. Cart de Lafontaine [*A.*].
Conference of Public Lighting Engineers, Brighton—Mr. J. L. Denman [*A.*].
Centenary Celebrations of the Royal Technical University of Stockholm—Mr. H. T. Buckland [*F.*].
Committee of the Conference on Garden Planning—Mr. Gilbert H. Jenkins [*F.*].
Centenary Celebrations of the Incorporation of the Institution of Civil Engineers—Mr. Walter Tapper, A.R.A. [*F.*].
Jubilee Celebrations of the Institute of Chemistry—Mr. H. D. Searles-Wood [*F.*].
Deputation to the London County Council re Statutory Examination for District Surveyorship—Major Harry Barnes [*F.*], Mr. H. D. Searles-Wood [*F.*] and Mr. W. R. Davidge [*F.*].
Court of Governors, University College, Hull—Mr. John Bilson [*F.*].
Deputation to the Royal Commission on London Squares—Professor S. D. Adshead [*F.*] and Mr. Maurice E. Webb [*F.*].
University of London Architectural Education Committee—Mr. H. M. Fletcher [*F.*] and Mr. L. Sylvester Sullivan [*F.*].
World Engineering Congress, Tokio—Dr. A. Kogure [*H.C.M.*]
Centenary Celebrations of the University of Toronto—Mr. L. Sylvester Sullivan [*F.*].
National Association for the Prevention of Tuberculosis—Mr. Sydney Kitson [*F.*].

British Engineering Standards Association : Conference for Testing Materials—Mr. Alan E. Munby [*F.*] and Mr. G. N. Kent [*L.*].
Court of Governors of the University of Sheffield—Mr. Robert Atkinson [*F.*].
Empire Forestry Association : Governing Council.—Mr. H. D. Searles-Wood [*F.*].
British Waterworks Association : Standing Committee on Water Regulations—Mr. H. D. Searles-Wood [*F.*] and Lt.-Col. P. A. Hopkins [*L.*].
National Illumination Committee of Great Britain Sub-Committee on Daylight Illumination—Mr. Alan E. Munby [*F.*].
Conference of Chartered Professional Societies—Sir Banister Fletcher [*F.*], Mr. E. Stanley Hall [*F.*], Mr. H. V. Lanchester [*F.*], Mr. H. D. Searles-Wood [*F.*] and Major Harry Barnes [*F.*].
Royal Sanitary Institute Congress : Plymouth—Mr. H. D. Searles-Wood [*F.*] and Mr. E. Stanley Hall [*F.*].
International Housing and Town Planning Congress, Paris, 1928—Sir Banister Fletcher [*F.*], Mr. H. V. Lanchester [*F.*], Dr. Raymond Unwin [*F.*] and Lt.-Col. H. P. Cart de Lafontaine [*A.*].
Council for the Preservation of Rural England : Thames Valley Branch Technical Committee—Mr. Edward Warren [*F.*] and Mr. Michael Waterhouse [*A.*].
Council for the Preservation of Rural England : Committee on the Control of Petrol Pumps—Mr. E. Guy Dawber, A.R.A. [*F.*] and Professor S. D. Adshead [*F.*].

**Sessional Papers.** The following Papers have been read since the issue of the last Annual Report :—

" Architecture in North Africa," by Mr. Arthur J. Davis [*F.*].
" Foreign Hospitals," by Mr. Lionel C. Pearson [*F.*].
" Devonshire House Buildings," by Mr. Thomas Hastings [*H.C.M.*].
" The Government Offices of Pretoria and the New Delhi," by Sir Herbert Baker, A.R.A. [*F.*].
" Some Medical Aspects of Damp in Dwellings," by Dr. Reginald Miller, F.R.C.P., in conjunction with Mr. J. Ernest Franck [*F.*].
" Stone Preservation and Decay," by Professor A. P. Laurie, M.A., D.Sc., F.R.S.E. [*Hon. A.*]
" Ancient Bridges," by Mr. G. H. Jack, M.Inst.C.E., F.S A. [*F.*].
" Health and Recreation Centres," by Mr. J. M. Easton [*F.*].
" The Work of Temple Moore," by Mr. H. S. Goodhart-Rendel [*F.*].

On 21 May a debate on " Modernism in Architecture " will be opened by Professor A. Beresford Pite [*F.*] and Sir Reginald Blomfield, R.A. [*F.*].

**Annual Conferences.** The British Architects' Conference of 1927 was held in London. There was a very satisfactory attendance of members from the Provinces, and the Conference was favoured by unusually fine weather. The Conference of 1928 will take place at Bath at the invitation of the Wessex Society of Architects. A very attractive and interesting programme is in process of preparation.

**The R.I.B.A. Prizes and Studentships.** The Deed of Award of the various Prizes and Studentships was presented to the Royal Institute at the general meeting on 9 January, when a criticism of the work submitted was read by Mr. L. Sylvester Sullivan [*F.*]. An exhibition of the drawings was held from 10 January to 23 January, in the R.I.B.A. Galleries, and was well attended. A selection of the Prize Drawings is now being sent round the Allied Societies for exhibition in various centres.

**Exhibitions.** The following Exhibitions have been held in the Galleries during the period under review :—

Modern British Architecture.
Drawings, rare books, etc., from the R.I.B.A. Library.
Architects' Working Drawings.
Designs by Students Exempted from the R.I.B.A. Intermediate and Final Examinations.
Designs submitted in Competition for the New League of Nations' building, Geneva.
R.I.B.A. Prizes and Studentships.
Premiated and commended Designs submitted in competition for the Birmingham Civic Centre.
Drawings by the late Alfred Stevens.

On the invitation of the Royal Victorian Institute of Architects, a collection of Architectural drawings, etc., illustrative of some of the best modern work in this country, was arranged and sent out to Australia for the International Architectural Exhibitions held in Melbourne and Sydney. The Exhibitions were highly successful, and messages have been received from Australia expressing the sincere appreciation and admiration of the high quality of the work submitted.

**Honours Conferred on Members.** It is gratifying to report that during the year the King has conferred a Knighthood upon Sir Richard Colin Allison, C.B.E., in recognition of his work at H.M. Office of Works. Honours have also been conferred upon Sir Frank Dicksee, P.R.A. [*Hon. Fellow*], Knight Commander Victorian Order ; Sir Frank Baines [*F.*], Knight Commander Victorian Order ; Sir Robert Lorimer, A.R.A., R.S.A. [*F.*], Knight Commander, Order of the British Empire ; Mr. Walter Frederick Hedges [*F.*], Officer, Order of the British Empire (Civil Division) ; Mr. George Ernest Kendall [*A.*],

Member, Order of the British Empire (Civil Division) ; Mr. Herbert Ryle [*A.*], Member of the Victorian Order. It is with special pleasure that the Council noted the Award of the Albert Medal of the Royal Society of Arts to Sir Aston Webb, R.A. [*F.*], Past President, for " distinguished services to Architecture."

**The Annual Dinner.** The Annual Dinner was held at the Hotel Cecil as a part of the Conference, and was made the occasion of the presentation of the Royal Gold Medal to Sir Herbert Baker, A.R.A. [*F.*]

**C.P.R.E.** The Council have observed with pleasure the valuable work that has already been done by the Council for the Preservation of Rural England during its first year of existence. The generous co-operation of the Allied Societies has enabled a Panel Scheme to be established for the purpose of ensuring the proper working of the Housing (Rural Workers) Act. The Council desire to impress upon all architects and architectural organizations the importance of supporting the work of the C.P.R.E. by means of personal service and financial assistance.

**The R.I.B.A. Premises.** The New Premises Committee has been at work on this difficult problem since the issue of the last Annual Report. It is expected that at an early date a decision will be arrived at either as to the rebuilding of the existing premises or as to the sale of the existing premises and the erection of a new building on another site.

**The R.I.B.A. Business Meetings.** The experiment of holding informal and confidential discussions at Business Meetings has made a successful start, but the value of this development will depend entirely on the extent to which it is supported by members generally.

**The Architects', etc., Defence Union.** The Defence Union is now at work, and the Council wish to emphasize the value of the protection which membership confers upon practising architects and the importance of joining the Union without delay.

**The Shakespeare Memorial Theatre Competition.** The Council observed with the greatest interest and pleasure the first important success in open competition by a woman-architect. The rapid increase in the number of women students and members since the war is perhaps the most notable of all recent developments in the profession.

**The Architecture Club.** Having held the office of President of the Architecture Club since its foundation in the year 1922, Mr. J. C. Squire [*Hon. A.*] has retired in favour of Sir Lawrence Weaver [*Hon. A.*]. The profession is indebted to Mr. Squire for the services that he has rendered to the Art of Architecture during his tenure of the Presidency.

**Bequests.** During the period under review the following important bequests have been received by the Royal Institute : (1) The residue of the estate of the late Alfred Charles Houston [*A.*], for the purpose of providing educational and maintenance scholarships for the sons of architects and artists in impecunious circumstances. (2) Five hundred pounds and a portion of the residuary estate of the late Charles William Hunt [*A.*], for providing prizes, etc., for the best plans, drawings, or designs in connection with Housing and Town Planning. (3) A portion of the residuary estate of the late Delissa Joseph [*F.*], for the foundation of a " Delissa Joseph Bursary " for the purpose of enabling students to visit the U.S.A. for architectural study.

**Gifts of Drawings.** During the past year the following valuable and interesting collections of drawings have been generously presented to the Royal Institute :—

*Alfred Stevens* (*some* 800 *sketches*), presented by Mr. Sigismund Goetze.

*William Burges' unexecuted competition design* (9 strainers) for St. Mary's, Edinburgh, made in 1873, presented by Lady Harriett Lindsay at the suggestion of Mr. F. Inigo Thomas.

**Death of Mr. Northover.** The death of Mr. George Northover, late Editor of the R.I.B.A. Journal, who was for many years a faithful servant of the Royal Institute, was deeply regretted by the Council and members generally.

**Mr. Charles Voysey and Captain Stanley Peach.** During the current session the Council have had the pleasure of marking their appreciation of distinguished services to the Art of Architecture by two eminent men. Mr. Charles Annesley Voysey, who had recently attained his 70th birthday, was entertained at dinner in the Hall of the Painter-Stainers Company and presented with an address of congratulation. Captain Stanley Peach [*F.*] was entertained at luncheon at the Burlington Hotel as a mark of appreciation

of the devoted and highly skilled work which he had done and is still doing as the representative of the Royal Institute on the St. Paul's Cathedral Preservation Committee.

**John Wood of Bath.** The President, the Earl of Crawford [*Hon. Fellow*], and many members of the Royal Institute, were present at Bath and took part in the Bicentenary Celebration of John Wood.

**Christmas Lectures for Children.** At the invitation of the Council Mr. C. H. B. Quennell [*F.*] and Mrs. Quennell delivered during the Christmas Holidays a series of three lectures for London school children. These lectures were remarkably successful and if the accommodation had been available, audiences five times as large would certainly have been present. The profession is greatly indebted to Mr. and Mrs. Quennell for the lead which they have given in this matter, and it is hoped that these lectures will, as at the Royal Institution and elsewhere, become a regular feature of the Christmas holidays, and that the example of London will be followed by the Allied Societies.

**The London Architecture Medal.** The London Architecture Medal for 1926 was awarded to Mr. Hubert Lidbetter [*A.*] for his building, " The Friends' House," in Euston Road and Endsleigh Gardens.

The Incorporation of Architects in Scotland have instituted a quinquennial award for Scotland, and in 1927 the R.I.B.A. Medal was awarded to Messrs. Watson and Salmond [*F.F.*] for the Glasgow Municipal Buildings Extension 1927.

The New Zealand Institute of Architects also adopted the principle of the Medal and requested the London Medal Jury to make the award. As a result, Mr. Stanley W. Fearn [*A.*] was awarded the Medal for his building, the William Booth Memorial College, Wellington.

**The C.P.I.A.** In view of the agreement reached in Paris at a meeting of the Comité Central des Congrès Internationaux des Architectes, held in February 1927, whereby it was unanimously agreed to dissolve the temporary organisation and revive the Comité Permanent International des Architectes as this existed in 1914, the Council approved of the reconstitution of the British Section of the C.P.I.A., and nominated delegates to represent the R.I.B.A. at the International Congress held at the Hague in August 1927.

**The Greater London Regional Planning Committee.** The Council noted with interest the appointment of the Greater London Regional Planning Committee of which Sir Banister Fletcher, F.S.A. [*F.*] has been appointed Chairman.

**The R.I.B.A. Travelling Cards.** Since the issue of the last Annual Report 81 Travelling Cards have been issued for the use of members and students visiting places of interest abroad ; 66 Cards have been issued for use in the United Kingdom.

**The Henry Jarvis Trust.** The following statement has been received from the Trustees :—

" The Capital, mostly invested in Colonial Government Securities, was on 31 December, 1927, of the nominal value of £16,308 2s. 5d.

" The Income received during the year 1927 (including Income Tax refunded) amounted to £557 1s. 2d.

" The Bank Balance at the end of 1927 was £141 8s. 10d.

" The Income available for 1928 will therefore be this sum plus the dividends on investments received during the current year—less the Trustees' remuneration as per deceased's Will, and Law Costs, or any other necessary outgoings."

## REPORT OF THE BOARD OF ARCHITECTURAL EDUCATION

Since the beginning of the Session the Board have held three meetings, the Officers of the Board have held six meetings, the Examination Committee, the Schools Committee, and the Prizes and Scholarships Committee have held five, four, and four meetings respectively.

Mr. Henry M. Fletcher, M.A. (Cantab.), was elected Chairman, Mr. L. Sylvester Sullivan (Chairman of the Examinations Committee), Mr. Robert Atkinson (Chairman of the Prizes and Scholarships Committee), and Mr. Howard Robertson, S.A.D.G. (Chairman of the Schools Committee) were elected Vice-Chairmen, and Mr. W. H. Ansell, M.C., Hon. Secretary.

*Exemption from the Final Examination.*—The following Schools are now recognised, under the usual conditions, for exemption from the Final Examination :—

The School of Architecture, Robert Gordon's Colleges, Aberdeen.
The School of Architecture, Edinburgh College of Art.
The School of Architecture, Glasgow.
The School of Architecture, University of Liverpool.
The School of Architecture, The Architectural Association, London.
The Bartlett School of Architecture, University of London.
The School of Architecture, University of Manchester.
The School of Architecture, McGill University, Montreal.
The School of Architecture, University of Sydney.

*Exemption from the Intermediate Examination.*—The following Schools are now recognised, under the usual conditions, for exemption from the Intermediate Examination :—

The School of Architecture, Robert Gordon's Colleges, Aberdeen.
The School of Architecture, Edinburgh College of Art.
The School of Architecture, Glasgow.
The School of Architecture, University of Liverpool.
The School of Architecture, The Architectural Association, London.
The Bartlett School of Architecture, University of London.
The School of Architecture, University of Manchester.
The School of Architecture, Birmingham.
The School of Architecture, Royal West of England Academy, Bristol.
The School of Architecture, University of Cambridge.
The School of Architecture, The Technical College, Cardiff.
The School of Architecture, Leeds College of Art.
The School of Architecture, Leicester College of Arts and Crafts.
The Department of Architecture, Surveying and Building, The Northern Polytechnic, London.
The School of Architecture, Armstrong College, Newcastle-upon-Tyne.
The Department of Architecture, University of Sheffield.
The School of Architecture, Municipal School of Arts and Crafts, Southend-on-Sea.
The School of Architecture, University of Sydney, Australia.
The School of Architecture, McGill University, Montreal.
The School of Architecture, University of Toronto.
The School of Architecture, Sir J. J. School of Art, Bombay.

## *The Prizes and Studentships, List of Winners.*

*Prizes for Design.*

The Tite Prize.—Mr. Patrick McNeil [*A.*] (Glasgow School of Architecture).
The Soane Medallion.—Mr. Leonard W. T. White [*A.*] (University of London).
The R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome.—Mr. H. T. Dyer (University of London).
The Rome Scholarship.—Mr. R. P. Cummings (Architectural Association).

*Sketching and Measured Drawings Prizes.*

The Royal Institute Silver Medal for Measured Drawings.—Mr. F. W. C. Adkins.

*Post-Graduate Prizes.*

The R.I.B.A. (Alfred Bossom) Travelling Studentship.—Mr. Patrick Cutbush [*A.*] (Architectural Association).
The Grissell Gold Medal.—Mr. Alfred G. Geeson [*A.*] (Leicester School of Architecture).
The Royal Institute Silver Medal for an Essay.—Mr. Vernon Constable [*A.*]

*Other Prizes.*

The R.I.B.A. Maintenance Scholarships.—A.G.B.I. Scholarship : Mr. J. F. D. Wylson. 4th and 5th Year Scholarship : Mr. C. J. Bartlett (Cardiff School of Architecture).
The R.I.B.A. (Archibald Dawnay) Scholarships.—Mr. G. R. Beveridge (Architectural Association) ; Mr. W. G. Plant (University of Liverpool).
The R.I.B.A. Silver Medal for Recognised Schools.—Mr. W. R. Brinton (Architectural Association).
The R.I.B.A. Bronze Medal for Recognised Schools.—Mr. Allan Johnson (Leeds School of Architecture).
The Ashpitel Prize.—Mr. J. G. Laskie (Glasgow School of Architecture).
The R.I.B.A. (Howard Colls) Travelling Studentship at the Architectural Association.—Mr. A. G. Gibson.
The R.I.B.A. (Henry Jarvis) Studentship at the Architectural Association.—Mr. R. W. Lloyd.
The R.I.B.A. (Donaldson) Medal at the Bartlett School of Architecture, University of London.—Mr. A. C. Light.

*The Annual Conference of Teachers.*—On the 29 October 1927 the Board held a Conference of Teachers. For the first time invitations to the Conference were issued to the principals of the various Art Schools and Technical Institutions throughout the country teaching architecture. A discussion took place on a paper contributed by Professor A. E. Richardson on Architectural Education.

*Exhibition of Architects' Working Drawings.*—An Exhibition of Architects' Working Drawings was held in March 1928. The exhibition included drawings kindly lent by Mr. James Miller [*F.*], Mr. Louis de Soissons [*F.*], and Mr. Robert Atkinson [*F.*].

A special Students' Evening was held in connection with the exhibition. There was a satisfactory attendance of students, and the architects (or their representatives) whose drawings were exhibited kindly attended to explain special points of interest in their drawings.

*Commonwealth Fund Fellowships.*—The Board continue to keep in touch with the Committee of Award for the Commonwealth Fund Fellowships in order to secure a large proportion of first-class applicants in architecture.

*The R.I.B.A. Visiting Board.*—The Visiting Board for 1927–1928 was constituted as follows :—

Mr. L. Sylvester Sullivan (Chairman). Mr. George Drysdale.
Mr. W. H. Ansell. Mr. Henry M. Fletcher.

Mr. Martin S. Briggs, H.M.I., has accompanied the Visiting Board on its visits to those Schools of Architecture which have official relations with the Board of Education, Whitehall.

During the past year reports upon the following Schools have been forwarded to the respective Governing Bodies :—

The School of Architecture, Birmingham.
The School of Architecture, Leeds College of Art.
The School of Architecture, Armstrong College, Newcastle-upon-Tyne.
The School of Architecture, University of Sheffield.

The Board have received reports of the action taken by the following Schools, as a result of the reports of the Visiting Board :—

The School of Architecture, Robert Gordon's Colleges, Aberdeen.
The School of Architecture, Edinburgh College of Art.
The School of Architecture, Glasgow.
The School of Architecture, Birmingham.
The School of Architecture, University of Cambridge.
The School of Architecture, The Technical College, Cardiff.
The School of Architecture, Leeds College of Art.
The School of Architecture, Leicester College of Arts and Crafts.
The School of Architecture, Municipal School of Arts and Crafts, Southend-on-Sea.

The reports from the Schools show that the suggestions made by the Visiting Board have been found very helpful, and that in practically all cases action has been taken on the recommendations of the Visiting Board.

During the Session the Chairman of the Visiting Board has paid visits on behalf of the Visiting Board to the Department of Architecture, McGill University, Montreal, to the Department of Architecture, University of Toronto, and to the Department of Architecture, University of Manitoba.

*Dominion Schools of Architecture.*—The Board are in communication with the R.I.B.A. Hon. Secretaries overseas with a view to setting up in each Dominion a Dominion Visiting Board, which will be able to assist the Board of Architectural Education by watching the progress of architectural education, visiting and inspecting the Schools of Architecture, and making recommendations to the Board on the applications for recognition for exemption from the R.I.B.A. Examinations.

*Conference between the Board and Teachers of Building Subjects.*—On the 26 July 1927 the Board held their third Conference with the representative Teachers of Building Subjects, who take annually a course in London arranged by the Board of Education, Whitehall.

The Conference was well attended, and a paper was read by Dr. R. E. Stradling (Director of Building Research, Department of Scientific and Industrial Research) on "Instruction in the Application of Science to Building Construction."

*Exhibitions of Designs of Students Exempted from the R.I.B.A. Intermediate and Final Examinations.*—The exhibitions were held in the R.I.B.A. Galleries in October and November. The designs were inspected by the Board and the exhibitions were subsequently opened to the public.

*R.I.B.A. Lectures on Architecture for Workers in the Building Trades.*—The Board have held a series of six lectures on Architecture for Workers in the Building Trades. The lectures were attended by a large number of representatives of the Building Trades.

Mr. L. Sylvester Sullivan has acted as Chairman throughout the series. The following have been the subjects and lectures :—

" The Architect," by Mr. Martin S. Briggs [*F.*].
" Architecture of Provincial France," by Mr. Henry M. Fletcher [*F.*].
" The Architecture of Robert and James Adam," by Mr. Arthur Bolton [*F.*].
" House Building through the Centuries," by Mr. C. H. B. Quennell [*F.*].
" Bridges," by Sir E. Owen Williams, K.B.E.
" General Building Materials," by Mr. J. H. Jarman (Superintendent of Works, H.M. Office of Works).

*The R.I.B.A Maintenance Scholarships.*—In July 1927 the renewal was announced of five R.I.B.A Maintenance Scholarships in Architecture, tenable at the Schools of Architecture recognised by the R.I.B.A. for exemption from its Examinations.

In September 1927 an announcement was made of the award of one R.I.B.A. 4th and 5th Year Maintenance Scholarship to enable a Scholar to complete the last two years of his School course qualifying for exemption from the Final Examination, except that portion relating to Professional Practice.

Satisfactory reports have been received of the progress made by these R.I.B.A. scholars.

Continuous efforts are made to increase the capital of the Maintenance Scholarships Fund. The R.I.B.A. Allied Societies have, wherever possible, given the fund their generous support.

*The Libraries of Schools of Architecture.*—On the recommendation of the Board the Council have again made a grant during the past year of £50 for the provision of additional studio text books for use by students of Schools which have an inadequate supply of such books. The Visiting Board, who have up-to-date information of the conditions of the libraries of the Schools, have applied this sum at their discretion.

*The Prizes and Studentships and Competitors in the Dominions Overseas.*—The Council, having in 1927 approved a scheme drawn up by the Board to enable competitors in the Dominions overseas to participate in the R.I.B.A. Prizes and Studentships, have made arrangements for the competitions in 1928 to include Dominion competitors.

It is hoped that there will be very keen competition.

*The Constitution of the Board of Architectural Education.*—The Council have invited the Association of Principals of Technical Institutions and the Association of Teachers in Technical Institutions each to nominate a representative to serve on the Board of Architectural Education.

*Testimonies of Study for the R.I.B.A. Examinations.*—During the past year the Board have continued the arrangement, made in 1927 with the Editor of *The Builder*, for examples of selected R.I.B.A. Testimonies of Study to be published in *The Builder*, from time to time, for the guidance of students preparing such Testimonies.

Through the courtesy of the Editor of *The Builder* the R.I.B.A. have been able to issue, free to students, reproductions of the illustrations.

These facilities have been appreciated highly by the students.

Students unsuccessful in the Testimonies of Study are furnished with a general criticism of their drawings.

*The Special Examination, Qualifying for Candidature as Associate.*—On the recommendation of the Board the Council have decided to abolish the Thesis required to be submitted by candidates for admission to the Special Examination. Candidates are now required to submit, in support of their applications as evidence of their general architectural knowledge and capabilities, examples of their work, accompanied by a detailed report, or reports. The report, or reports, are required to deal with the reasons for the selection of the site, its treatment, and a description of the building of which the report is the subject.

*The Distribution of Schools of Architecture Recognised by the R.I.B.A. for Exemption from its Examinations.*—In the early part of last Session the Board appointed a Special Committee composed of:

The Officers of the Board of Architectural Education,
Mr. T. R. Milburn (Chairman, Allied Societies' Conference),
Mr. G. W. Alexander (Scottish Education Department),
Mr. W. R. Davies (Board of Education),
Mr. Robert Atkinson (Architectural Association),
Mr. T. P. Bennett (Northern Polytechnic),
Mr. H. Chalton Bradshaw,
Mr. R. A. Dawson (Municipal School of Art, Manchester),
Mr. J. R. H. Weaver (University of Oxford),

to consider and report upon the distribution of the Schools recognised by the R.I.B.A. for exemption from its Examinations, and the possibility of securing some greater measure of collaboration between the Board and the Art Schools, Technical Schools, and Polytechnics, teaching Architecture.

In July 1927 the Council, on the recommendation of the Board, approved the report of this Special Committee.

This report deals with the suggested distribution (*a*) of Schools recognised, or which may be recognised, for exemption from the R.I.B.A. Intermediate Examination only, (*b*) of Schools recognised, or which may be recognised, for exemption from the R.I.B.A. Intermediate and Final Examinations.

There are also included in the report measures for securing greater co-ordination between the R.I.B.A. and the Art Schools, Technical Schools, and Polytechnics, teaching Architecture. The most important of these measures is the recognition of approved Schools for exemption from the Testimonies of Study for the R.I.B.A. Intermediate Examination.

The Board are now dealing with applications for this degree of recognition.

The Council have decided to print the report on the Distribution of Schools of Architecture as a special R.I.B.A. paper.

*Competition for an Imaginative Scheme for an Aerodrome.*—Last Session the Council accepted an offer from the Gloucestershire Aircraft Company to give a prize of 200 guineas for a Students' Competition for an Imaginative Scheme for an Aerodrome.

The arrangements for the competition have now been completed and the announcements have been made.

A Jury has been appointed, consisting of :—

Sir Sefton Brancker, K.C.B.
Mr. C. Cowles-Voysey.
Mr. H. Vincent Harris.
Sir Edwin Lutyens, R.A.
Major R. Mayo.
Mr. T. S. Tait.
Mr. Maurice E. Webb.
Mr. G. E. Woods-Humphery.

The Competition will be conducted in two stages : a Preliminary Competition open to Associates, elected Students or registered Probationers of the R.I.B.A. who are below the age of 30 years and who can furnish a certificate from a responsible architect to the effect that they are *bona fide* students of architecture ; and a Final Competition open to ten competitors selected from the Preliminary Competition.

It is hoped that this Competition will create great interest.

*Pupils in Architects' Offices and Membership of the R.I.B.A.*—The Board, acting with the R.I.B.A. Allied Societies, are taking steps to keep in touch with those who are entering the profession by means of pupilage.

*The Victory Scholarship Medal.*—Through the generosity of a former Member of the Society of Architects, a Silver Medal is now presented to the winner of the Victory Scholarship (founded in commemoration of the Members of the Society of Architects who fell in the War).

The Medal has been designed by Mr. E. B. O'Rorke, of the Architectural Association School of Architecture, and executed by Mr. Cecil Thomas.

*Registration as Probationer : List of Examinations Recognised.*—The Council have decided to exclude from the list the Junior (Honours) Local Examinations conducted under the authority of any University in the British Empire.

*Registration as Probationer : Subjects Required in the Recognised Examinations.*—On the recommendation of the Board, the Council have decided to make History and Geography alternative subjects.

The joint subject of Physics and Chemistry has been included in the list as one of the optional subjects.

*Registration as Probationer : Drawings Required.*—The Council have decided to require examples of drawing from the solid in addition to freehand drawing.

*Architectural Students and the Ethics of Practice in the Profession.*—The Board, acting with the Practice Standing Committee, have taken steps to ensure that students shall receive instruction in the Ethics of Professional Practice.

*The Studentship R.I.B.A.*—On the recommendation of the Board, the Council have decided that an elected Student R.I.B.A. shall only hold the Studentship as long as he is a *bona fide* student of Architecture and is not engaged in other occupations.

*R.I.B.A. Prize Winners.*—The Council have decided to present certificates to the following R.I.B.A. Prize Winners :—

The R.I.B.A. (Henry Jarvis) Student at the British School at Rome.
The R.I.B.A. (Archibald Dawnay) Scholars.
The R.I.B.A. (Anderson and Webb) Scholar at the School of Architecture, University of Cambridge.
The R.I.B.A. (Henry Jarvis) Student at the Architectural Association.
The R.I.B.A. (Howard Colls) Travelling Student at the Architectural Association
The R.I.B.A. (Donaldson) Medallist at the Bartlett School of Architecture, University of London.
The R.I.B.A. Maintenance Scholars.

*The Arthur Cates Prize.*—The Charity Commissioners, on the application of the Council, have approved an amended scheme for the Arthur Cates Prize. This scheme provides for the offer of an annual Prize for the promotion of the study of Architecture, more especially in relation to the application of Geometry to vaulting, etc. (*i.e.*, the object especially indicated by the founder), with a proviso that if in any year, either owing to absence of competitors or the fact that no work of sufficient merit is submitted, no prize is awarded, then in the following year the Prize shall be offered in connection with some other Architectural subject, *e.g.*, Town Planning.

The scheme also provides that the income of the Charity unexpended in any year should be added to the Capital endowment, so that the value of the annual Prize might ultimately be enlarged.

*The Henry Saxon Snell Prize.*—In 1927 the Board received a suggestion from Mr. Alfred Saxon Snell that, in view of the apparent lack of interest in the Prize, consideration might be given to the possibility of amalgamating it with that offered by the Architectural Association in the hope that a more valuable prize would secure a keener competition.

The Councils of the R.I.B.A. and the Architectural Association have now approved a scheme for the institution of a Henry Saxon Snell Scholarship, to be offered in alternate years and administered by a joint committee of the R.I.B.A. and the Architectural Association, the income of the two funds being amalgamated for the purpose of providing the Scholarship Fund.

*The R.I.B.A. Travelling Card.*—The Board have prepared a Précis of information received from the R.I.B.A. Honorary Corresponding Members with reference to the regulations for sketching and measuring public buildings in various countries in Europe.

The Précis is printed on the Travelling Card and in the R.I.B.A. Kalendar. Copies have been sent to the Allied Societies and the Recognised Schools.

*R.I.B.A. Examinations in Canada.*—The Council have approved a scheme drawn up by the Board whereby the R.I.B.A. Examinations will be held at several centres in Canada instead of at only one centre.

*List of Official and Other Publications.*—The Board, feeling that there is a need for technical information in connection with design for specific buildings, have compiled a list of Official and other Publications.

Copies of the list have been sent to the Recognised Schools, and it has been decided to print it in the R.I.B.A. Kalendar.

*The Schools Committee of the Board.*—At the conclusion of the meetings of the Schools Committee, informal discussions have taken place on various subjects of general interest to teachers.

*R.I.B.A. Examinations.*—The Board, acting with the Allied Societies, are taking special steps to improve the standard of architectural education reached by students presenting themselves for the examinations.

*Problems in Design and Testimonies of Study.*—During the year ending 29 February 1928, 231 designs have been considered and 183 have been approved.

*Registration as Probationer.*—During the year ending 29 February 1928, 851 Probationers have been registered.

*The Intermediate, Final and Special Examinations.*—The Intermediate Examination has been held twice in England, twice in South Africa, and once in Australia.

The Final and Special Examinations have been held twice in England, four times in Australia, and once in Canada.

For the purpose of comparison, the Examination results, as published in the Annual Report of the Board, 1926–1927, are given in brackets :—

| | | Examined. | Passed. | Relegated. | Percentage Passed. |
|---|---|---|---|---|---|
| Intermediate Examination—England | | 176 (163) | 61 (87) | 115 (76) | 35 (53) |
| ,, ,, South Africa | | 8 (5) | 5 (3) | 3 (2) | 62 (60) |
| ,, ,, Australia | | 4 (6) | 3 (1) | 1 (5) | 75 (17) |
| ,, ,, Passed in Recognised Schools | | | 147 (126) | | |
| ,, ,, Special Exemptions | | | 10 (—) | | |

Special Examination for Former Members of the Society of Architects for Election to Associateship.

| Examined. | Passed. | Relegated. | Percentage Passed. |
|---|---|---|---|
| 5 (8) | 3 (7) | 2 (1) | 60 (88) |

Final and Special Examinations —

| | Examined. | Passed. | Relegated. | Percentage Passed. |
|---|---|---|---|---|
| England | 119 and 13 Part 1 only and 5 Part 2 only | (124 and 10 Part 1 only and 3 Part 2 only) | 51 and 7 Part 1 only (74 and 8 Part 1 only and 2 Part 2 only) | 79* (53*) 42 (61) |
| South Africa | — | (8) | — (6) | — (2) — (75) |
| Australia | 6 | (—) | 2 (—) | 4 (—) 33 (—) |
| Canada | 1 | (2) | 1 (2) | 0 (0) 100 (100) |
| Singapore | — | (1) | — (1) | — (0) — (100) |
| Passed in Recognised Schools | | | 80 (58) | |

* Two candidates who were not British Subjects took the Examination for the purpose of obtaining certificates.

226 Students have, therefore, been added to the Register during the year ending 29 February 1928, and 134 have received exemption from or passed the Final (or Special) Examination qualifying for the Associateship.

At the Examination for the R.I.B.A. Diploma in Town Planning, two candidates were examined and both were relegated.

At the Statutory Examination for candidature as District Surveyor in London, twelve candidates were examined and five passed.

At the Examination for Building Surveyors under Local Authorities, two candidates were examined and one passed.

The attendance of R.I.B.A. Members at the meetings of the Board and the Schools, Examinations, and Prizes and Scholarships Committees is as follows :—

Board of Architectural Education (3 Meetings).

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Joseph Addison | 2 | Francis Jones | — |
| W. H. Ansell | 3 | Arthur Keen | 3 |
| Robert Atkinson | 3 | S. D. Kitson | — |
| Hope Bagenal | 1 | H. V. Lanchester | 2 |
| *Harry Bannister | 1 | T. R. Milburn | 1 |
| John Begg | — | Alex. McGibbon | 2 |
| T. P. Bennett | 1 | A. H. Moberly | 1 |
| Sir Reginald Blomfield | — | George Nott | 2 |
| H. Chalton Bradshaw | — | W. S. Purchon | 3 |
| Walter Cave | 1 | Professor C. H. Reilly | 1 |
| A. J. Davis | — | Professor A. E. Richardson | 2 |
| Professor A. C. Dickie | 1 | Howard Robertson | 2 |
| Henry M. Fletcher | 3 | R. Leslie Rollo | 3 |
| W. Curtis Green | — | Sir Giles Gilbert Scott | — |
| E. Stanley Hall | 2 | L. Sylvester Sullivan | 3 |
| H. St. John Harrison | 2 | Walter Tapper | — |
| J. Stockdale Harrison | 1 | Percy Thomas | — |
| William Harvey | 3 | Michael Waterhouse | 2 |
| T. Harold Hughes | 3 | Maurice E. Webb | — |
| Gilbert H. Jenkins | 1 | | |

* Appointed March 1928.

SCHOOLS COMMITTEE (4 Meetings).

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Joseph Addison | 3 | T. Harold Hughes | 3 |
| W. H. Ansell | — | S. D. Kitson | — |
| Robert Atkinson | — | T. Alwyn Lloyd | 1 |
| John Begg | 1 | D. N. Martin-Kaye | 4 |
| T. P. Bennett | 3 | George Nott | 2 |
| M. S. Briggs | 3 | W. S. Purchon | 4 |
| Professor L. B. Budden | 2 | Professor C. H. Reilly | 1 |
| S. B. Caulfield | 4 | Professor A. E. Richardson | 4 |
| Professor A. C. Dickie | 1 | Howard Robertson | 4 |
| George Drysdale | 3 | L. Sylvester Sullivan | — |
| Henry M. Fletcher | — | Michael Tapper | 4 |
| D. Theodore Fyfe | 1 | F. N. Weightman | — |
| G. D. Gordon Hake | 4 | R. G. Wilson | 1 |
| H. St. John Harrison | — | | |

EXAMINATIONS COMMITTEE (5 Meetings).

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| W. H. Ansell | 4 | E. B. Maufe | 2 |
| Robert Atkinson | — | Hon. H. A. Pakington | 4 |
| *H. C. Avery | 1 | A. R. Powys | 2 |
| Walter Cave | 2 | Howard Robertson | — |
| †H. W. Chester | 1 | H. D. Searles-Wood | — |
| W. R. Davidge | — | Louis de Soissons | 2 |
| Arthur J. Davis | — | L. Sylvester Sullivan | 4 |
| Professor A. C. Dickie | — | A. J. Taylor | 1 |
| Henry M. Fletcher | — | W. Harding Thompson | 4 |
| Arthur Keen | 2 | Dr. Raymond Unwin | 2 |
| H. V. Lanchester | 2 | | |

* Appointed February 1928. † Resigned January 1928.

PRIZES AND SCHOLARSHIPS COMMITTEE (4 Meetings).

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| W. H. Ansell | — | G. B. Imrie | 2 |
| Robert Atkinson | 3 | C. H. James | 2 |
| John Begg | — | E. R. Jarrett | 4 |
| H. Chalton Bradshaw | 1 | J. S. Kelsall | 3 |
| M. S. Briggs | 3 | F. Winton Newman | — |
| L. H. Bucknell | 2 | Howard Robertson | — |
| Eustace H. Button | 3 | J. C. Shepherd | 2 |
| E. R. F. Cole. | 3 | J. Alan Slater | 1 |
| W. B. Edwards | 2 | L. Sylvester Sullivan | — |
| Henry M. Fletcher | — | John B. Surman | 4 |
| P. D. Hepworth | 2 | Trenwith Wills | 3 |

OFFICERS OF THE BOARD OF ARCHITECTURAL EDUCATION (6 Meetings).

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Henry M. Fletcher | 5 | L. Sylvester Sullivan | 3 |
| Robert Atkinson | 2 | W. H. Ansell | 5 |
| Howard Robertson | 5 | | |

# REPORT OF THE ART STANDING COMMITTEE

Since the publication of the last Annual Report, the Committee have held 9 meetings. The attendance of members at the 7 meetings held during this Session has been as follows :—

| | No. of attendances. | | No. of attendances. |
|---|---|---|---|
| R. F. G. Aylwin | 3 | *Claude St. J. G. Miller | 5 |
| H. Chalton Bradshaw | 3 | Oswald P. Milne | 3 |
| Leonard H. Bucknell | 3 | F. Winton Newman | 4 |
| *Sir John J. Burnet | 0 | Hon. H. A. Pakington | 5 |
| H. P. Burke Downing | 4 | S. C. Ramsey | 2 |
| R. A. Duncan | 2 | J. C. Shepherd | 2 |
| H. S. Goodhart-Rendel | 6 | Louis de Soissons | 5 |
| P. D. Hepworth | 2 | A. S. Soutar | 3 |
| Charles H. Holden | 6 | Francis R. Taylor | 7 |
| *C. H. James | 3 | W. Harding Thompson | 6 |
| *Gilbert H. Jenkins | 2 | Francis T. Verity | 5 |
| Arthur Keen | 4 | *G. G. Wornum | 6 |

* Marked thus were appointed after the first meeting of the Committee. Possible attendances 6

The following Officers were elected for the Session 1927–1928: Chairman: Mr. H. S. Goodhart Rendel; Vice-Chairman: Mr. Arthur Keen; Hon. Secretaries: Mr. G. G. Wornum and Mr. Claud St. J. G. Miller.

*Work of the Committee.*—Members of the Committee were circularised for suggestions as to increasin the scope of the Committee's work and many valuable suggestions were received. These were tabulated and a definite programme of work has now been decided upon.

(*a*) *Exhibitions.*—The Committee have been entrusted by the Council with the responsibility o arranging Exhibitions in the Institute Galleries and have given the matter serious consideration. I view of the limited financial resources at their disposal for this purpose they have received the approva of the Council to a recommendation that no Exhibition should be held this year, but that an Exhibitio should take place in the Spring of 1929.

It has been decided that this shall take the form of an International Exhibition of Modern Commercia Architecture (with a British Section).

It was further decided that from time to time, as could be arranged, the Institute Galleries should b used for the display of collections of drawings that would entail no capital expenditure, and that the first o these displays should take place next October and consist of black and white and water colour drawing by members of the R.I.B.A.

Proposals were made for an Exhibition of Modern Furniture Design to be held in the Autumn of thi year, but for financial reasons it has been found impracticable to arrange this, but it is hoped to hold suc an Exhibition late in 1929 or early in 1930.

(*b*) *London Architecture Medal Jury.*—At the termination of the present period of office of the Londo Architecture Medal Jury, the duties of the Jury will be taken over by the Committee. The Committe will have power to co-opt laymen and representatives of the authorities at present represented on the Jury

(*c*) *Preservation of Old Buildings.*—In view of the many and various matters which require th consideration of the Committee a policy has been adopted of referring matters relating to the preservatio of old buildings to the bodies which are primarily concerned with this object. Under this heading th Committee have had before them the following cases: The Old Church Stanmore; Newcastle House Lewes; Stratford Place; the Abbott's Kitchen Grounds, Glastonbury; Gladney House, Kirkcaldy Santa Sophia, Constantinople; St. Mary's Church, Greenwich; Rous Lench Court, Evesham; Dor chester House; and they have made recommendations to the appropriate Societies.

*Council for the Preservation of Rural England.*—During the past year the Committee have been i close touch with the C.P.R.E. The Committee have advised the C.P.R.E. on matters referred by then to the Committee, particularly on the subject of rural housing.

*Photographic Record of R.I.B.A. Exhibitions.*—At the request of the Board of Architectural Education the Committee have formulated a scheme for providing a permanent record by means of photographs o R.I.B.A. Exhibitions, such records to be preserved in the Library, the selection of the exhibits to b photographed to be undertaken by the Committee. So far, the scheme has not been put into operatio owing to the heavy cost involved, but the matter is now under consideration by the Finance and Hous Committee.

*London Architecture Medal Tablet.*—At the request of the Council, the Committee have dealt with th design of the tablet to be affixed to buildings awarded the London Architecture Medal, and it has bee decided that a large scale replica of the London Architecture Medal executed in lead should be adopted fo this purpose.

*Craftsmanship in Stone and Wood Carving.*—A memorandum from the Wood and Stone Carvers o London was submitted through the Architects' and Operatives' Consultation Board asking for greate encouragement in the crafts of wood and stone carving, and suggesting a conference to discuss the variou suggestions put forward in the memorandum. A small Sub-Committee was appointed for this purpos and preliminary meetings have been held with representatives of the craftsmen.

*International Congress, Amsterdam.*—Amongst the subjects discussed at this Congress which was hel in September, 1927, was that of " The Artistic Development of Architectural Design in England sinc

1900," and the Committee furnished material for the use of Lieut.-Col. H. P. Cart de Lafontaine, the Institute delegate at the Congress.

*The Alfred Stevens Drawings.*—In connection with the kind offer of Mr. Sigismund Goetze to present to the Institute, drawings in ink, pencil, and colour by Alfred Stevens, representatives of the Art and Literature Standing Committees, at the invitation of Mr. Goetze, paid a visit to his house to make a selection of the drawings for this purpose. The very cordial thanks of members are due to Mr. Goetze, for giving the Institute the opportunity of adding these interesting drawings to its collection.

*The Design of Village Halls.*—The National Council of Social Service have asked for the assistance of the Committee in the preparation of a pamphlet for the guidance of Local Authorities in connection with the design and erection of village halls. A small Sub-Committee has been appointed, and is working in co-operation with the National Council of Social Service in the preparation of this pamphlet.

*R.I.B.A. Visits.*—It was decided that in future these visits should be combined with those of the Architectural Association ; that they should be arranged by a Joint Committee consisting of three members of the Art Standing Committee, and three members of the Council of the Architectural Association ; that Mr. Yerbury should act as Secretary to the above Committee, and that any expenditure incurred should be borne equally by both bodies.

*Smoke Abatement.*—The Art Committee have appointed a representative to serve on a Sub-Committee of the Science Standing Committee dealing with the question of smoke abatement.

*Standard Sizes of Bricks.*—The Art Committee have appointed a representative to serve on a Sub-Committee of the Science Standing Committee which is investigating this subject. The Art Committee have prepared a memorandum of their views for the consideration of the Sub-Committee.

*The Design of New Bridges.*—The Committee have had their attention drawn to the design of certain new bridges which are æsthetically unsuitable to their surroundings, and on their recommendation, the Council have made representations to the Minister of Transport urging that the designs for all new bridges should be submitted to the Royal Fine Art Commission for approval.

## REPORT OF THE LITERATURE STANDING COMMITTEE

Since the publication of the last Annual Report, the Committee have held 9 meetings. The attendance of members at the 7 meetings held during the Session has been as follows :—

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Louis Ambler | 7 | H. M. Fletcher | 3 |
| W. H. Ansell | 1 | D. Theodore Fyfe | 3 |
| M. S. Briggs | 4 | Prof. F. S. Granger | 3 |
| Prof. L. B. Budden | 0 | A. E. Henderson | 6 |
| *A. S. G. Butler | 3 | E. M. Hick | 7 |
| *Walter Cave | 3 | *Miss E. K. D. Hughes | 6 |
| Major H. C. Corlette | 5 | H. C. Hughes | 5 |
| C. Cowles-Voysey | 2 | S. D. Kitson | 4 |
| Capt. W. T. Creswell | 7 | A. H. Moberly | 6 |
| *J. Murray Easton | 3 | Basil Oliver | 5 |
| *F. C. Eden | 1 | C. S. Spooner | 4 |
| A. Trystan Edwards | 1 | G. B. Tubbs | 7 |

* Marked thus were appointed by the Council after the first Meeting of the Committee. Possible attendances 6.

The following were elected the officers of the Committee :—Chairman : Mr. S. D. Kitson ; Vice-Chairman : Mr. Louis Ambler ; Hon. Secretaries : Mr. M. S. Briggs and Mr. G. B. Tubbs.

*Smithson Drawings.*—These drawings, purchased last session (see Literature Committee report, 1926–27), have for their better preservation been mounted in sunk mounts and stored in specially constructed boxes.

*Association of Special Libraries and Information Bureau.*—The Literature Committee recommended that the Royal Institute should subscribe two guineas a year to this Association, as it is engaged in co-ordinating the work of specialised Research Libraries. Mr. Moberly was appointed to represent the R.I.B.A. on the Council of the Association.

*Presentations.*—The presentation recently of some 800 sketches by Alfred Stevens, by Mr. Sigismund Goetze, the well-known painter, is a valuable accession to the library. An account of these drawings by Mr. A. S. G. Butler [*F.*] was published in the R.I.B.A. Journal for 26 November 1927. A selection of them provided an interesting exhibition in the Institute Galleries from 28 February to 8 March.

Another presentation of interest was the set of nine strainers of William Burges' unexecuted competition design for St. Mary's Cathedral, Edinburgh, made in 1873, by Lady Harriett Lindsay ; these also were exhibited in the Galleries.

Among the books presented was a work on the Erechtheum, measured, drawn, and restored by Gorham Phillips Stevens, and published for the American School of Classical Studies at Athens.

*Books Purchased.*—The most important purchases of the year are H. Repton's *Fragments on the Theory and Practice of Gardening*, 4th Edition, 1816, and M. Tesi's *Raccolta di disegni Originali*. The latter volume is specially interesting as we have some half-dozen examples of the drawings of this artist in the Library.

*Dominion Allied Societies and the R.I.B.A.*—Major Corlette suggested that steps should be taken to provide members of the Institute in the Dominions with opportunities of seeing Exhibitions of good measured drawings of English work, especially those which show details of old English traditional architecture. The President, Mr. Guy Dawber, was present, and supported the proposal in principle, and a Sub-Committee was formed and made the following recommendations :—

1. A loan collection of original drawings be sent periodically to the Dominions. The first to be sent in 1928 to Australia. The works should be sufficiently varied to interest the general public.

2. An estimate of cost be prepared by the R.I.B.A. with suggestions as to the methods of procedure and meeting the expenses, etc., involved. In this connection it was suggested that a letter should be sent to Mr. Martin Hardie, the Keeper of Prints and Drawings at the Victoria and Albert Museum, suggesting that some of the drawings from the Phené Spiers collection of architectural drawings, which were recently removed from the walls of the Museum, might form the basis of such a travelling exhibition.

A letter was received from Mr. G. H. Palmer, for the Director, stating that under the conditions upon which the drawings were deposited at the Museum, it would not be possible to allow them to leave the premises for the time necessary for such an Exhibition.

*British Architects Conference, June 20 to 28. Exhibition of Books, etc., in the Institute Galleries.*—A Sub-Committee assisted in the hanging of the drawings and the display of the books in the Institute Galleries ; show-cases were obtained, and a selection of the rare volumes and drawings were exhibited ; many members also acted as Stewards during the Exhibition. A selection of modern books was also shown. The Exhibition was considered a great success.

*Hon. Associate.*—Mr. Beresford Chancellor's name was recommended to the Council for election as Honorary Associate.

*Library Insurance.*—The question of the insurable value of the R.I.B.A. Library was raised, and a Sub-Committee reported and recommended that the insurance be increased by £4,000. This recommendation was forwarded to the Council and was approved.

*Storage of Valuable Drawings.*—The Librarian having reported that the present storage was neither adequate nor fireproof, a suggestion was considered for constructing a fireproof store in a recess in the Accountant's Room. This was found to be feasible and the work is being put in hand.

*National Book Council.*—The short bibliography of architecture, prepared by the Literature Committee for the National Book Council, for distribution to members of the bookselling trade, was revised to date.

*Sessional Papers.*—The Committee have made a number of suggestions for Sessional Papers for the next Session.

*Catalogue of Rare Architectural Drawings in Private Ownership.*—Mr. Alfred Booth [*A.*] suggested that a catalogue should be compiled of all architectural drawings in public and private collections. It was considered that, although desirable, it was not a task that could be undertaken by the R.I.B.A., which has neither the funds nor the staff available, but that it might be done by a public authority.

*Dorchester House.*—A suggestion has been made that as there is every possibility that Dorchester House may shortly be pulled down, the R.I.B.A. should arrange for the preparation of a monograph of this building. The suggestion was approved and a resolution to this effect was forwarded to the Council.

The Librarian reported to the Committee as follows :—

During the twelve months ending 31 March of the present year 240 volumes and 56 pamphlets have been added to the Library, exclusive of periodicals, reports, Transactions of Societies, and parts of works issued in serial form.

The number of works presented was 73 volumes and 39 pamphlets, of which 23 volumes were added to the Loan Library.

Works purchased numbered 167 volumes and 17 pamphlets, of which 51 volumes were added to the Loan Library.

The attendance of readers in the Library numbered 9,366.

The number of books issued on loan (including re-issues) was 8,712.

This total includes 1,019 books sent through the post.

The number of tickets issued for admission to the Library other than to Members of the Institute or Students or Probationers was 188.

The principal acquisitions during the year (in addition to those mentioned in the Committee's report) were : Acharya, *Indian Architecture According to Manasara-Silpasastra;* Anderson, *Architecture of the Renaissance in Italy*, new edition revised by Arthur Stratton ; Anderson and Spiers, *Architecture of Greece and Rome*, new edition—Vol. 1, *Greece*, by W. B. Dinsmoor, Vol. 2, *Rome*, by Dr. Thomas Ashby ; Bankart, *Modern Plasterwork Design ;* Bennett, *Architectural Design in Concrete ;* Bosc, *Dictionnaire Raisonné d'Architecture*, 4 Vols., 1878 ; Bolton, *The Portrait of Sir John Soane* (1753-1837) *set forth in Letters from his friends ;* Boswell, *Historical Description of Views and Antiquities of England, Wales, Scotland and Ireland*, with a complete set of county maps, 1786 ; Briggs, *The Architect in History ;* Brown, *S. Maria Novella, Florence ;* Bury, *Modèles de Serrurerie* [1826] ; Bury et Crussière, *Modèles de Menuiserie* [1825] ; Chancellor, *Disappearing London ;* Colas, *Le Style Gothique en France ;* Colas, *Le Style Roman en France ;* " Country Life," *The Modern English Garden ;* " Country Life," *The Modern English House ;* De Soissons and Kenyon, *Site Planning at Welwyn Garden City ;* Dostal and Sima, *Baroque Architecture of Prague ;* Eidlitz, *Medals and Medallions Relating to Architects ;* Esdaile, *English Monumental Sculpture of the Renaissance ;* Faber, *Constructional Steelwork Simply Explained ;* Ferrari, *L'Architettura Rusticana nell 'Arte Italiana ;* Ferrari, *La Terracotta e Pavimenti in Laterizio nell 'Arte Italiana ;* Fisker and Yerbury, *Modern Danish Architecture ;* Harbeson, *The Study of Architectural Design ;* Haupt, *Geschichte der Renaissance in Spanien und Portugal ;* Haupt, *Palast-Architektur, Toscana*, Vol. 2 ; Hautecœur, *Le Louvre et les Tuileries ;* Knight, *The Public Health Acts ;* Lasteyrie, *L'Architecture Religieuse*, 2 Vols. ; Le Corbusier, *Towards a New Architecture* (translation by F. Etchells) ; Lukomskij, *Kiew ;* Macquoid and Edwards, *Dictionary of English Furniture*, 3 Vols. ; Millar, *Plastering, Plain and Decorative*, 4th edition, edited by G. P. Bankart ; Nicholl, *The Development of the Theatre ;* Normand, *Recueil Varié de Plans et de Façades*, 1831 ; Platz, *Die Baukunst der Neuesten Zeit ;* Poley, *St. Paul's Cathedral, Measured, Drawn and Described* by A. F. E. Poley ; *Raffles Davison, A Record of His Life and Work from* 1870–1926 ; Reagan, *American Architecture of the 20th Century ;* Royal Commission on Historical Monuments, *East Lothian ;* Russell, *Architecture ;* Sexton and Betts, *American Theatres of To-day ;* Sherrill, *Stained Glass Tours in Germany ;* Tipping, *English Homes—Late Tudor and Early Stuart*, Vol. 2 ; Viollet-le-Duc, *Mural Paintings in the Chapels of Notre Dame, Paris ;* Voss and Varney, *Architectural Construction*, Vol. 2, Book 2 ; Ward, *Architecture of the Renaissance in France*, new edition ; Wattjes, *Moderne Architectuur ;* Weigall, *Wanderings in Anglo-Saxon Britain ;* Whittlesey, *Minor Architecture of Southern Spain.*

# REPORT OF THE PRACTICE STANDING COMMITTEE

Since the publication of the last Annual Report the Committee have held 10 meetings.

The attendance of members at the 8 meetings held during this Session has been as follows :—

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Henry V. Ashley | 7 | G. H. Lovegrove | 5 |
| F. R. Betenson | 6 | *E. C. P. Monson | 7 |
| Frederick Chatterton | 7 | D. Barclay Niven | 6 |
| Horace Cubitt | 5 | Captain A. Seymour Reeves | 6 |
| J. W. Denington | 4 | W. Gillbee Scott | 6 |
| G. Leonard Elkington | 3 | J. Alan Slater | 5 |
| H. V. Milnes Emerson | 6 | J. C. S. Soutar | 7 |
| *Sir Banister Fletcher | 5 | Sydney Tatchell | 7 |
| G. Hastwell Grayson | 5 | Percy E. Thomas | 3 |
| W. H. Hamlyn | 5 | *W. E. Watson | 6 |
| *E. Bertram Kirby | 6 | *Herbert A. Welch | 6 |
| H. Lidbetter | 6 | Charles Woodward | 7 |

* Marked thus were appointed after the first meeting of the Committee. Possible attendances 7.

The following were elected the officers of the Committee :—Chairman, Sir Banister Fletcher ; Vice-Chairman, Mr. Herbert A. Welch ; Hon. Secretaries, Mr. W. E. Watson and Mr. F. Chatterton.

The following Sub-Committees were appointed, the officers of the Practice Standing Committee being *ex-officio* members of all Sub-Committees :—

(*a*) *Charges and Contracts.*—This Sub-Committee were re-appointed as follows :—H. V. Milnes Emerson, Sir Banister Fletcher, Frederick Chatterton, E. C. P. Monson, J. C. S. Soutar, W. E. Watson, Herbert A. Welch, Charles Woodward.

The Sub-Committee of which Mr. E. C. P. Monson and Mr. G. H. Lovegrove were elected Chairman and Hon. Secretary respectively, have only held one meeting this Session. Recently the Council have appointed a Special Committee to consider and report on the working of the existing Scale of Charges,

and several matters have been referred to them which normally would have come before the Charges and Contracts Sub-Committee.

*The Cubing of Buildings.*—The Sub-Committee prepared a memorandum on standard methods of measurement for the cubing of buildings and, with the approval of the Practice Standing Committee, this was published in the JOURNAL of 17 September 1927, when members were requested to adopt these methods and send in particulars of the costs of recent buildings based upon them in order that data regarding different types of buildings might be received and tabulated for publication.

It is noted with regret that returns have not been sent in by members in sufficient numbers to warrant the production of any figures, and it is hoped, as requested in the JOURNAL of 25 February 1928, that returns may be received in greater numbers on the basis drawn up by the Sub-Committee.

(*b*) *Parliamentary.*—This Sub-Committee were re-appointed as follows :—Frederick Chatterton, Horace Cubitt, G. Leonard Elkington, Sir Banister Fletcher, Captain A. Seymour Reeves, W. E. Watson, Herbert A. Welch.

Mr. W. E. Watson, one of the Hon. Secretaries of the Practice Standing Committee, has perused the Bills submitted by the Parliamentary Agents. No Bill has raised any points of sufficient consequence to warrant the meeting of the Sub-Committee.

In the case of clauses of the Bills of Local Authorities, which in any way affect the profession, the matters have been referred to the Allied Societies concerned for the necessary action to be taken.

(*c*) *Law of Ancient Lights.*—This Sub-Committee, which have met on one occasion, were re-appointed as follows :—Sir Banister Fletcher, Frederick Chatterton, E. C. P. Monson, D. Barclay Niven, Sydney Tatchell, W. E. Watson, Herbert A. Welch, Charles Woodward.

The propositions referred to in the last Annual Report for the amendment of material clauses of the Prescription Act of 1832 have been further discussed with representatives of the Surveyors' Institution and representatives of the Royal Institute, and the Surveyors' Institution have conferred with the President and Council of the Law Society and have made proposals which are still under consideration by the Law Society.

Constructive proposals have been made to this Sub-Committee by Mr. Percy J. Waldram [*L.*] and these are under consideration.

*Professional Defence Union.*—This Sub-Committee have now ceased to function, as the Architects' Defence Union is a complete entity with its registered offices at 28 Bedford Square. Articles of Association were prepared by Messrs. Ball & Redfern of 10 Gray's Inn Place, the Advisory Solicitors to the Union, which was duly incorporated on 24 June 1927.

It cannot be too strongly emphasised that the Royal Institute is responsible for the founding of this Union as a defence organization for the benefit of architects, surveyors, and engineers, in protecting them against claims in law and assisting in the recovery of the recognised charges.

The Chairman of the Practice Standing Committee, Sir Banister Fletcher, is also Chairman of the Union.

*The Instruction of Architectural Students in the Ethics of Practice of the Profession.*—The Committee note with satisfaction that the suggestions made by representatives of the Committee on this matter have been adopted by the Council and the Board of Architectural Education.

*General Business Meetings.*—The proposition made last Session that the time after formal business had been disposed of at General Business Meetings should be devoted to the discussion of matters of current professional practice seems to have aroused widespread interest, and at the two Business Meetings, held this Session, problems presenting difficulties have been freely discussed.

*Professional Practice and Charges.*—The Committee have advised members and others on matters of professional practice. During the recess and at other times, Mr. W. E. Watson, with the approval of the Committee, has given his opinions and these have been suitably acknowledged. It might be noted that members in many cases send questions of a legal character to the Practice Standing Committee for advice, and it is again pointed out that the Committee are not in a position to give advice of this nature ; although upon matters of general policy of a far-reaching effect it is within their province to recommend that Counsel's

pinion should be taken. This power, however, is not frequently exercised, and many of the questions hich are referred would be normally within the particular province of the Architects' Defence Union.

The Committee again emphasise how important it is for architects to acquaint their clients at the arliest moment of the Scale and Conditions upon which their fees will be based, so as to ensure the ecognition of legitimate charges should recourse to law be necessary.

*Unprofessional Conduct.*—Cases have been reported to the Committee as breaches of professional tiquette, many of which seem to arise through ignorance of the "Suggestions Governing the Professional Conduct and Practice of Architects" published in the Kalendar.

A few cases, after investigation, have been recommended to the Council for appropriate action.

Several matters have been referred to the Committee, some by the President personally and some by ıe Council, regarding the delicacy of negotiations between members of the Institute, and it has been ound in dealing with them that the "Suggestions Governing the Professional Conduct and Practice f Architects" cover in an admirable manner the various points which are likely to arise in good-class ractice.

*Specifications for Large Contracts.*—The Committee have had before them a draft form of skeleton ecification, and it is hoped to give the matter further consideration during the present session.

*Submission to Arbitration.*—During the Session the Council have decided, on the recommendation f the Committee, to have two forms covering the appointment of an Arbitrator, one to be used where the ispute is a general one and no agreement has been made for submission to arbitration, and the second ) be used where the dispute arises out of a building contract containing an arbitration clause.

*Boundaries Registration.*—The Land Charges Act, 1925, may possibly entail a further duty upon chitects where awards arise under Section 87 of the London Building Act, 1894. Opinion of Counsel as been taken on this matter and a note for the guidance of members was published in the JOURNAL of 7 September 1927 (page 671). A letter on the subject from Mr. Sydney Tatchell was published in the JOURNAL of 28 January 1928 (page 189).

*Sub-Contractors.*—Representations have been made to the Committee regarding certain hardships hich are occasionally placed upon Sub-Contractors in urging them to advertise in the daily press. The ouncil, on the recommendation of the Committee, authorised the publication of the letter on the subject hich appeared in the JOURNAL of 28 January 1928 (page 189).

*Quantity Surveyors' Fees.*—The Committee have considered allegations of cases in which Quantity urveyors have been requested by Architects to share their legitimate fees or pay the Architect a percentage pon them. In this connection attention is drawn to a warning by the Committee published in the JOURNAL of 20 November 1926 (page 79).

*Offers of Commission to Architects.*—Several cases have been brought before the Committee where ntractors or merchants have offered commissions or inducements to architects. Such cases have been uitably dealt with.

*Law Cases.*—Cases touching the interests of architects have been decided during the year and where ossible a note of them has been sent to the JOURNAL for the benefit of members.

*Architectural Copyright.*—Several questions have been addressed to the Committee regarding copy-ght, and wherever possible answers have been given, and Counsel's opinion, already obtained, quoted. ı other cases the parties have been referred to their legal advisers, or to the Architects' Defence Union, as te case may be.

*Architectural Practice.*—Several questions have been referred to the Committee dealing with recog-ısed customs of procedure in certain detailed circumstances, and in many of these, parallels have been ound in the American Institute of Architects' "Handbook of Architectural Practice." The Hon. Secretary as instructed to prepare an analysis of this Handbook, and on the instructions of the Committee this as published, with the American Institute's "Code of Professional Etiquette," in the JOURNAL of January 1928 (page 192).

*Ownership of Drawings.*—Questions have been raised before the Committee regarding the ownership drawings in certain circumstances, and the Committee have advised that Counsel's opinion be taken

on the matter. This, at the moment, has not been received, but will be published in the JOURNAL in due course.

*The Standard Form of Contract.*—Major Harry Barnes, Chairman of the Conditions of Contract Conference, attended before the Committee on 7 February 1928, and explained the developments which led up to the presentation of the 1928 Form of Contract at the General Meeting on 15 January 1928. It was arranged that he should again attend on an agreed date, when criticisms, which had been received from the Allied Societies and individual members, had been put into category to facilitate a fair criticism of the document.

# REPORT OF THE SCIENCE STANDING COMMITTEE

Since the publication of the last Annual Report the Committee have held 10 meetings. The attendance of members at the 8 meetings held during this Session has been as follows :—

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| Robert J. Angel | 8 | G. N. Kent | 6 |
| Hope Bagenal | 4 | J. H. Markham | 2 |
| *P. W. Barnett | 4 | A. E. Mayhew | 2 |
| *W. T. Benslyn | 3 | Alan E. Munby | 5 |
| *Edward T. Boardman | 0 | Lionel G. Pearson | 1 |
| E. Hollyer Evans | 7 | Harvey R. Sayer | 8 |
| G. R. Farrow | 7 | A. Alban H. Scott | 2 |
| J. Ernest Franck | 5 | H. D. Searles-Wood | 6 |
| Edwin Gunn | 3 | Major Charles F. Skipper | 6 |
| W. A. Harvey | 7 | *Digby L. Solomon | 4 |
| A. F. Hooper | 6 | Percy J. Waldram | 5 |
| Lt.-Col. P. A. Hopkins | 5 | *Thomas Wallis | 5 |

* Marked thus were appointed after the first meeting of the Committee. Possible attendances 7.

The Officers of the Committee were elected as follows :—Chairman, Mr. H. D. Searles-Wood ; Vice-Chairman, Mr. Digby L. Solomon ; Hon. Secretaries, Major C. F. Skipper and Mr. E. H. Evans.

*Building Research Department.*—The Committee have continued to keep in close touch with the Building Research Department, and in this connection would desire to express their thanks to Dr. Stradling, Director of Building Research, and Mr. P. W. Barnett, for the very valuable assistance given by them to the Committee in dealing with the problems with which the latter have been confronted.

It is hoped that the Committee will be able to make a further visit to the Research Station at Watford during the coming Summer.

The first report of the Building Research Department has just been issued. It is an exceedingly interesting document, and shows the very useful work which the Department are doing for the benefit of the building industry. The report will be reviewed in the JOURNAL at an early date.

The Building Science Abstracts which hitherto have been printed and circulated privately will in future be published monthly by H.M. Stationery Office, price 9d. per copy, exclusive of postage, or 10s. per annum, including postage.

As in the past, items in the Abstracts which are of interest to members will be marked before the Abstracts are placed in the Library.

*British Engineering Standards Association.*—The comments of the Committee have been submitted to the British Engineering Standards Association on a large number of draft specifications for different sorts of paints and varnishes.

On the recommendation of the Committee the Council sent a resolution to the B.E.S.A. that they were of opinion that any steps taken to introduce international standards of measurement in building and engineering components would be to the ultimate advantage of British Industry.

The question of the proposed international standardisation of syphon bends has been considered by the Committee, who have informed the B.E.S.A. that, while they express no opinion on its immediate practicability from a trade aspect, they agree that the principle is highly desirable.

Interesting reports have been submitted by Mr. Edwin Gunn and Mr. Harvey R. Sayer on the work of the following B.E.S.A. Committees on which they represent the R.I.B.A. :—

Sub-Committee on Standardisation and Simplification of Slates and Tiles.

Sub-Committee on Standard Specifications for Grey and White Hydrated Lime.

*British Waterworks Association : Standing Committee on Water Regulations.*—Mr. H. D. Searles-Wood and Lt.-Col. P. A. Hopkins, the R.I.B.A. representatives, have submitted an interim report on the work of this Committee.

*Building Science Laboratories.*—The Committee were asked by the R.I.B.A. Visiting Board to assist in drawing up a model schedule of requirements in connection with the machinery and equipment in a building laboratory.

A small Sub-Committee drew up a comprehensive report on the subject, which was approved and submitted to the Visiting Board.

*Timber Storage at the Surrey Commercial Docks.*—This matter has continued to occupy the attention of the Committee, and although, as a result of their representations, some improvement has been effected, the condition of the storage of timber at the Docks is still far from satisfactory.

In conjunction with the Institute of Builders, further efforts are being made to induce the authorities to institute concrete dunnage and ensure adequate ventilation under and through the stacks, and also to keep the ground around the timber clean and free from rotting and decayed pieces. The Committee are satisfied that the present conditions are conducive to dry rot and other similar diseases.

*Coal Residues in Reinforced Concrete.*—Correspondence on this subject has been received, and the Committee have expressed their agreement with the L.C.C. regulations prohibiting the use of coal residues in reinforced concrete.

A conference was called by the Institution of Municipal and County Engineers to consider the matter, and the following representatives of the Committee were appointed to attend :—Mr. J. H. Markham, Mr. P. J. Waldram and Mr. Thomas Wallis.

*Standard Sizes of Bricks.*—As a consequence of correspondence received on this matter, the Committee recommended the Council to call a conference of the bodies who were parties to the original agreement on the standard sizes of bricks, as published in the R.I.B.A. *Kalendar*, to consider the desirability of amending the present standards or of instituting further standards. The Council approved this recommendation, empowering the Committee to make the necessary arrangements for such a conference. The Committee are at present engaged in drawing up the terms of reference for this purpose.

*Decay and Preservation of Building Materials.*—The Committee are informed that a very poor response has been made by members to the circular issued by the Building Research Department inviting the co-operation of architects in collecting the reliable information which is required to facilitate research in the matter of the decay and preservation of building materials.

The Committee have made a further appeal to members to assist in this important work, and it is hoped that the appeal will be satisfactorily answered.

The report of the Stone Preservation Committee of the Department of Scientific and Industrial Research, which was received in May, 1927, and has been placed in the Library, contains a great deal of useful information which merits the careful study of members.

*Dampness in Houses.*—The Sub-Committee appointed to investigate and report on the causes and prevention of dampness in houses have collected a considerable amount of information on the subject. Through the good offices of the Society of Medical Officers of Health, all the Medical Officers in the country were circularised and asked to give statistics relating to the damp houses in their districts, and to supply detailed information regarding five houses which might be regarded as specimen cases.

The information thus received has been carefully annotated, and the Sub-Committee hope soon to be able to draft their report. The subject has aroused a considerable amount of attention in the press, and at the General Meeting held on 19 December 1927, when Dr. Reginald Miller and Mr. J. Ernest Franck read papers on " Some Medical Aspects of Damp in Dwellings," a very interesting and valuable discussion took place.

*Instruction in the Application of Science to Building Construction.*—As arrangements had been made for a paper to be read on this subject by Dr. Stradling at the Annual Conference of Teachers of Building, the Committee were asked to submit a memorandum of their views, and Mr. Hugh Davies, of the Board of Education, attended one of the meetings of the Committee, when the matter was fully discussed.

A statement was drawn up by a small Sub-Committee, and was submitted to the Conference, at which several members of the Committee took part in the discussion on Dr. Stradling's paper.

*The Growth of Fungus under Linoleum.*—As a result of a note inserted by the Committee in the JOURNAL, several members sent specimens of linoleum infected with fungus growths, and where possible these growths have been carefully examined and analysed.

A representative of one of the leading firms of linoleum manufacturers attended a recent meeting of the Committee, and gave them a most interesting account of the experiments he had conducted in connection with this subject. He is continuing his experiments, and has kindly promised to keep the Committee informed of the results obtained.

*Acoustical Research.*—On the recommendation of the Committee, the Council sent a strong letter in support of the acoustical research work which is being carried out by the National Physical Laboratory and Building Research Station, pointing out that it is not only of the utmost importance to the architectural profession, but of great value to the public generally.

The Council, at the request of the Committee, have also sent a letter to the Department of Scientific and Industrial Research, welcoming the acoustic experiments which are being undertaken in connection with the programme of work drawn up by the R.I.B.A. in 1917, and expressing the view that experiments in connection with the new wall, ceiling and partition materials placed upon the market in the last few years would be of particular value, as the data thus obtained would be of immediate use to architects.

A memorandum drawn up by Mr. Hope Bagenal emphasising the need for considering the question of acoustics in the drafting of conditions for architectural competitions has been referred to the Competitions Committee, and it is hoped that it will be found possible to incorporate some general lines of guidance in this connection in the pamphlet entitled " Directions to Assessors."

*Smoke Abatement.*—In view of the powers recently conferred on local authorities by Parliament for dealing with the smoke nuisance, the Council have asked the Committee to make further investigation into this question, and also into that of " acid-laden " fumes.

A small Sub-Committee, upon which the Art Standing Committee are represented, are now working upon the problem, and a considerable amount of data has been collected.

*Amyl Acetate in Spraying Solutions.*—The Committee have had their attention called to the increasing use of amyl acetate and similar poisonous solvents in spraying solutions, and are at present obtaining information on the subject with a view to considering the desirability of publishing a note in the JOURNAL calling the attention of members to the dangers which attend their use in internal decorative work.

*Alternative Methods of Construction.*—Some notes drawn up by two members of the Committee on this subject were published in the JOURNAL of 28 January 1928. It is hoped that they will be of interest and value to members.

*The Penetration of Daylight and Sunlight into Buildings.*—A small Sub-Committee have been appointed to consider matters relating to the penetration of daylight and sunlight into buildings.

*The Alleged Inadequacy of Heating Arrangements, etc., in English Houses.*—In view of the criticisms which appeared in the press after the spell of very cold weather at the end of 1927, regarding the inefficiency of the plumbing and the inadequacy of the heating arrangements generally in English houses, the Committee hope shortly to publish some notes in the JOURNAL which will be of service to members in this matter.

*Building Research Work.*—Members of the Institute are reminded that problems arising, in the construction of buildings, from defects in materials, upon the weathering or wear of materials, or in reference to the attacks of various insects, etc., all require considerable research work if reliable data and prevention of like occurrences are to be determined.

All research work must of necessity extend over a considerable period of time as the work often involves solving of consequential problems.

The Committee, therefore, would take this opportunity of saying that many problems are under investigation and, when completed, full reports will be issued in the JOURNAL for the information of all members.

# REPORT OF THE ARCHITECTS' AND BUILDERS' JOINT CONSULTATION BOARD

The Board was established in 1925, and consists of four architects and four builders appointed respectively by the Royal Institute of British Architects and the National Federation of Building Trades Employers. Under its constitution the Board may consider and report upon matters which may be referred to it, such as questions which create or tend to create friction between the various organisations connected with the building industry ; changes of policy ; procedure or methods current in the industry ; technical questions affecting the industry, such as the provisions of a properly trained personnel and the allocation of classes of work so as to avoid demarcation disputes ; the better selection of materials ; and the consideration of Government legislative proposals with special reference to questions of production and cost.

During the period under review the architect-members of the Board have been Major Harry Barnes (Chairman), Mr. Henry V. Ashley, Mr. Arthur Keen, Mr. Herbert A. Welch, and Mr. Ian MacAlister (Secretary, R.I.B.A.) ; the builder-members have been Mr. W. H. Nicholls (Vice-Chairman), Alderman S. Easten, O.B.E., Mr. H. T. Holloway, Mr. Henry Matthews, and Mr. A. G. White (Secretary, N.F.B.T.E.)

*Cost of Materials.*—Consideration was given to a memorandum relating to the desirability of having some arrangement agreed upon between the R.I.B.A. and the National Federation to provide for exceptional and unforeseen circumstances affecting the cost of materials during the progress of a building contract.

The views of the Board on this matter were submitted to the R.I.B.A. and the N.F.B.T.E. with a recommendation that they should be forwarded to the Conditions of Contract Conference with a view to suitable provisions being framed if possible.

*Production in the Building Industry.*—A joint meeting of the Architects' and Builders' Consultation Board and the Architects' and Operatives' Consultation Board was held to consider the following matters :—

(*a*) Apprenticeship.
(*b*) Comparison of the Organisation and Cost of Building in the United States and in Great Britain.
(*c*) Specialisation and its effect on Craftsmanship.

A very full and frank discussion took place in which the deficiencies of the present system of training craftsmen were mentioned and suggestions made for its improvement.

A memorandum is being prepared embodying further and more detailed proposals for effecting an improvement in the present methods of training, and it was decided to hold a further joint meeting to consider this memorandum when ready.

With regard to the organisation and cost of building in this country as compared with the United States, attention was drawn to the questions raised in Mr. Harvey Corbett's paper to the R.I.B.A. on the " Organisation and Cost of the Building Industry in America." It was generally agreed that this was a matter which required careful consideration, and it was decided to request the R.I.B.A., the N.F.B.T.E., and the N.F.B.T.O. to appoint two representatives each to form a Joint Committee to make a private inquiry into the whole question.

# REPORT OF THE ARCHITECTS' AND OPERATIVES' JOINT CONSULTATION BOARD

The Board was established in June 1926 for the purpose of considering and reporting upon matters such as craftsmanship, education, apprenticeship, the question of interesting workmen in the design and planning of buildings, and upon other questions mutually affecting the interests of architects and building operatives (apart from the question of wage rates).

The Board consists of four architects appointed by the Council of the Royal Institute of British Architects, and four representatives of the National Federation of Building Trades Operatives. The architect-members are Major Harry Barnes (Chairman), Mr. Henry V. Ashley, Mr. Arthur Keen, and Mr. Herbert A. Welch (Joint Hon. Secretary). The representatives of the National Federation of Building Trades Operatives are Mr. Thomas Barron (Vice-Chairman), Mr. George Elmer, Mr. Lachlan MacDonald, and Mr. R. Coppock (Joint Hon. Secretary).

*Apprenticeship.*—The Board have given further consideration to the important question of the training of the craftsman, and, as stated in the report of the Architects' and Builders' Joint Consultation Board, they took part in the three-party conference of architects, employers, and operatives, at which the whole subject was explored.

The Board hope that as a result of this conference, the development of the apprenticeship system along sound and up-to-date lines will be maintained. The matter will continue to receive the Board's serious consideration.

*The Organisation and Cost of Building.*—This subject has also received the attention of the Board, and was considered at the three-party conference of architects, employers, and operatives previously referred to.

*The Wood and Stone Carvers of London.*—A memorandum from the Wood and Stone Carvers of London was submitted through the operative-members of the Board. The memorandum dealt with the appreciable decline in the amount of carving generally, and more particularly with the serious abatement in the amount of really high-class artistic decoration, which, it was felt, was a matter for very serious consideration. Various suggestions were put forward in the memorandum for dealing with this state of affairs, and on the recommendation of the Board, the Council referred the matter to the Art Standing Committee with the suggestion that the latter should appoint a small Sub-Committee of members particularly interested in the question, to meet representatives of the Wood and Stone Carvers and discuss with them the various proposals submitted.

It is understood that the Art Standing Committee adopted this procedure, and that a meeting of their representatives and of representatives of the craftsmen has been held.

## REPORT OF THE COMPETITIONS COMMITTEE

Since the publication of the last Annual Report, the Competitions Committee have met on four occasions.

The members of the Committee for the present Session are :—

The President (*ex-officio*).
The Hon. Secretary (*ex-officio*).
Mr. Robert Atkinson.
Mr. T. Lawrence Dale.
Mr. C. Ernest Elcock.
Mr. P. D. Hepworth.
Mr. Howard Robertson (Hon. Secretary).
Sir A. Brumwell Thomas (Chairman).
Mr. Percy Thomas, O.B.E.

(*a*) *Competitions Dealt With.*—During the period under review the Committee have dealt with 27 Competitions.

(1) In 16 cases the conditions have been satisfactory and no amendments have been suggested.

(2) In 5 cases negotiations with Promoters have resulted in the amendment of the conditions, and the competitions have been held with the approval of the R.I.B.A.

(3) In 6 cases Promoters have refused to amend the conditions and the veto of the competition has been advised.

(*b*) *R.I.B.A. Regulations and Model Form of Conditions.*—As reported in the last Annual Report, the Committee have had under consideration various suggestions for the amendment of the R.I.B.A. Regulations and Model Form of Conditions.

(1) The Council have approved the Committee's recommendation for the inclusion of a clause in the Model Conditions governing the return of the deposit.

(2) The Council have approved the Committee's recommendation for the amplification of Clause (*c*) of the Regulations dealing with the Staffs of Assessors.

The clause as revised by the Committee will be submitted for the approval of the General Body at an early date.

(3) The Council have approved the Committee's recommendation for the amendment of Clause 8 of the Model Form of Conditions, governing the limit of cost.

(4) The Council have approved the Committee's recommendation for the amendment of Clause 1 in the Regulations dealing with the Assessor's fee.

The Clause as revised by the Committee will be submitted to the General Body at an early date.

(*c*) *Directions to Assessors and Architectural Acoustics.*—The Science Standing Committee have forwarded to the Committee a memorandum by Mr. Hope Bagenal emphasizing the necessity for giving full consideration to the question of acoustics when conditions of competitions are drawn up.

The Committee propose to incorporate in the " Directions to Assessors " a paragraph giving some general lines of guidance for the benefit of Assessors in dealing with this and similar technical questions.

(*d*) *Rules for Competitions held in Two Stages.*—At the request of the Council, the Committee are considering the possibility of framing some regulations to deal with the difficulties which occur in and are peculiar to dual competitions.

(*e*) *Irregular Competitions : Preliminary Warning Notice.*—On the recommendation of the Committee the terms of the preliminary warning notice issued in connection with irregular competitions have been strengthened.

## REPORT OF THE CONDITIONS OF CONTRACT COMMITTEE

The Committee has finished the draft new form of Contract which has been accepted by the Conference composed of representatives of :—

The Royal Institute of British Architects.
The Surveyors' Institution.
The National Federation of Building Trades Employers.
The Institute of Builders.
*The Institution of Municipal and County Engineers.
*The Admiralty.
*H.M. Office ofWorks.

*These attended the Conference and took part in the work of the Drafting Committee but only in an advisory capacity.

The new form of Contract was submitted to Sir William MacKenzie, who was appointed as the independent arbitrator to settle points of difference in the Drafting Committee. No points arose, but the whole draft was submitted to him, and he gave it his unqualified approval.

The new Standard Form of Contract was approved by the N.F.B.T.E. on the 25th January, and by the Surveyors' Institution and the Institute of Builders. The Form has been approved by the R.I.B.A. Council and was before the General Meeting of the R.I.B.A. on the 25th January when further consideration was adjourned.

## REPORT OF THE LONDON BUILDING ACTS COMMITTEE

Since the publication of the last Annual Report this Committee have held four meetings.

Mr. H. D. Searles-Wood was elected Chairman and Mr. Louis Blanc Hon. Secretary.

The Committee have received the Minutes of the weekly meetings of the London County Council, and have noted the reports of the Building Acts Committee.

All matters bearing on the revision of the London Building Acts have been considered by this Committee.

On 24 May 1927, proposals for a revision of the scale of fees payable to District Surveyors were forwarded by the Clerk of the London County Council, for the observation of the Institute. This

Committee considered the suggested scale in detail, and afterwards held a joint meeting with representatives of the London Master Builders' Association.

It was the opinion of the joint meeting that, having regard to the seriousness of the proposals, i was quite impossible to prepare a considered report at such short notice (namely, by 30 June). Th Council of the Institute were in concurrence, and notified the London County Council to this effect.

The London County Council have included their proposals in a General Powers Bill, but the existin scale of fees will remain in operation until 31 December 1928.

Mr. Davidge and Mr. Crow have undertaken to prepare a detailed statement embodying the view of this Committee.

Correspondence from a member of the Institute regarding the restriction by the London Count Council of the use of portions of a building beyond a particular height has been received.

After hearing details of this case the Committee agreed that without varying the conditions as t height, it was reasonable to obtain some review of this portion of the Act, and have asked the Counci of the Institute for permission to draw up a report on this subject.

## REPORT OF THE R.I.B.A. REGISTRATION COMMITTEE

In the last report reference was made to the fact that on 8 April 1927, the Architects' Registratio Bill was read a second time in the House of Commons and referred to a Select Committee, and that i was hoped to put forward an agreed Bill in the 1928 Session of Parliament. The Members of Parliamen nominated upon the Select Committee were :—

Mr. Gardner.
Mr. William Hurst.
Sir Alfred Hopkinson, K.C.
Sir Clement Kinloch-Cooke.
Mr. Lindley.
Sir Murdoch MacDonald.
Colonel Moore.
Sir Frederick Rice.
Mr. Tasker.
Captain Wallace.
Dr. Watts.

Sir Clement Kinloch-Cooke was elected Chairman of the Select Committee, and the first meetin was held on 3 May 1927, and the last on 26 July. Fourteen meetings were held, at each of which th Secretary of the R.I.B.A. Registration Committee and other members were present. The witnesses calle included Major Barnes, F.R.I.B.A., the Chairman of the Registration Committee on behalf of the R.I.B.A. and representatives of the Architectural Association, the Institution of Civil Engineers, the Institution o Municipal and County Engineers, the County Councils Association, the Institute of Builders, th Association of Consulting Engineers, the Parliamentary Committee of the Co-operative Congress, an other bodies and individual witnesses.

The Special Report of the Select Committee was published on 27 July 1927, and expressed regre that they were unable to report the Bill to the House by a final vote of five to four, but as this vote di not represent the views of the Committee of eleven members as a whole the hope was expressed that a early opportunity would be given to the House of considering a Bill framed on the lines of the Bill a amended.

With this report before them the R.I.B.A. Registration Committee resumed its deliberations an drafted a Bill on the lines of the measure as amended by the Select Committee. The chief modification made by the Select Committee were an amendment to Section 11 to add the word " Registered " to th title of " architect," the deletion of Section 12 restricting the recovery of professional charges to person on the Register, a new Section 18 protecting the interests of co-operative societies and other simila bodies, and the addition of a proviso to Section 19 protecting the interests of persons employed unde any public or local authority.

The effect of the amendment to Section 11, relating to the title " Registered Architect," which wa only conceded with great reluctance by the R.I.B.A. under pressure from the Government, was to restric

the title " Registered Architect " to persons on the register and to leave it open to anyone else to continue to use the title " Architect," thereby rendering the measure permissive and altering the character of the Bill from compulsory to voluntary registration.

Other amendments were of a minor nature, and none of them abrogated the principle of the measure which it was the object of the promoters to establish in Parliament.

With this end in view the propaganda among members of Parliament was resumed in the autumn of 1927 with the object of securing promises to ballot for the Bill. Several members of Parliament undertook to do so, and many others indicated their intention of supporting the Bill when it came before the House.

The promoters had unprecedented good fortune in again securing the support of a Member, this time Sir Walter Raine, M.P. for Sunderland, who had drawn third place in the ballot, and who introduced the Bill in the House of Commons on 9 February 1928, with the support of Sir Clement Kinloch-Cooke, Colonel Moore, Sir Leolin Forestier-Walker, Sir Alfred Hopkinson, Sir Robert Lynn, Mr. Buchan, Mr. Gardner, Dr. Watts, Major Sir Archibald Sinclair, Brigadier-General Warner, and Mr. Harney. The Bill was read a first time and printed, and was set down on the first order of the day for second reading on 2 March. On that occasion Sir Walter Raine, in moving the second reading, made it clear that the objections previously raised to the Bill by the Institution of Civil Engineers, the Institute of Builders, and the Parliamentary Committee of the Co-operative Congress had been met, and that what opposition remained was from a new society whose record had been disclosed in evidence before the Select Committee.

The debate had lasted two hours and was still proceeding, when notice was taken that forty members were not present. A count was taken and thirty-two members only being present, the House was adjourned. This is the first application of a new rule which came into being in the autumn, whereby if after one o'clock in the afternoon there are not forty members present, the House is adjourned, whereas under the old rule the time for obtaining a quorum was extended to four o'clock. Thus, in circumstances over which the promoters of the Bill had no control, the proceedings were brought suddenly to an end with very little if any prospect of further progress being made this Session. The advocates of Statutory Registration must therefore for the present content themselves with the knowledge that their representatives did everything possible to foresee and overcome objections and difficulties and to provide for contingencies, but were powerless to prevent the situation which arose at the last moment.

## REPORT OF THE THAMES BRIDGES CONFERENCE

The Conference has kept closely in touch with all developments of the subject of the bridges. Early in the year the L.C.C. approached the Prime Minister in order to discuss urgent matters arising out of the Lee Report, and it was decided that a Committee of Engineers should report to the Government on the proposal to build a combined road and railway bridge at Charing Cross. As the engineers who were actually appointed were known to favour the construction of a new bridge at Waterloo, the Conference made very great efforts to secure the appointment of one who favoured the retention of Waterloo Bridge, in place of the engineer to the Southern Railway who had not joined the Committee, as intended, but to no purpose. Representations on the subject were then made to the Council of the R.I.B.A., and the Council endeavoured to secure the appointment of an architect to co-operate with the engineers on the ground that the Prime Minister had stated that the æsthetic aspects of the scheme would be considered as well as the financial and structural ones, but in this matter again no satisfactory result was secured. The correspondence with the Government on both matters was published in the Press, and throughout the year public attention has been directed to the subject of Waterloo and Charing Cross Bridges whenever it appeared to be desirable.

The Conference represents the following bodies: The Royal Academy, The Town Planning Institute, The London Society, The Society for the Protection of Ancient Buildings, The Architecture Club, a group of Civil Engineers, The Royal Institute of British Architects.

# REPORT OF THE TOWN PLANNING AND HOUSING COMMITTEE

Chairman : Sir Aston Webb, G.C.V.O., C.B., R.A.

Vice-Chairmen : Professor S. D. Adshead, Professor Patrick Abercrombie.

Joint Hon. Secretaries : W. Harding Thompson, P. M. Fraser.

Since the publication of the last Annual Report, the Committee have held five meetings, and the attendance of the members of the Committee has been as follows :—

| | No. of Attendances. | | No. of Attendances. |
|---|---|---|---|
| The President (*ex-officio*) | 0 | H. V. Lanchester | 1 |
| The Hon. Secretary (*ex-officio*) | 0 | T. Alwyn Lloyd | 0 |
| Prof. Patrick Abercrombie | 1 | Sir Henry Maybury (by deputy) | 1 |
| Prof. S. D. Adshead | 4 | E. C. P. Monson | 0 |
| Sir Reginald Blomfield | 0 | D. Barclay Niven | 1 |
| L. H. Bucknell | 1 | Prof. Beresford Pite | 0 |
| Arthur Crow | 3 | Herbert Shepherd | 2 |
| W. R. Davidge | 1 | G. E. S. Streatfeild | 3 |
| F. M. Elgood | 1 | W. Harding Thompson | 4 |
| P. M. Fraser | 4 | Dr. Raymond Unwin | 1 |
| W. Alexander Harvey | 1 | C. F. Ward | 1 |
| William Haywood | 3 | Edward Warren | 1 |
| C. H. James | 3 | Sir Aston Webb | 0 |
| Arthur Keen | 1 | | |

*Thames Side Development.*—In view of the fact that the architectural character of the Thames Valley has suffered so much from recent developments, the Committee considered that the R.I.B.A. should be represented if possible on every Regional Committee interested in the Thames Valley. Certain Regions agreed to this proposal and representatives were appointed as follows :—

*South Bucks and Thames Side Regional Committee.*—Mr. H. J. Stribling [*A.*], nominated by the Berks, Bucks, and Oxon Architectural Association.

*Thames Valley Joint Town Planning Committee.*—Mr. C. H. James [*F.*].

*South Essex Regional Committee.*—Mr. Arthur Crow [*F.*].

*Rural England and Statutory Control of Development.*—Since the publication of the last Annual Report, the Report prepared by this Committee on the existing Statutory Powers for the Control of Design has been revised, and forwarded by the Council to the Council for the Preservation of Rural England and all the Allied Societies, with certain suggestions for the formation of Advisory Committees.

*Royal Commission on London Squares.*—The Committee has discussed at length the question of preserving London Squares, and having prepared a report on this matter for the Council, Mr. Maurice Webb [*F.*] and Professor S. D. Adshead [*F.*] were appointed to represent the R.I.B.A. as witnesses before the Royal Commission. A full report of the proceedings has been published in the JOURNAL, but up to the present the recommendations of the Royal Commission have not yet been published.

*Holborn Town Planning Scheme.*—The committee has considered the proposals of the L.C.C. regarding the Town Planning Scheme for Holborn, and it has also kept in touch with the Foundling Hospital Preservation Association. The public inquiry on the scheme has been adjourned indefinitely, but the Town Planning Committtee are keeping a careful watch over any proposed developments.

*St. Olaves Church, Southwark.*—The Borough Council of Bermondsey has proposed to destroy this church tower and sell the site, and in view of the desirability of retaining this site as a public open space, the Committee appointed Messrs. Arthur Keen, P. M. Fraser, and Herbert Shepherd to represent the R.I.B.A. in a deputation to the L.C.C. to prevent the destruction of the church tower and the sale of the site. The deputation was well received, and it is hoped that the Borough Council of Bermondsey may be persuaded to abandon their plans for destruction of the Tower.

*Designs for Road Junctions.*—The draft copy of a Manual on the Design of Road Junctions has been received from the Town Planning Institute for suggestions by the R.I.B.A.

The Town Planning Committee has the draft at present under consideration with a view to offering some recommendations for the improvement of the Manual.

# THE FINANCES OF THE ROYAL INSTITUTE

In the financial year which ended on 31 December 1927, the income and the expenditure of the Royal Institute reached the highest figures in our history. Our year's income was £40,237 4s. 3d., and expenditure was £36,426 15s. 5d. From our realized surplus of £3,810 8s. 10d. a capital sum of £3,225 was paid for the purpose of acquiring the advertisement rights of the " Journal and Kalendar," leaving a sum of £585 8s. 10d. to be added to our Premises Fund.

The largely increased profits from the advertisements in the " Journal and Kalendar " indicate that the new method of dealing with these advertisements will be very advantageous to the Royal Institute in future years.

The Council's Estimate of Income and Expenditure for the year 1927 proved to be remarkably close to the actual figures. We budgeted for a surplus of £3,675, and realized a surplus of £3,810 8s. 10d.

It would not be prudent finance to count on an equally good year in 1928. We have to provide for the cost of the long-desired pension scheme for the staff, and also for certain much-needed adjustments in the salaries. We have, therefore, budgeted for a surplus of £2,576.

From this surplus a sum of £1,500 will be paid to complete the purchase of the advertising rights, so that in future years the whole of the increasing profits from this source will come to the R.I.B.A.

The cost of the new Premises which are so urgently required is a question which is engaging the attention of the Finance and House Committee.

ARTHUR KEEN,
*Chairman of the Finance and House Committee.*

# REPORT OF THE HONORARY AUDITORS

We have carefully examined the books and checked the various items therein with the accounts and vouchers for the year 1927, together with the various share certificates held by the Institute and the list of share and scrip certificates deposited with the Bankers, and these were found to be in order and to agree with the statement of accounts prepared by the Accountants.

The Ordinary Funds Income for 1927 amounted to £40,237 4s. 3d., as compared with £34,087 for the previous year. The increase is due to the fact that under the new arrangement made by the Council in 1926 the whole of the income derived from advertisements in the " Journal and Kalendar " is now credited to Ordinary Funds. Against this increase must be placed the advertisement department charges, printing, etc., as shown on the expenditure side of the account.

Income from the amount received for Examination fees again shows a satisfactory increase, but there is a decrease in the amount received for Entrance Fees, and also Use of Rooms, the latter being due to discontinuing letting the Galleries for private functions during the period of the Session.

Taking into consideration the fact that exceptional sums had to be expended in 1927 for acquisition of advertisement rights, Registration, etc., we think the surplus on the year's working may be considered very satisfactory.

It is noted with satisfaction that during the year the Council were able to effect a reduction on the rate of interest payable on the Mortgage on the Institute premises.

The scheme approved by the General Body for the Composition of Subscriptions for Life Membership came into operation towards the end of the year and amounts so far received have been placed to Capital Account.

We feel that praise is due to the Staff for the orderly and careful manner in which the accounts are kept, and take this opportunity of expressing our thanks for the way they were presented to us, whereby the tedium of a somewhat onerous day was considerably lightened.

HENRY A. SAUL [*F.*].
J. MACLAREN ROSS [*A.*].
*Honorary Auditors.*

## Income and Expenditure Account of Ordinary Funds for the Year ending 31st December 1927.

**Exclusive of Subscriptions in advance.**

**Dr.** EXPENDITURE.

| | £ s. d. | £ s. d. |
|---|---|---|
| TO PREMISES— | | |
| Rent | 193 11 10 | |
| Rates and Taxes | 1346 16 8 | |
| Interest on Mortgage | 1174 18 7 | |
| Gas and Electric Lighting | 290 19 9 | |
| Fuel | 153 7 4 | |
| General Repairs | 641 7 11 | |
| Fire Insurance | 79 12 7 | |
| Annual Charge for Fine Payable at Renewal of Lease | 7 0 0 | |
| Depreciation on Leasehold Property, 28 Bedford Square | 170 14 0 | |
| Housekeeping and Wages | 573 19 10 | |
| Telephone | 94 18 8 | |
| | | 4727 7 2 |
| TO ADMINISTRATION— | | |
| Salaries and Gratuities | 7436 6 8 | |
| Health and Unemployment Insurance Stamps | 71 19 1 | |
| Pensions | 1113 0 0 | |
| Staff Insurance | 182 11 0 | |
| General Printing, Stationery, Stamps, and Petty Expenses | 2968 9 11 | |
| Annual Election Enumerators | 42 0 0 | |
| | | 11814 6 8 |
| TO PUBLICATIONS— | | |
| JOURNAL— | | |
| Reporting | 92 12 6 | |
| Printing and Binding | 2541 11 0 | |
| Illustrations | 262 19 3 | |
| Postages and Carriage | 1627 19 7 | |
| | | 4525 2 4 |
| KALENDAR— | | |
| Printing | 721 8 11 | |
| Postages and Carriage | 210 11 8 | |
| | | 932 0 7 |
| TO ADVERTISEMENTS IN PUBLICATIONS— | | |
| JOURNAL— | | |
| Printing | 1718 1 2 | |
| Advertisement Department Expenses | 48 7 2 | |
| Advertisement Commission | 1677 2 11 | |
| | | 3443 11 3 |
| KALENDAR— | | |
| Printing | 109 18 9 | |
| Advertisement Commission and Expenses | 138 8 6 | |
| | | 248 7 3 |
| Part Payment for Acquiring Advertisement Rights | | 3225 0 0 |
| TO LIBRARY | | 359 1 1 |
| TO TRAVELLING EXPENSES— | | |
| Visiting Board | 250 0 0 | |
| Provincial Members | 1515 8 11 | |
| | | 1765 8 11 |
| TO GENERAL MEETINGS AND CONFERENCES— | | |
| General Meetings and Exhibitions | 668 1 0 | |
| Annual Conference and Dinner | 422 6 6 | |
| Council Dinner Guests | 134 14 0 | |
| Advertisements | 62 6 6 | |
| | | 1287 8 0 |
| TO EXAMINATIONS AND PRIZES— | | |
| Examiners' and Invigilators' Fees | 438 18 0 | |
| Medals, Prizes and Prize Drawings Tours | 515 8 0 | |
| Rome Scholarship | 93 11 3 | |
| Examinations (Overseas) | 69 16 8 | |
| | | 1117 13 11 |
| *TO CONTRIBUTIONS TO ALLIED SOCIETIES... | | 2024 13 6 |
| TO GRANTS— | | |
| British School at Rome | 100 0 0 | |
| British School at Rome (Faculty of Archæology) | 3 3 0 | |
| Society for the Protection of Ancient Buildings (Special Bridges Fund) | 100 0 0 | |
| Architectural Association | 100 0 0 | |
| Architects' Benevolent Society | 100 0 0 | |
| British Engineering Standards Association | 100 0 0 | |
| Royal West of England Academy School of Architecture | 50 0 0 | |
| Franco-British Union of Architects | 50 0 0 | |
| Hampshire and Isle of Wight Architectural Association (Special Grant for Books) | 20 0 0 | |
| Carried forward .. | 623 3 0 | 35470 0 8 |

**Cr.** INCOME.

| | £ s. d. | £ s. d. |
|---|---|---|
| BY SUBSCRIPTIONS AND CONTRIBUTIONS— | | |
| Fellows | 7299 1 6 | |
| Fellows, Arrears | 173 5 0 | |
| Associates | 7254 5 6 | |
| Associates, Arrears | 454 14 0 | |
| Licentiates | 6173 6 0 | |
| Licentiates, Arrears | 296 19 3 | |
| Reinstated Members | 74 0 6 | |
| Students' Fees and Arrears | 778 9 0 | |
| Subscribers | 18 18 0 | |
| | | 22522 18 9 |
| BY ENTRANCE FEES | | 790 13 0 |
| BY JOURNAL AND KALENDAR— | | |
| Advertisements | 7293 11 5 | |
| Sales of Journal and other Publications | 2157 0 11 | |
| | | 9450 12 4 |
| BY EXAMINATION AND OTHER FEES— | | |
| Probationers' Registration | 3498 12 0 | |
| Intermediate Examination | 1485 4 6 | |
| Licentiates' Examination | 66 3 0 | |
| Final Examination | 994 7 0 | |
| Town Planning Examination | 3 13 6 | |
| Statutory Examination | 69 6 0 | |
| | | 6117 6 0 |
| BY USE OF ROOMS— | | |
| R.I.B.A. Tenants and Others | 1221 5 0 | |
| Galleries | 72 19 6 | |
| | | 1294 4 3 |
| BY INTEREST ON DEPOSIT | | 61 9 8 |
| Carried forward .. | | £40237 4 3 |

* Bye-law 85 provides that "The Royal Institute shall, in each year, contribute to any Non-Metropolitan Allied Society such proportion not exceeding one-third as the Council may from time to time determine of the annual subscription paid to the Royal Institute by each member thereof who is also a member of such Society, provided such member have an office or reside in the district of such Society; but in no event shall such contribution apply in the case of any one member to more than one Allied Society."

## Income and Expenditure Account of Ordinary Funds—*continued.*

Exclusive of Subscriptions in advance.

| Dr. EXPENDITURE. | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| Brought forward .. | 623 | 3 | 0 | 35470 | 0 | 8 |
| To Grants—*continued.* | | | | | | |
| School of Architecture, Royal West of England Academy, Bristol (Recognised School Libraries) | 20 | 0 | 0 | | | |
| School of Architecture, University of Sheffield (Recognised School Libraries) | 20 | 0 | 0 | | | |
| Royal Society of Arts (Architectural Decoration Scholarship) | 20 | 0 | 0 | | | |
| Burnley District Society of Architects (Special Grant for Books) | 15 | 0 | 0 | | | |
| Devon and Cornwall Architectural Society (Special Grant for Books) | 15 | 0 | 0 | | | |
| Land Agents' Society | 10 | 10 | 0 | | | |
| School of Architecture, Municipal School of Arts and Crafts, Southend (Recognised School Libraries) | 10 | 0 | 0 | | | |
| Royal British Colonial Society of Artists | 8 | 8 | 0 | | | |
| Wittet Memorial Fund | 5 | 5 | 0 | | | |
| British School at Athens | 5 | 5 | 0 | | | |
| International Federation for Housing and Town Planning | 5 | 0 | 0 | | | |
| National Association of Water Users | 4 | 4 | 0 | | | |
| Empire Forestry Association | 2 | 2 | 0 | | | |
| Conduit Street Association | 2 | 2 | 0 | | | |
| Association of Special Libraries and Information Bureaux | 2 | 2 | 0 | | | |
| | | | | 768 | 1 | 0 |
| To Library Catalogue | | | | 230 | 10 | 8 |
| To Miscellaneous Expenses— | | | | | | |
| Legal and Accountants | 490 | 1 | 0 | | | |
| Registration | 1543 | 1 | 0 | | | |
| Street Architecture Medal | 16 | 14 | 9 | | | |
| Conditions of Contract Conference | 286 | 12 | 11 | | | |
| Smithson Collection of Drawings | 140 | 10 | 9 | | | |
| President's Portrait | 235 | 10 | 0 | | | |
| Architects' Defence Union | 103 | 11 | 0 | | | |
| Sundries | 367 | 1 | 8 | | | |
| | | | | 3183 | 3 | 1 |
| To Surplus for the Year | | | | 585 | 8 | 10 |
| | | | | £40237 | 4 | 3 |

| Cr. INCOME. | £ | s. | d. |
|---|---|---|---|
| Brought forward .. | 40237 | 4 | 3 |
| | £40237 | 4 | 3 |

Saffery, Sons & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct, 23*rd March*, 1928. { Henry A. Saul [*F.*] / J. Maclaren Ross [*A.*] } *Hon. Auditors.*

## Balance Sheet of Ordinary Funds, 31st December 1927.

| Dr. LIABILITIES. | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| To Sundry Creditors— | | | | | | |
| Sundry | 3453 | 16 | 3 | | | |
| Mortage Interest | 36 | 3 | 3 | | | |
| Rent | 45 | 15 | 6 | | | |
| | | | | 3535 | 15 | 3 |
| Mortgage on Freehold and Leasehold Property at 5½ per cent. | | | | 20000 | 0 | 0 |
| Subscriptions received in advance— | | | | | | |
| Fellows | 124 | 19 | 0 | | | |
| Associates | 200 | 11 | 0 | | | |
| Licentiates | 96 | 12 | 0 | | | |
| Students | 46 | 14 | 0 | | | |
| | | | | 468 | 16 | 0 |
| Composition of Subscriptions for Life Membership | | | | 37 | 16 | 0 |
| Reserve for Fine Payable on Renewal of Lease | | | | 42 | 0 | 0 |
| Lloyds Bank, Overdraft | | | | 1209 | 0 | 6 |
| New Premises Fund, Income to be invested | | | | 86 | 11 | 0 |
| Surplus of Assets over Liabilities (Subject to valuation of premises and realisation of Debtors and Subscriptions in arrear) | | | | 83731 | 18 | 1 |
| | | | | £109111 | 16 | 10 |

| Cr. ASSETS. | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| By *Premises*, as per last Balance Sheet— | | | | | | |
| 9 Conduit Street | 98135 | 1 | 4 | | | |
| 28 Bedford Square ... 3243 5 9 | | | | | | |
| *Less* Depreciation ... 170 14 0 | | | | | | |
| | 3072 | 11 | 9 | | | |
| | | | | 101207 | 13 | 1 |
| *Mortgage Redemption Policy* | | | | 2616 | 3 | 0 |
| *Debtors*— | | | | | | |
| Rent and Advertisements | 1796 | 5 | 4 | | | |
| Payments in Advance | 62 | 10 | 0 | | | |
| Sundry | 19 | 2 | 0 | | | |
| | | | | 1877 | 17 | 4 |
| *Subscriptions* in Arrear for 1927 and previously— | | | | | | |
| Fellows | 153 | 10 | 0 | | | |
| Associates | 438 | 3 | 0 | | | |
| Licentiates | 460 | 16 | 9 | | | |
| Students | 23 | 12 | 6 | | | |
| | | | | 1076 | 2 | 3 |
| *New Premises Fund*— | | | | | | |
| £2048 11*s.* 8*d.* 3½% Conversion Stock | 1547 | 3 | 1 | | | |
| £568 18*s.* 8*d.* 2½% Metropolitan Consolidated Stock | 288 | 0 | 5 | | | |
| £188 3*s.* 9*d.* 4½% War Stock, 1925–45 | 162 | 7 | 8 | | | |
| £100 11*s.* 2*d.* 5% War Stock, 1929–47 | 101 | 19 | 0 | | | |
| £200 4% Victory Bonds | 148 | 0 | 0 | | | |
| Interest received during 1927 | 86 | 11 | 0 | | | |
| | | | | 2334 | 1 | 2 |
| | | | | £109111 | 16 | 10 |

Note.—A Fine of £7 per annum is payable in respect of 9 Conduit Street, under a Lease from the Corporation of the City of London. Notice of renewal must be given at Michaelmas, 1935, and the fine for 14 years of £98 paid.

Saffery, Sons & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct, 23*rd March* 1928. { Henry A. Saul [*F.*] / J. Maclaren Ross [*A.*] } *Hon. Auditors.*

## Revenue Account of Trust Funds for the Year ending 31st December 1927.

**Dr.** **Cr.**

### Ashpitel Prize Fund

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Prize awarded to L. W. T. White [*A.*] | 10 0 0 | By Balance from last Account | 65 9 7 |
| To Income Tax paid on Untaxed Interest | 0 2 0 | By Dividends and Interest received | 19 8 8 |
| To Balance carried forward | 74 16 3 | | |
| | 84 18 3 | | 84 18 3 |

### Anderson and Webb Fund

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Income Tax paid on Untaxed Interest | 0 9 0 | By Balance from last Account | 4 0 3 |
| To R.I.B.A. Scholarship at Cambridge University School of Architecture—Amount due to J. T. Alliston | 70 0 0 | By Dividends and Interest received | 64 4 7 |
| | | By Balance carried forward | 2 4 2 |
| | 70 9 0 | | 70 9 0 |

### Arthur Cates Legacy

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Income Tax paid on Untaxed Interest | 0 9 0 | By Balance from last Account | 160 13 3 |
| To Balance carried forward | 220 7 6 | By Dividends and Interest received | 60 3 3 |
| | 220 16 6 | | 220 16 6 |

### Archibald Dawnay Bequest

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Amount paid to R. P. Cummings | 25 0 0 | By Balance from last Account | 90 4 11 |
| To Amount paid to Miss C. W. Preston | 25 0 0 | By Dividends and Interest received | 246 18 0 |
| To Amount paid to W. G. Plant | 33 0 0 | | |
| To Income Tax paid on Untaxed Interest | 0 5 7 | | |
| To Balance carried forward | 253 17 4 | | |
| | 337 2 11 | | 337 2 11 |

### Donaldson Testimonial Fund

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Cost of Medal | 1 15 0 | By Balance from last Account | 1 4 11 |
| To Balance carried forward | 2 5 1 | By Dividends and Interest received | 2 15 2 |
| | 4 0 1 | | 4 0 1 |

### C. W. Hunt Bequest

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Balance carried forward | 500 0 0 | By Amount received from the Executors of the late C. W. Hunt | 500 0 0 |

### Godwin Bursary

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Amount paid to J. Murray Easton [*F.*] | 83 0 0 | By Balance from last Account | 47 18 7 |
| To Cost of Medal | 2 7 6 | By Dividends and Interest received | 52 11 11 |
| To Income Tax paid on Untaxed Interest | 0 5 0 | | |
| To Balance carried forward | 14 18 0 | | |
| | 100 10 6 | | 100 10 6 |

### Grissell Legacy

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Amount paid to E. C. P. Allen | 50 0 0 | By Balance from last Account | 4 2 3 |
| To Cost of Medal | 7 10 0 | By Dividends and Interest received | 15 6 10 |
| To Balance carried forward | 1 9 1 | By Amount due from Ordinary Funds | 39 10 0 |
| | 58 19 1 | | 58 19 1 |

### Maintenance Scholarship Fund

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Purchase of £39 18*s.* 8*d.* 3½% Conversion Stock | 30 10 6 | By Balance from last Account | 305 15 10 |
| To Amount paid to B. J. O. Wylson | 25 0 0 | By Donations received | 515 13 8 |
| To Amount paid to E. L. W. Davies | 83 6 8 | By Dividends and Interest received | 49 8 10 |
| To Amount paid to B. J. Day | 83 6 8 | | |
| To Amount paid to H. Jackson | 45 0 0 | | |
| To Amount paid to E. J. White | 83 6 8 | | |
| To Amount paid to A. Brown | 41 13 4 | | |
| To Amount paid to C. J. Bartlett | 33 6 8 | | |
| To Amount paid to J. F. D. Wylson | 33 6 8 | | |
| To Amount paid to Simson and Co. for Printing Certificates | 1 7 6 | | |
| To Amount due to Simson and Co. | 0 15 0 | | |
| To Balance carried forward | 409 18 8 | | |
| | 870 18 4 | | 870 18 4 |

### Owen Jones Studentship

| Dr. | £ s. d. | Cr. | £ s. d. |
|---|---|---|---|
| To Amount paid to Miss Ruth Ellis | 66 0 0 | By Balance from last Account | 55 15 0 |
| To Income Tax paid on Untaxed Interest | 0 13 1 | By Dividends and Interest received | 125 17 0 |
| To Balance carried forward | 114 18 11 | | |
| | 181 12 0 | | 181 12 0 |

REVENUE ACCOUNT OF TRUST FUNDS—*continued.*

**Dr.** **Cr.**

**PUGIN MEMORIAL FUND—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Amount paid to T. Murray Ashford | 50 0 0 | By Balance from last Account | 39 4 10 |
| To Cost of Medal | 2 7 6 | By Dividends and Interest received | 40 6 3 |
| To Income Tax paid on Untaxed Interest | 0 3 0 | | |
| To Balance carried forward | 27 0 7 | | |
| | 79 11 1 | | 79 11 1 |

**SAXON SNELL BEQUEST—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Income Tax paid on Untaxed Interest | 0 16 4 | By Balance from last Account | 138 1 5 |
| To Balance carried forward | 172 12 9 | By Dividends and Interest received | 35 7 8 |
| | 173 9 1 | | 173 9 1 |

**A. C. BOSSOM SCHOLARSHIP FUND—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Amount paid to E. Wamsley-Lewis [*A.*], 1927 Student | 200 0 0 | By Balance transferred from Ordinary Funds | 800 0 0 |
| To Balance carried forward | 600 0 0 | | |
| | 800 0 0 | | 800 0 0 |

**A. C. BOSSOM MEDAL COMPETITION—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Balance carried forward | 100 0 0 | By Balance transferred from Ordinary Funds | 100 0 0 |

**TITE LEGACY FUND—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Balance from last Account | 5 4 10 | By Dividends and Interest received | 29 1 1 |
| To Amount paid to E. B. Cumine | 50 0 0 | By Amount due from Ordinary Funds | 63 0 0 |
| To Amount paid to A. Calvaley Cotton | 33 0 0 | | |
| To Income Tax paid on Untaxed Interest | 0 5 0 | | |
| To Balance carried forward | 3 11 3 | | |
| | 92 1 1 | | 92 1 1 |

**VICTORY SCHOLARSHIP FUND—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Amount paid to H. T. Dyer | 150 0 0 | By Balance from last Account | 81 17 0 |
| To Amount paid to Cecil Thomas for cost of die for Medal | 80 0 0 | By Donation from L. Sylvester Sullivan (die for Medal) | 80 0 0 |
| To Balance carried forward | 13 13 10 | By Dividends and Interest received | 81 16 10 |
| | 243 13 10 | | 243 13 10 |

**WIMPERIS BEQUEST—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Amount paid to J. Murray Easton [*F.*] | 83 0 0 | By Balance from last Account | 65 8 9 |
| To Income Tax paid on Untaxed Interest | 1 0 0 | By Dividends and Interest received | 54 7 0 |
| To Balance carried forward | 35 15 9 | | |
| | 119 15 9 | | 119 15 9 |

**HENRY JARVIS STUDENTSHIP ACCOUNT—**

| | £ s. d. | | £ s. d. |
|---|---|---|---|
| To Amounts paid to the British School at Rome for— | | | |
| C. A. Minoprio [*A.*] 1925 Student | 250 0 0 | By Balance from Last Account | 247 1 0 |
| H. Thearle [*A.*] 1926 Student | 375 0 0 | By Amount received from Trustees | 925 0 0 |
| B. R. Ward 1926 Student | 250 0 0 | By Interest received on Deposit | 7 18 5 |
| M. A. Sisson [*A.*] 1924 Student | 50 0 0 | | |
| H. T. Dyer 1926 Student | 125 0 0 | | |
| To Amount paid to W. R. Lloyd (Architectural Association) | 50 0 0 | | |
| To Balance carried forward | 79 19 5 | | |
| | £1179 19 5 | | £1179 19 5 |

SAFFERY, SONS & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct. 23*rd March* 1928. { HENRY A. SAUL [*F.*] / J. MACLAREN ROSS [*A.*] } *Hon. Auditors.*

## Balance Sheet of Trust Funds, 31st December 1927.

**Dr.**

| | Value 31st December, 1927. £ s. d. | £ s. d. |
|---|---|---|
| To Ashpitel Prize Fund— | | |
| Capital, £305 1*s.* 8*d.*, New South Wales 6% Inscribed Stock 1930/40 | 308 2 8 | |
| *Revenue Investments*— | | |
| £76 8*s.* 11*d.* 4½% War Loan, 1925/45 | 73 15 5 | |
| £20 5% War Loan, 1929/47 | 20 5 0 | |
| £20 4% Funding Loan, 1960/90 | 17 13 0 | |
| £14 4*s.* 3½% Conversion Loan, 1961 | 10 18 9 | |
| Balance at Credit of Revenue Account | 74 16 3 | |
| | | 505 11 1 |
| To Anderson and Webb Fund (Board of Architectural Education)— | | |
| Capital—£594 18*s.* 4*d.* New South Wales 6% Inscribed Stock, 1930/40 | 600 17 4 | |
| £58 6*s.* New South Wales 4% Inscribed Stock, 1942/62 | 47 4 5 | |
| *Revenue Investments*— | | |
| £132 15*s.* 3*d.* 4½% War Loan, 1925/45 | 128 2 3 | |
| £65 5% War Loan, 1929/47 | 65 16 3 | |
| £41 18*s.* 6*d.* 4% Consolidated Stock, 1957 | 35 19 0 | |
| £30 4% Funding Loan, 1960/90 | 26 9 6 | |
| £725 London Midland and Scottish Railway 4% Guaranteed Stock | 583 12 6 | |
| Balance at credit of Revenue Account | 67 15 10 | |
| | | 1555 17 1 |
| To Arthur Cates Legacy Fund— | | |
| Capital—London and North Eastern Railway— | | |
| £580 4% 1st Preference Stock | 408 18 0 | |
| £580 4% 2nd Guaranteed Stock | 435 0 0 | |
| *Revenue Investments*— | | |
| £137 18*s.* 7*d.* 4½% War Loan, 1925/45 | 133 2 0 | |
| £50 4*s.* 11*d.* 5% War Loan, 1929/47 | 50 17 5 | |
| £70 5% National War Bonds, 1928/29 | 73 10 0 | |
| £200 13*s.* 10*d.* 4% Funding Loan, 1960/90 | 177 2 2 | |
| £14 4*s.* 3½% Conversion Loan, 1961 | 10 18 9 | |
| £24 17*s.* 4% Consolidated Stock, 1957 | 21 6 2 | |
| Balance at credit of Revenue Account | 220 7 6 | |
| | | 1531 2 0 |
| To Archibald Dawnay Bequest— | | |
| Capital—£11,026 17*s.* 9*d.* 2½% Consols | 6119 19 0 | |
| *Revenue Investments*— | | |
| £544 19*s.* 7*d.* 2½% Consols | 302 9 3 | |
| £483 6*s.* 8*d.* London Midland and Scottish Railway 4% Guaranteed Stock | 389 1 8 | |
| Balance at credit of Revenue Account | 253 17 4 | |
| | | 7065 7 3 |
| To Donaldson Testimonial Fund— | | |
| Capital—£72 London Midland and Scottish Railway 4% Preference Stock | 54 7 2 | |
| *Revenue Investments*— | | |
| £12 4*s* 7*d.* 4½% War Loan, 1925/45 | 11 13 11 | |
| Balance at credit of Revenue Account | 2 5 1 | |
| | | 68 6 2 |
| To Godwin Bursary Fund— | | |
| Capital—£1,030 London Midland and Scottish Railway 4% Debenture Stock | 826 11 6 | |
| £91 4*s.* 11*d.* 5% War Loan, 1929/47 | 92 7 9 | |
| £257 17*s.* 11*d.* Victoria 4¼% Stock, 1940/60 | 242 8 6 | |
| £100 2½% Annuities (Consols) | 54 0 0 | |
| *Revenue Investments*— | | |
| £25 5% War Loan, 1929/47 | 25 6 3 | |
| 50 War Savings Certificates | 50 0 0 | |
| £10 5% National War Bonds, 1928 | 10 10 0 | |
| £28 8*s.* 3½% Conversion Loan, 1961 | 21 17 4 | |
| £12 8*s.* 6*d.* 4% Consolidated Stock, 1957 | 10 13 1 | |
| Balance at credit of Revenue Account | 14 18 0 | |
| | | 1348 12 5 |
| To Grissell Legacy Fund— | | |
| Capital—£20 0*s.* 8*d.* "B" Annuity G.I.P. Railway | 435 14 6 | |
| *Revenue Investments*— | | |
| £20 7*s.* 8*d.* 4½% War Loan, 1925/45 | 19 13 4 | |
| £20 5% War Loan, 1929/47 | 20 5 0 | |
| £20 5% National War Bonds, 1928/29 | 21 0 0 | |
| £14 4*s.* 3½% Conversion Loan, 1961 | 10 18 9 | |
| Balance at credit of Revenue Account | 1 9 1 | |
| | 509 0 8 | |
| *Less* due from Ordinary Funds | 39 10 0 | |
| | | 469 10 8 |
| To Maintenance Scholarship Fund— | | |
| Capital—£1,471 17*s.* 9*d.* 3½% Conversion Stock | 1133 6 1 | |
| Balance at credit of Revenue Account | 410 13 8 | |
| | | 1544 0 7 |
| Carried forward | | £14088 7 3 |

**Cr.**

| | £ s. d. | £ s. d. |
|---|---|---|
| By Government and other Securities, being total of Trust Funds invested, as valued 31st December, 1927 | | 21988 3 1 |
| By Cash at Bank— | | |
| On Current Account | 1891 3 | |
| On Deposit Account | 700 0 0 | |
| | | 2591 5 3 |
| Carried forward | | £24579 8 4 |

BALANCE SHEET OF TRUST FUNDS—*continued.*

| Dr. | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| Brought forward .. | | | | 14088 | 7 | 3 |
| TO OWEN JONES STUDENTSHIP FUND— | | | | | | |
| Capital—£1,330, London Midland and Scottish Railway 4% Debenture Stock.. | 1067 | 6 | 6 | | | |
| £1,247 Great Western Railway 5% Consolidated Guaranteed Stock..... | 1259 | 9 | 5 | | | |
| *Revenue Investments*— | | | | | | |
| £398 16*s.* 8*d.* 4½% War Loan, 1925/45... | 384 | 17 | 5 | | | |
| £44 6*s.* 4½% War Loan, 1925/45 ..... | 42 | 14 | 11 | | | |
| £107 9*s.* 6*d.* 5% War Loan, 1929/47 .... | 108 | 16 | 4 | | | |
| 50 War Savings Certificates..... | 50 | 0 | 0 | | | |
| £20 5% National War Bonds, 1928 .... | 21 | 0 | 0 | | | |
| £81 4*s.* 3½% Conversion Loan, 1961 .... | 62 | 10 | 7 | | | |
| £41 18 6 4% Consolidated Stock, 1957 | 35 | 19 | 0 | | | |
| £241 13*s.* 4*d.* London Midland and Scottish Railway 4% Guaranteed Stock... | 194 | 10 | 10 | | | |
| Balance at credit of Revenue Account .... | 114 | 18 | 11 | | | |
| | | | | 3342 | 3 | 11 |
| TO PUGIN MEMORIAL FUND— | | | | | | |
| Capital—£1,070 London Midland and Scottish Railway 4% Preference Stock..... | 807 | 17 | 0 | | | |
| *Revenue Investments*— | | | | | | |
| £15 9*s.* 9*d.* 4½% War Loan, 1925/45 .... | 14 | 18 | 9 | | | |
| £47 16*s.* 5% War Loan, 1929/47 ..... | 48 | 7 | 11 | | | |
| £10 5% National War Bonds, 1928 .... | 10 | 10 | 0 | | | |
| £28 8*s.* 3½% Conversion Loan, 1961 .... | 21 | 17 | 4 | | | |
| £12 8*s.* 6*d.* 4% Consolidated Stock, 1957 | 10 | 13 | 1 | | | |
| £50 4% Funding Loan, 1960/90 ..... | 44 | 2 | 6 | | | |
| Balance at credit of Revenue Account .... | 27 | 0 | 7 | | | |
| | | | | 985 | 7 | 2 |
| TO SAXON SNELL BEQUEST— | | | | | | |
| Capital—£698 4*s.* New Zealand 3½% Stock | 607 | 8 | 8 | | | |
| *Revenue Investments*— | | | | | | |
| £204 10*s.* 4*d.* 4½% War Loan, 1925/45 .. | 197 | 7 | 1 | | | |
| £56 14*s.* 4*d.* 5% War Loan, 1929/47 .... | 57 | 8 | 6 | | | |
| £10 5% National War Bonds, 1928 .... | 10 | 10 | 0 | | | |
| £24 17*s.* 4% Consolidated Stock, 1957 .. | 21 | 6 | 2 | | | |
| £14 4*s.* 3½% Conversion Loan, 1961 .... | 10 | 18 | 9 | | | |
| Balance at credit of Revenue Account .... | 172 | 12 | 9 | | | |
| | | | | 1077 | 11 | 11 |
| TO TITE LEGACY FUND— | | | | | | |
| Capital—£1,150 2½% Consols ..... | 638 | 5 | 0 | | | |
| *Revenue Investments*— | | | | | | |
| £51 12*s.* 6*d.* 4½% War Loan, 1925/45 ... | 49 | 15 | 4 | | | |
| £61 4*s.* 6*d.* 5% War Loan, 1929/47 ..... | 61 | 19 | 9 | | | |
| £10 5% National War Bonds, 1928 .... | 10 | 10 | 0 | | | |
| £14 4*s.* 3½% Conversion Loan, 1961 .... | 10 | 18 | 9 | | | |
| £12 8*s.* 6*d.* 4% Consolidated Stock, 1957 | 10 | 13 | 1 | | | |
| Balance at credit of Revenue Account .... | 3 | 11 | 3 | | | |
| | 785 | 13 | 2 | | | |
| *Less* due from Ordinary Funds ..... | 63 | 0 | 0 | | | |
| | | | | 722 | 13 | 2 |
| TO VICTORY SCHOLARSHIP FUND— | | | | | | |
| Capital—£1,636 18*s.* 3*d.* 5% War Loan, 1929/47 ..... | 1657 | 7 | 5 | | | |
| Balance at credit of Revenue Account .... | 13 | 13 | 10 | | | |
| | | | | 1671 | 1 | 3 |
| TO WIMPERIS BEQUEST— | | | | | | |
| Capital—£1,024 18*s* 8*d.* Metropolitan Water Board 3% " B " Stock..... | 676 | 9 | 1 | | | |
| £100 2½% Annuities (Consols) ..... | 54 | 0 | 0 | | | |
| £257 18*s.* Victoria 4¾% Stock, 1940/60.. | 242 | 8 | 6 | | | |
| £91 4*s.* 11*d.* War Loan 5% Stock, 1929/47 | 92 | 7 | 9 | | | |
| *Revenue Investments*— | | | | | | |
| £202 3*s.* 5*d.* 4½% War Loan, 1925/45 ... | 195 | 1 | 10 | | | |
| £71 14*s.* 4*d.* 5% War Loan, 1929/47 .... | 72 | 12 | 3 | | | |
| £42 12*s.* 3½% Conversion Loan, 1961 ... | 32 | 16 | 0 | | | |
| £12 8*s.* 6*d.* 4% Consolidated Stock, 1957 | 10 | 13 | 1 | | | |
| Balance at credit of Revenue Account .... | 35 | 15 | 9 | | | |
| | | | | 1412 | 4 | 3 |
| TO HENRY JARVIS STUDENTSHIP— ..... | | | | 79 | 19 | 5 |
| To A. C. BOSSOM, Medal Competition..... | 100 | 0 | 0 | | | |
| To A. C. BOSSOM, Scholarship Fund ..... | 600 | 0 | 0 | | | |
| | | | | 700 | 0 | 0 |
| TO C. W. HUNT BEQUEST ..... | | | | 500 | 0 | 0 |
| | | | | £24579 | 8 | 4 |

| Cr. | £ | s. | d. |
|---|---|---|---|
| Brought forward .. | 24579 | 8 | 4 |
| | £24579 | 8 | 4 |

SAFFERY, SONS & Co.,
Chartered Accountants.

Examined with the vouchers and found to be correct. 23*rd March* 1928. { HENRY A. SAUL [*F.*] / J. MACLAREN ROSS [*A.*] } *Hon. Auditors.*

Rough Estimate of Expenditure and Income of Ordinary Funds for the year ending 31st December 1928 :—Compared with the actual Expenditure and Income for 1926 and 1927.

EXPENDITURE

| | 1926. £ s. d. | 1927. £ s. d. | 1928. £ s. d. |
|---|---|---|---|
| 1. PREMISES— Total | 4560 6 3 | 4727 7 2 | 4540 0 0 |
| 2. ADMINISTRATION— Total | 11649 18 7 | 11814 6 8 | 12264 0 0 |
| 3. PUBLICATIONS— | | | |
| JOURNAL— Total | 4430 10 5 | 4525 2 4 | 4545 0 0 |
| KALENDAR— Total | 832 18 10 | 932 0 7 | 948 0 0 |
| 4. ADVERTISEMENTS IN PUBLICATIONS— | | | |
| JOURNAL— Total | 218 6 4 | 3443 11 3 | 3100 0 0 |
| KALENDAR— Total | — | 248 7 3 | 250 0 0 |
| 5. LIBRARY | 354 12 8 | 359 1 1 | 400 0 0 |
| 6. TRAVELLING EXPENSES— Total | 1678 2 0 | 1765 8 11 | 1850 0 0 |
| 7. GENERAL MEETINGS AND CONFERENCES— Total | 1571 13 7 | 1287 8 0 | 1275 0 0 |
| 8. EXAMINATIONS AND PRIZES— Total | 984 3 6 | 1117 13 11 | 1623 0 0 |
| 9. CONTRIBUTIONS TO ALLIED SOCIETIES | 2238 14 1 | 2024 13 6 | 2700 0 0 |
| 10. GRANTS AND SUBSCRIPTIONS | 683 13 4 | 768 1 0 | 780 0 0 |
| 11. LIBRARY CATALOGUE | 144 2 4 | 230 10 8 | 234 0 0 |
| 12. PROVISIONAL SUMS— Total | 550 18 3 | 2675 10 8 | 1180 0 0 |
| 13. SUNDRIES | 234 7 2 | 367 1 8 | 400 0 0 |
| 14. NON-RECURRING SUMS— Total | 647 6 7 | 140 10 9 | — |
| GRAND TOTAL | 30779 13 11 | 36426 15 5 | 36089 0 0 |
| Surplus for the Year | 3308 2 0 | *3810 8 10 | †2576 0 0 |

*Out of this surplus £3225 was paid in 1927, being part of the liability incurred on taking over from the contractors, full control of the advertisements in the R. I. B. A. Journal and Kalendar.

†Out of this estimated surplus £1500 must be paid in 1928, being balance of liability incurred on taking over from the contractors full control of the advertisements in the R. I. B. A. Journal and Kalendar.

INCOME

| | 1926. £ s. d. | 1927. £ s. d. | 1928. £ s. d. |
|---|---|---|---|
| 1. Subscriptions and Arrears | 22540 8 3 | 22522 18 9 | 22500 0 0 |
| 2. Entrance Fees | 963 18 0 | 790 13 0 | ‡800 0 0 |
| 3. Advertisements in Publications— JOURNAL | 1656 7 6 | 6743 11 10 | 6000 0 0 |
| KALENDAR | | 549 19 7 | 600 0 0 |
| 4. Sale of Publications | 2102 5 6 | 2157 0 11 | 2000 0 0 |
| 5. Examination Fees | 5324 11 0 | 6117 6 0 | 5500 0 0 |
| 6. Tenants' Rent and Use of Galleries | 1338 6 10 | 1294 4 6 | 1235 0 0 |
| 7. Interest on Deposits (included interest on investments) | 161 18 10 | 61 9 8 | 30 0 0 |
| GRAND TOTAL | 34087 15 11 | 40237 4 3 | 38665 0 |

‡£800 estimated income from Entrance Fees to be credited to R.I.B.A. Premises Fund.

# Acoustics of Building*

A REVIEW AND AN APPEAL.

BY HOPE BAGENAL [*A.*].

This book marks the first organised attempt by English ysicists to deal with our problems. It is thus a hopeful gn. Architects since the war have tackled acoustics but ey have been continually in the dark in respect of rtain data which nothing but experiment could supply. he interest taken by scientists, able and willing to experi- ent, is thus of vital importance. Architects can observe buildings and note results ; they can plot sound waves d design reflecting surfaces, but for absorption co- ficients, for resonance data, for amplifying, and sound sulation tests, they must rely upon the experiment ations.

Dr. Kaye and Dr. Davis of the physics department of e National Physical Laboratory are distinguished physi- sts with the whole complicated theory of the subject at eir fingers' ends. The book indeed had its origin in r. Kaye's Tyndall lectures at the Royal Institution. he opening chapters unfold the *measurement of sound tensity*, the *sensitivity and range of the ear*, the *char- cteristics of speech and music*, with the rapid lucidity at makes modern scientific prose, from a style point of iew, much more worth reading than *belles lettres*. Since ie human ear and the human voice are the basis of the ubject, their nature as instruments are carefully analysed. These very human organs are given their proper place in ie scientific argument.

Interesting facts emerge. For instance, Nature has esigned the ear most sensitive in that region of pitch which carries those characteristics of speech found to be ssential to intelligibility," namely, from about two ctaves above middle *C* on piano upwards. Again, peech is naturally most distinct at ordinary loudness, a enfold increase or decrease will make little change, but a decrease in amplitude to one hundredth is found on a elephonic test to reduce the intelligibility of isolated yllables to about 50 per cent.—a state which falls short of he 70 per cent. criterion usually taken by telephone ngineers to represent the practical limit of intelligibility or speech." This means that if a large hall is made ompletely dead by absorbing material, distinctness as vell as loudness is impaired. A speech tone like a nusical tone consists of a low-pitch component and several igh-pitch or upper components. The latter give to peech its characteristics of intelligibility, just as the over- ones of a note give it its musical *quality*—its character of iolin or piano. Therefore, both for speech and music, t is important to preserve upper components. In speech, ome of the consonants, for instance the " hiss " sounds, ave components of very high frequency even above 4,000. ' For distinctness of speech it is therefore vital to main- ain adequate loudness of the high pitched sounds and hus preserve the vigour of the consonants."

It might be pointed out that in practice the way to do his is to have enough hard smooth plaster and on the ight reflecting surfaces. This it is that reflects what musicians call " tops." But some of the commercial absorbents, by having their maximum efficiency in the upper frequencies, eliminate " tops." In concert rooms this elimination has another effect—it prevents players in an orchestra from hearing themselves, and has caused serious complaints. Reflectors are as important as absor- bents, and the regions of maximum efficiency for all absorbents are required by architects. In this respect the paragraphs on " selective absorption " in this book are disappointing and the heading does not even appear in the index.

A clear exposition is given of syllabic speech and per- centage articulation. Architects should have Eckhardt's diagrams of syllables to show to clients. Englishmen are bad deliverers of speech, and if they would recognise the syllables as the unit, and adjust it to reverberation, many complaints could be avoided. I have heard a skilled canon make his sermon intelligible over the whole of a Benedictine nave by adjusting his tones and playing upon his church as upon a slow instrument ; and, conversely, there are men who cannot achieve intelligibility across a a 4-ft. board room table.

Under " Resonance " no explanation is offered of the difficult phenomenon known as the " note of the church." We are told that " the air of the room itself may respond particularly to certain notes—the pitch being higher the smaller the room." Why, then, are so many churches, varying in size, Treble *A* or *A flat* ? For instance, Ripon nave *A* ; Ripon choir *A flat* ; Westminster Cathedral *A flat* ; Christchurch, Oxford, *A* ; Charterhouse Chapel *A flat*. This is not a mere theoretical curiosity. I had recently to advise on a Roman Catholic church that had no reverberation and no " note," and badly wanted both for the sake of rendering mediæval music. It is difficult for a choir singing plain-song to keep in tune without a " note." On the other hand, valuable information is given here upon vibration in wood panels. It is admitted that vibrating panels, distant and disconnected from the source, can absorb sound by responding to sympathetic air-born vibrations. I have been convinced of this for some time through touching panels at concerts : a 'cello can set an oak panel vibrating at 30 feet without mechanical coupling. But this means in practice that wood is a much more powerful absorbent for loud low musical tones than for speech. The vibrating panels at a distance will not, however, by sympathetic vibrations, increase loudness. To do that they must be near the source and mechanically coupled with it.

The authors' remarks on Loud Speakers, based on theory and on their practical experience, are most valuable. " It should be clearly understood that the introduction of a loud speaker equipment is not a cure for excessive reverberation." Moreover, reverberation tends to make the apparatus " sing." The difficulties of synchronising, to within one fifteenth of a second, the arrival upon the ear of the human sound and the amplified sound are also discussed. It is becoming increasingly obvious that com- fortable hearing for amplified speech requires special

---

**Acoustics of Building*. By A. H. Davis and G. W. C. Kaye. 3o. Lond. 1927. 15s. [Geo. Bell & Son, Lond.]

design. At Geneva I am told the dislike of " the two voices " unevenly timed is increasing.

On special types of auditories the book is disappointing : valuable principles are laid down but modern plans are not given. The ceiling of the House of Commons is cited as " not greater than 35 feet high " ; it springs at that height but rises to 44 feet. On the other hand, the paragraphs on transmission are excellent and the problems of sound-proofing are referred to actual examples. In practise these problems depend largely on cost. It is not often possible to afford what was done at the practise rooms at St. Paul's Girls' School and at the National Institute for the Blind ; the operations are too many and materials like lead and mascolite too expensive. The architect's problem is to simplify the insulation and materials and oversee certain vital labours.

The authors' own work on measuring transmission is of great value ; it has lead to a clearer view of experimental requirements. Of the Watson method of testing partitions, the authors say, " in general, partitions should be of the size in which they will be used in practise. Clearly also, the beam of sound should be large enough to cover the whole test partition." Experiments, indeed, could be usefully delimited by practical requirements. Partitions and glass panes are vibrating plates, and both absorb and transmit according to area and rigidity ; they should be tested therefore to a commonly used specification. Moreover, transmission and absorption values should be tested together and figures supplied for both. A practise-room partition ought to absorb without transmitting ; but glass influences musical tone by transmitting low notes and reflecting high. But the thorough method of testing is only possible in a proper Sabine laboratory having test openings of, say, 10 feet square, and in which tests are extended over at least six octaves. We want tests for English commercial materials to English specification, resembling the American results given by P. E. Sabine and cited in this book in Table XV. For transmission values the low notes are the most important ; the noise from heavy traffic is low in tone and complaints about kinema organ-playing in adjoining premises are due to low tones setting party walls in motion.

But, alas, the Sabine laboratory once promised to us has now receded into the distance again owing to lack of funds ! Dr. Kaye and Dr. Davis have done some admirable work in their small sound-proof room at the N.P.L. on test specimens 5 feet by 4 feet, but there is no use blinking the fact that without a Sabine laboratory the joint work of the N.P.L. and B.R.B. is handicapped at every point. When we look in this book for new absorption co-efficients this is obvious. The contribution of new figures, useful to practising architects, is disappointing. Bearing in mind that we want specification samples and tested over at least six octaves the only new figures of practical value are those obtained by Messrs. Barnett and Glanville of the Building Research Board and revised by Dr. Kaye and Dr. Davis. These are given in Table IX. The figures given in Tables X and XI, arrived at by the stationary-wave method over a limited range and on small scale samples, are not of much value to architects. A criticism of results of this kind is given on p. 95 of this book. Sound absorption coefficients, say the authors, " should be expressed for areas sufficiently great for the result to be independent of area. It appears desirable in comparing materials to use samples of the same standard, size and shape, say, 10 feet square." This reinforces the opinion expressed long ago by the R.I.B.A. Science Standing Committee that they were in favour of large scale samples tested by the Sabine method.

Lack of funds alone prevents the proper progress of this important branch of applied science. We have at the N.P.L. and the B.R.B. exactly the collaboration necessary for the difficult work—the collaboration of physicist and building expert. Further absorption tests are indeed to be made in a test chamber at the new Building Research Station, but are much curtailed for economic reasons and the test chamber is not a Sabine laboratory

Architects can help by enlisting clients of means whose interest it is to get the best acoustic results. Thus, the useful figures referred to as given in Table IX of this book were partly the result of a contribution by the Government of India towards the payment of specific tests at the request of Sir Herbert Baker for his work at the Delhi Legislative Chamber. The Municipality of Singapore have also recently asked for some tests for which payment will be made in order to find a material suitable as an absorbent in a tropical climate. Grants might also be made for an acoustic research programme. The thinner our partitions grow, and the harder and more hygienic our floors, the greater becomes the necessity for a sound insulator that shall be a smooth absorbent on the inside for wall and ceiling. Already the horrid intimacy in which neighbouring flat dwellers and residents in cheap houses are forced to exist causes serious complaints. Yet noises from without and from within increase monthly. Every day new materials are placed upon the market, purporting to remedy this and that ; by testing all these, a direction of development could be given to commercial enterprise. A steady energetic campaign directed towards the sound insulating of homes and offices should be going on and should have as its headquarters a proper Sabine laboratory, properly served and equipped. When we think of the huge sums spent on the perfecting of the noise makers in the modern world it should not be impossible to collect the poor two thousand necessary for the peace makers.

# Some Holiday Reflections

EASTER, 1928

BY H. AUSTEN HALL [*F.*]

uring a short holiday in Somersetshire I visited ster for the first time, and I was surprised to find the Yarn Market was so dilapidated as to be in a dangerous lition.

ccording to local information it has not been repaired about 300 years, which I should say is probably ect judging from the state of the main timbers.

he unique character of Dunster is well known, and it be conceded that much of its interest is due to the old ket building which is such a prominent feature of the ge street.

might be expected that the owners of a building of onal interest would keep it in repair, but we have to the fact that they do not do so. Local Authorities e no funds for the maintenance of historical buildings, the numerous architectural Societies are in no better . The question of ways and means is discussed later nese notes.

also visited Taunton, where I saw the Shire Hall and rket, an interesting if somewhat dull Georgian building upying the finest position in the centre of the town.

he arcades round the Market are a feature of this ding. They have apparently shown signs of failure ause of the thrust of the arches. To counteract this ist wooden joists and tie rods have been carried across springing of the arches, and the result is in the highest ree disfiguring.

n addition to this, a 'bus office has established itself er the arcade, and varieties of stalls and odd buildings upy the space in a most incongruous way. A badly tten notice on one wall tells the visitor that it is a fish rket. The stonework is painted a pea soup yellow, ch effectually destroys any value there may be in the e of the old brickwork.

he general effect of the Shire Hall is one of extreme venliness, such as belongs to a back yard rather than central square of the capital of the county.

here seems to be no local appreciation of a good lding, or any proper conception of the dignity suitable he Shire Hall in the centre of the town. To restore dignity is so simple that it may not occur to the thorities. The building could be made most attractive he colour of the paint was altered, and if the most inary rules of fitness were observed in the general use he market space.

On the road between Taunton and Dunster are the ual garages and petrol pumps in their inevitable war- nt, but one was especially noticed. It stands within ery few yards of an old cottage with thatched roof and e coloured walls. In such a setting a new garage has en erected of the usual corrugated iron, with the sides vered with the petrol signs which are only too well own. The view from the bend of the road, which was lly beautiful, is now completely destroyed, and that by emporary building which could be removed in forty-eight hours, and not a trace remain of it. It is tantalizing to think how simple the operation would be.

These instances might, of course, be multiplied a thousand times, but they are here referred to because they stand for three examples of the destruction of rural England which is taking place under our eyes at the present moment. I should like to restate these as follows :—

1. The decay of ancient buildings throughout the country through the indifference of the owners, and the impotence of the Authorities to act.

2. The disfigurement of many sound buildings by the use of the wrong colour of paint, bad lettering and a general disorder and lack of dignity in the surroundings.

3. The widespread destruction of beautiful places through the lack of control in the building of garages, with their petrol pumps and advertisements.

The difficulties of dealing with these evils are well known, and the Council for the Preservation of Rural England has no doubt a good programme of its own in preparation, but, nevertheless, other opinions may contain ideas that can be utilized.

My opinion on the case of the repair of old buildings is that, while appeals such as that for Durham Castle are necessarily of a national character, there is a great deal that could be done in a quiet way by architects themselves.

If each architect in practice, who could afford it, would make himself responsible for the saving of some interesting building, were it only the village pump house or market cross, it would be a graceful return for the degree of success with which providence has blessed him, and would be an immense stimulus to those others, who can better afford it, to save their inheritance before it is too late.

I would go further than this, and say that entire villages could be advised, free of cost, on the question of the colour of paint, the character of shop lettering, and the general fitness of new work contemplated in their streets. In this latter no doubt the Rural District Councils would have to be approached, but there is every prospect that architectural advice (for which no fees are involved) would be acceptable.

Members of the Local Society would volunteer for this work at the request of the Institute, or if no such service was available, means might be found to pay for the necessary advice out of Institute funds.

The existing system which relates the Institute in London to the Societies in the country seems an admirable instrument for the purpose of such an organisation.

The most difficult question of all, the roadside garage, is one for greater powers by the County Councils. While architects can unite to save what we have got from destruction, it needs quite other powers to control the development of road frontages in private ownership.

Finally, while many architects have enjoyed great prosperity since the war, and when great sums are being

spent in education, the only thing of which we can really be proud, our national architecture, is falling into ruins or being so disfigured by ignorant ownership that it is losing all character of its own. While we are looking to America, and Sweden, and Munich for ideas for national traditions are becoming extinct, and the very alphabet of our traditions is being destroyed.

We as an Institute are responsible to the nation to say what should be done ; we have taken over the control of architectural matters, and we are now faced with the choice of preserving our old buildings and developing ou own architecture on traditional lines, or adopting th ideas of Stockholm or the Rue Mallet Stevens.

Personally I prefer Guildford or Dunster or Rye t anything the Continent has to teach us, and I think ou first duty, before spending our energies upon educatio or registration (or even upon new forms of contract), is t defend our towns and countryside before it is too late.

If we volunteer the service, there will be no lack o support from the country.

# Council for the Preservation of Rural England

## THAMES VALLEY BRANCH—OXFORD TO STAINES.

In accordance with the decisions arrived at as the result of the Conference held at Reading on 7 July last year, the Council for the Preservation of Rural England, convened a meeting to inaugurate its Thames Valley Branch at the Shire Hall, Reading, on Friday, 30 March.

The meeting was representative of the Counties of Oxford, Berkshire and Buckinghamshire, Surrey and Middlesex, and included members of the Local Authorities, Regional Planning Committees, representatives of the Ministries of Health, Agriculture and Transport, the Thames Conservancy, the Universities of Oxford and Reading, Eton and Radley Colleges ; local Archæological and Scenery Preservation Societies, together with landowners and others interested in the preservation of the beauties of the Thames Valley from Oxford to Staines.

On a motion by Lord Wyfold, supported by Sir Arthur Griffith Boscawen and unanimously adopted by all present, Lord Astor was invited to take the chair.

Opening the proceedings, Lord Astor recalled that the initial action to consider what practical steps could be taken to preserve the amenities of the Thames Valley had taken place some months ago. " The matter was urgent then," said he, " and was still more urgent now." Those associated with the Thames Valley, either in an administrative sense or as owners of property, realised that in this connection there devolved upon them a national trust and obligation. Under the draft Constitution and Rules which were before the meeting for approval it was proposed to set up a General Committee which would be invited to appoint an Executive Committee. This, in its turn, would appoint various Sub-Committees to deal with practical aspects of the problem, and also a technical panel of experts. " It had been considered advisable," continued his Lordship, " not to create a separate organisation for the Thames Valley but to form a branch of the national Council for the Preservation of Rural England. It was important to proceed on these lines because in the Lake District and in the South West and other beauty spots throughout the country proposals were on foot to set up similar bodies. Those bodies would probably be guided as to their constitution by whatever decision was reached in connection with the Thames Valley project. Lord Astor emphasised the fact that neither the General Committee of the Branch, nor the Executive Committee nor the Technical Committee had the right to impose anything upon any statutory body. He would be the last to associate himself with any movement which sought to deprive the great local Government authorities of any of their powers or rights. The sole objective of the branch would be to co-operate with the local authorities, landowners and voluntary associations interested in preserving the amenities of the Thames Valley.

Lord Astor concluded by moving that the Draft Constitutio and Rules be approved " in principle," subject to detail consideration later by the Executive Committee.

The Earl of Mayo, seconding, said that year after year th beautiful Thames Valley was being thoughtlessly disfigure and that it would lose its unique characteristics if prom steps were not taken to stop the destruction now proceedin The steps now proposed in connection with the Thames Vall were only part of a general scheme for the preservation Rural England. One aspect of the matter which the Coun had under consideration was the possibility of inaugurating system of voluntary architectural assistance in the design a construction of small houses and cottages, in cases where su assistance would not ordinarily be availab'e. Many thousan of small houses were being erected which were a distressi disfigurement of the countryside. Properly designed th could be made an ornament to the locality in which th were erected.

The Draft Constitution and Rules were, in princip unanimously adopted. The General Committee and office were also appointed.

Lord Desborough, chairman of the Thames Conservan Board, moving the election of Lord Astor as chairman of t Branch, remarked on the fact that the present intention w not to carry the activities of the Branch further up the riv than Oxford. " Fresh locks," he said, " were being erect above that point, and that obviously would bring a great ma people into an entirely rural district. If action could be tak above Oxford before the land changed hands and was bu over, a great deal might be accomplished.

Lord Astor promised to bring Lord Desborough's po before the Executive Committee and do everything possil to extend the influence of the branch beyond Oxford.

The vice-chairmen of the Branch were elected as follow Lord Desborough, Lord Hambledon, The Rt. Hon. H. A. Fisher, Mr. A. H. Benyon, and Mr. W. H. Ashhurst.

Sir Michael Sadler, in proposing the names of the Executi Committee, took the opportunity to impress upon the meeti the interest with which the newly formed Oxford Tr regarded the Thames Valley Branch. As the Trust's rep sentative at the meeting, he assured them of their willingn to co-operate and assist in every possible way.

Following the appointment of the Executive Committee the Branch, the Earl of Mayo, explaining the probable functi of the Technical Committee, said it was anticipated th would ask representatives of the Royal Institute of Brit Architects, the Town Planning Institute and certain of t county and borough surveyors to assist on technical poir Possibly the Committee would later desire to add to its p sonnel other persons possessing special technical knowled

he chairman then proposed, and Mr. O'Callaghan (Egham an District Council) seconded—" That it be an instruction ie Executive Committee to proceed forthwith to formulate heme to carry out the objects of the Branch." This was nimously adopted.

emarking on a suggestion that the activities of the Branch ht even be extended to Cricklade, Lord Desborough said that igation was being developed up to that point and action ought ainly, if possible, to be taken before building commenced. n a motion of the Hon. G. Phillimore (Oxfordshire ional Planning Committee), the meeting unanimously ded to invite the National Farmers' Union to nominate a esentative on the General Committee.

meeting of the Executive Committee was subsequently l at which Lord Astor submitted proposals for a survey of Thames Valley from Oxford to Staines, a project which be carried out this year. The object of a survey is to ain a complete and connected picture of all the conditions facts relating to the river, with a view to preparing a report plan to indicate how best and most economically the nities can be preserved, due allowance being made for the ds of industry and of housing.

arts of the river are already being surveyed by different nt Committees and Authorities, as a part of their general blem, but what is needed is a survey and report dealing ly with the Thames from Staines westwards. Incidentally h a survey will reveal clearly the key positions of beauty ts and the extent of ground necessary to protect for their servation. Authorities who have had experience of buying ws in penny numbers will appreciate the value of a survey ich shows at a glance the whole extent of the problem.

The C.P.R.E. Thames Valley Branch consists of a membership of Local Authorities, Universities, Societies, Field ubs, Antiquarian Societies, Angling and Rowing Societies, erside Clubs, and individuals connected with or interested he Thames from Oxford to Staines.

The annual subscription is one guinea, and the Branch will lcome contributions of any amount from those interested. ese should be sent to the Secretary, The Council for the eservation of Rural England, Thames Valley Branch, Bloomsbury Square, London, W.C.1, from whom all parulars can be obtained.

*General Committee.*—Council for the Preservation of Rural England : The Earl of Mayo ; Mr. E. Guy Dawber, A.R.A. ; (*a*) Oxfordshire County Council, Major Anthony Muirhead, M.C. ; (*b*) Berkshire County Council, Alderman J. W. Walker ; (*c*) Middlesex County Council, Alderman Basil Holmes, J.P. ; (*d*) Buckinghamshire County Council, Dr. L. H. West, O.B.E. ; (*e*) Surrey County Council, Mr. F. E. Lemon, J.P., C.A. ; (*f*) County Borough of Oxford, Alderman W. M. Gray, J.P. ; (*g*) County Borough of Reading, Councillor F. G. Sainsbury ; (*h*) Municipal Boroughs, Councillor Oldershaw, J.P., Mr. W. Carlyle Croasdell ; (*i*) The Urban District Councils, Mr. A. A. Somerville, M.P., Major R. B. O'Callaghan, J.P. ; (*j*) The Rural District Councils, Lady F. W. Smith, Mr. A. P. Shaw ; (*k*) (1) North-West Surrey Joint Town Planning Committee, Captain T. Loman, (2) Oxfordshire Regional Planning Committee, Captain the Hon. G. Phillimore, (3) South Bucks and Thames-side Regional Planning Committee, Mr. C. W. Gladwell, (4) West Middlesex Joint Town Planning Committee, Mr. Harry Fear, (5) Berkshire County Advisory Town Planning Committee, Mr. Francis Bate, O.B.E. ; (*l*) The Thames Conservancy, Alderman Chas. G. Field ; (*m*) The University of Oxford, Rt. Hon. H. A. L. Fisher ; (*n*) The University of Reading, Mr. W. M. Childs, Vice-Chancellor ; (*o*) The Local Landowners—Lord Desborough (Taplow), Lord Astor (Cliveden), Lord Esher (Windsor), Sir Hugo Cunliffe Owen (Maidenhead), Lady Vansittart Neale (Bisham), Lord Phillimore (Henley), Edward Riddel Blount, Esq. (Caversham), A. H. Benyon, Esq. (Reading), Sir William Mount (Wasing), Rev. H. C. Wilder. (Pangbourne), R. C. Powy Lybbe (Streatley), Mrs. Herbert Morrell (Streatley), Sir John Wormald (Wallingford), Lord Harcourt (Nuneham), Col. ffennell (Oxford), The Bursar of Christ Church (Oxford), Warden of Radley College (Oxford), Lady Rose (Hardwicke), Eton College (Eton), Howard Gould, Esq. (Wallingford) ; (*p*) (1) The Oxford Trust, Sir Michael Sadler, K.C.S.I., C.B. ; (2) Wallingford to Mapledurham Local Preservation Society, Lady Godlee, (3) Berks Archæological and Architectural Society, Rev. P. H. Ditchfield ; (*q*) The Rural Community Council of Oxford, Rev. A. E. Caldicott ; (*u*) The National Federation of Women's Institute ; (*v*) The National Farmers' Union. Co-opted, Alderman E. H. Dee.

# Cross-River Traffic

The Parliamentary correspondent of *The Times*, in the ue of 24 April, publishes a lengthy statement on the ture of Waterloo and Charing Cross bridges, on which leading article of the same date makes the following mmentary :—

" In the important statement on the future of Waterloo d Charing Cross bridges, which we publish to-day, our rliamentary Correspondent announces that the engiers' report on the new bridge at Charing Cross recomended in 1926 by the Lee Commission has been cometed, and is now in the hands of the Prime Minister. is expected, he says, that the decisions of the Government based on the report will be made known in the near ture, and will be submitted for consideration to the rious authorities concerned. It is further considered obable that the scheme embodied in the Government's cision will be entirely different from that proposed by e Royal Commission. The Lee proposals, it will be membered, were that the present Waterloo Bridge ould be retained—but should at the same time be widened to take four lines of traffic—and that the place of the existing Charing Cross Bridge should be taken by a new double-deck rail and road bridge in a slightly different position. The new scheme, if it is adopted, will, it is understood, agree with the Commission's recommendations, so far as Waterloo Bridge is concerned, but will strike out an entirely new line for dealing with the cross-river traffic at Charing Cross. It makes the bold and sweeping suggestion that Charing Cross Station should be removed from its present position and placed on the south instead of on the north side of the river, and that the railway traffic with which it now deals should be accommodated by a wide extension of the existing Waterloo Station. That is the first part of the new scheme. The second proposes that Hungerford Bridge and the Charing Cross railway bridge should be demolished and their place taken by a road bridge stretching from a point near the Nurse Cavell statue to Waterloo Road.

" In many minds there will be a feeling of regret that

the proposals of the Lee Commission, which were prepared with such exemplary dispatch, should to a large extent be scrapped in favour of a scheme which it has taken about twice as long to devise. Now, however, that the delay is over and the report of the Engineers' Committee completed, the new plans call for the same careful examination on the part of the authorities and the public as was given to the old. The first and over-ruling consideration is that of expense. As has long been anticipated would be the case, the Engineers' Committee have come to the conclusion that the original estimate of the cost of the double-deck bridge was put at much too low a figure. They calculate that Lord Lee's scheme would cost from £11,000,000 to £11,500,000, and are unable for this reason to give it their support. It is in casting about for an alternative scheme which would give the same traffic facilities for a lower expenditure of public money that they have hit upon the proposals now about to be made. 'According to the estimates prepared by Sir Henry Maybury and others, the cost of the suggested road bridge at Charing Cross and of the demolition of buildings, together with the sums paid in compensation, would be approximately £5,000,000, and that of the whole of the contemplated scheme, including the works on both sides of the river and the underpinning and widening Waterloo Bridge, about £10,000,000, which would rep sent a saving of from a million to a million and a h on the revised estimate for the Lee scheme. If th accuracy is established these figures undoubtedly themselves constitute a strong argument for the alter tive proposals, which are further recommended by fact that they, too, like the scheme of the Commissi provide for the retention of Waterloo Bridge and for disappearance of the unsightly bridge which now sp the river at Charing Cross. There is undoubtedly a something attractive in the conception of a glorifi Waterloo Station, and of the construction of a low-le road bridge of beautiful and dignified proportions acr the river. With the facilities provided by tube co munications under the bed of the river and their possil extension, the removal of Charing Cross Station to south bank ought not to put suburban travellers into out of London at this particular point to any seric inconvenience. On the whole it seems to be probal that the contemplated rearrangement of the cross-ri traffic, provided that it can be carried out on the lines a for the expenditure suggested, ought materially to redu the congestion in the streets on the north side of the rive

# The Building Trades Exhibition

BY HERBERT W. WILLS [*F.*].

Every succeeding exhibition at Olympia is better than the last and shows the result of Mr. Montgomery's admirable management and enterprise. One may even perhaps look forward down the vista of years and imagine the Building Trades Exhibition taking a similar position to the Nijni Novgorod Fair in Russia, or those of Leipsig and Lyons in France ; that is a national and not only a purely commercial enterprise.

As always, the exhibition attracts those classes of people—those directly connected with the industry, those members of the public who are looking for means to compass that El Dorado—a method of building at low cost, and the large body of those to whom any and every exhibition affords pleasure irrespective of its object.

Our old friends, the known and well tried and proved manufacturers of building appliances and methods are, as always, represented, and also those who are trying to introduce new methods and appliances as yet on probation. I have not the least doubt that Mr. Montgomery knows his business best, and can feel the public pulse better than any outsider can. Nevertheless it always seems to me that it is intrinsically wrong to allow those who take spaces for exhibition purposes to erect and design their own stands. The varied design attracts attention away from what is shown, which should be the main object, and destroys unity. It would be far better if all the stalls belonging to a certain section were absolutely localised, so as to save the time and trouble of those who really wish to make a selection. This might occasion a certain loss in some ways, but would save time and fatigue to those who really wish to do business, and who do not come out of casual interest.

It is always difficult and often impossible to persua the successful man that he might achieve greater succe but we believe if Mr. Montgomery would hold an arc tectural competition for the best lay-out of the Buildi Trades Exhibition and the best design for a unifo treatment of stalls and would then let out the fittings exhibitors at every successive exhibition, this exhibiti would be even more successful than it is at prese and much of the immense trouble and anxiety whi always precedes the opening of each exhibition would obviated.

The building papers, as usual, give careful and pai taking reviews of the exhibition, and I can only rec general thoughts which arise after a comparatively sh visit.

Among many novelties, the Turn lift, patented Messrs. Wm. Wadsworth and Sons, of Bolton, who h devised a turning lift for motor garages, seems one of t most interesting and useful. By it a garage of ma floors can be served. The motor car can enter t turning lift at any angle, and can be discharged at upper or lower floor at the desired angle. This is bound fill a very useful place in the design of storeyed garages, a is well illustrated by a small working model.

Among the most interesting of art exhibits is the bea tiful series of rooms designed by the Bath Artcraft Co pany, which show the highest level of design and wo manship now attainable.

Of the various stands, that of the *National Builder* one of the best, free as it is from over-elaboration or a attempt at emulating the vagaries of l'Art Nouveau of i pressionism in design. To go back to my theme, h

nirable would be the effect of one of the long ranges stalls from end to end of the hall treated with a simple ge of columns and arches in this manner? We must compliment *The Builder* on the excellent models they w of old architectural work, which make their stall of the most interesting in Olympia. I give these neral impressions as those of a cursory visitor, who has n the long series of exhibitions for years, but has always ived at the same general conclusions.

# Correspondence

## STONE PRESERVATION AND DECAY

*Roermond, Amsterdam.*
4 *April* 1928.

*the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—In reading Professor Laurie's paper on Stone Preservation and Decay," which interested me y much, I was struck by the statement that Professor urie had appreciated the ideas explained by M. napen of Brussels some years ago in London.

As I had the advantage of meeting the engineer Knapen fore 1913, and applying his system in different cases, nay be of some use to readers of the JOURNAL (R.I.B.A.), hear about the application of the " Knapen Method " drying walls and preventing them from decay.

We employed this system some 15 to 18 years ago in ferent buildings specially in brick walls, in mediæval ildings as well as in modern work; and in all cases succeeded in getting the attacked parts so dry as to event any further decay of brick or of mortar. No ces of moisture are left inside the walls.

In most cases, when walls are directly exposed to rain it is swept against its surface in abnormal quantities, ming down from the glass surface of windows, or from ershading, the drainage system of Knapen is the only y to preserve the brick or the stone.

The practical way in which M. Knapen has opted his sound theoretical ideas about ventilation, oves to be of direct use in any building, where the ening of doors or windows is not sufficient to prevent e condensing of damp against ceilings or walls. And the adopted principle is only the different barometric essure of the air, that always exists on different sides a room, a hall, or even a combination of rooms in a ge building, he shows us how to ensure natural ventila- n without draught, or noisy and costly fans.

I shall be very glad to give further particulars about the aptation in Holland of these principles to any architect o may be interested in the theory of M. Knapen Brussels.—Most truly yours,

JOSEPH CUYPERS,
*Hon. Corr. Mem.*

## THE CHURCH RESTORATION COMPANY

*The Church Restoration Co.,*
*247 Castle Boulevard,*
*Nottingham,*
*23 April* 1928.

*the Editor*, JOURNAL R.I.B.A.,—

SIR,—Our attention has been called to a letter appearing in your JOURNAL of 14 April 1928, under the hand of Mr. Percival M. Fraser, F.R.I.B.A.

Mr. Fraser's quotations are obviously intended to rouse the ire of a professional body for which we have the greatest respect, and we beg to ask you to publish our reply in your columns.

" ARCHITECTS."

" WHEN NECESSARY."

We carry out a large number of minor repairs throughout the country, when the services of an architect are obviously unnecessary, and we are often consulted and are asked to execute work where the advice of an architect is equally obviously needed. In the latter case we invariably inquire if there is a local architect experienced in dealing with ancient buildings, and we are always carrying out works under distinguished members of your Society.

" OUR ARCHITECT."

We do retain a practising member of your Society to advise us when required, and we pay him your full scale charges for all his work. His fees form part of our establishment charges, as often, after he has given his report, work is deferred indefinitely for financial reasons. Several architects, our own included, objected to this paragraph, and in deference to them we endeavoured to obliterate it, but apparently, not quite successfully.

It will be quite clear to you, we feel sure, that our book is neither written, illustrated, nor edited by an architect, and if we have unconsciously given any offence to members of your profession by its publication we very willingly express our sincere regret.

LIONEL NEVINS.

---

## EXHIBITION OF MR. E. W. WIMPERIS'S WATER-COLOUR DRAWINGS.

It was a kindly thought on the part of Mr. E. W. Wimperis to have an exhibition of some ninety of his water-colour drawings at Walker's Galleries, and to give the profit from the exhibition to the Artists' General Benevolent Institution. Whether intentionally or not, Mr. Wimperis certainly benefited the purchasers of his pictures by giving them excellent bargains for their money as well as the good cause which he has so much at heart. And as probably the sale-room never occurred to him when he was making the sympathetic studies of landscape, seascape, and riverside, we can imagine that parting with them was no small effort of personal sacrifice. Mr. Wimperis's father was a well-known and distinguished painter, which suggests that his eldest son's gift is part of a natural heritage, for certainly his skill is much greater than that of the average architect who makes water-colour drawings on a holiday. Mr. Wimperis's love of interpretation extends beyond architectural studies; it reveals a real love of nature in its many phases of beauty or moods of expression. He is not at all tied to his architectural last. Owing to his courtesy we are able to publish one of his architectural water-colours as a frontispiece, the interior of the church at Lenno on Lake Como, which naturally loses much of its quality in reproduction without colours.

# Allied Societies

## Notices

### ESSEX SOCIETY OF ARCHITECTS.

WEST-ESSEX CHAPTER.

The Chairman and Executive of the above are anxious to secure the attendance of members at a Conference to be held at the Old Church House, Market Place, Romford, on Friday, 25 May, from 5.30 to 7.30 p.m.

It is hoped on this occasion to inaugurate an Educational Movement throughout the district, in close collaboration with the Education Authorities, for the better understanding of Architecture and appreciation of design in our schools.

It is felt that the builders are, broadly speaking, giving the public the standard of architecture in housing that it appreciates, and it seems essential that if distinct betterment, more particularly in domestic architecture, is to be achieved, those who desire homes must be in a better position to appreciate a higher standard in this respect.

The representatives of the schools, elementary, intermediate, and higher grade, as well as the county authorities, are being asked to confer upon this subject, and Members of the Chapter will propose a series of competitions in the schools, with a public exhibition in the autumn, and other means of securing the desired end.

Prior to the meeting, tea will be served in the lower hall, at 5.0 p.m.

S. PHILLIPS DALES, *Hon. Sec.*

Will members please note the following coming events :—

(*a*) Saturday, 7 July, conducted visit to Bishop's Stortford and its College.

(*b*) Friday, 19 October, inspection of Banqueting Plate and Guildhall of the Painter-Stainers Company, followed by a Chapter Meeting at the Chapter House, St. Paul's Churchyard.

(*c*) Wednesday, 14 November, reception at Ilford Town Hall, and general Chapter Meeting in conference with the County Society of Architects.

(*d*) A dinner and dance will also be arranged during the month of November.

Detailed announcements will follow.

### THE LIVERPOOL ARCHITECTURAL SOCIETY.

EIGHTIETH SESSION, 1927–1928.

The Annual General Meeting will be held on Monday 30 April 1928, at 5.30 p.m. in the Society's rooms, Bluecoat Chambers, School Lane.

Members will be given an opportunity to discuss the effect of the alteration in Bye-Law 85 of the R.I.B.A.

The following is a list of Members whom the Council nominate for the offices of President, Vice-Presidents, Hon. Secretary, Auditors and unofficial Members of the Council, etc.

President : Duncan A. Campbell, F.R.I.B.A. (14); Vice-Presidents : B. M. Ward, F.R.I.B.A. (11), E. L. Bower, A.R.I.B.A. (13); Representative on the Council of the R.I.B.A. : Duncan A. Campbell, F.R.I.B.A. ; Hon. Secretary : F. X. Velarde, A.R.I.B.A. (13); Unofficial Members of the Council : Fellows (Seven to be elected), L. Barnish, F.R.I.B.A. (12), H. A. Dod, M.A., F.R.I.B.A. (9), G. W. Fraser, M.C., F.R.I.B.A. (8), G. de C. Fraser, F.R.I.B.A. (3), Ernest Gee, F.R.I.B.A. (11), E. P. Hinde, F.R.I.B.A. (13), W. P. Horsburgh, F.R.I.B.A., L. H. Keay, L.R.I.B.A., E. B. Kirby, O.B.E., F.R.I.B.A. (8), D. G. McIntosh, F.R.I.B.A., Prof. C. H. Reilly, O.B.E., M.A., F.R.I.B.A. (7). Associates (Two to be elected) : J. S. Allen, B.Arch., A.R.I.B.A., H. I Davies, A.R.I.B.A., H. S. Silcock, B.Arch., A.R.I.B.A A. C. Townsend, A.R.I.B.A. (13). Hon. Treasurer : E. J. Do A.R.I.B.A. (6); Hon. Librarian : E. H. Honeyburne, A.R.I.B.A Hon. Auditors : Lionel Thornely, C. H. Hutton, B. Arch A.R.I.B.A.

The Council held fourteen Council Meetings during t year ; the figures in brackets denote the number of attendanc at the Council Meetings.

After the Annual General Meeting, the Twelth Ordina Meeting will be held. Business : To hear a paper by Profess C. H. Reilly, O.B.E., M.A., F.R.I.B.A., on " New Delhi (lantern slides). Meeting opens at 5.30 p.m. Coun meeting at 4.30 p.m. Tea will be served in the Library 5 p.m.

ERNEST GEE,
F. X. VELARDE,
*Hon. Secretaries.*

## Reports of Meetings

### BERKSHIRE ARCHITECTURAL SOCIETY.

The Eighth Annual Meeting of the Berkshire Society Architects was held at Reading University on Wednesda 28 March.

The Officers for 1928 were elected as follows :—Chairma Mr. G. B. Willcocks, F.R.I.B.A. ; Vice-Chairman : Mr. J. Saunders, F.R.I.B.A. ; Hon. Librarian : Mr. H. Whitem Rising, F.R.I.B.A. ; Hon. Treasurer : Mr. W. R. Morr F.R.I.B.A. ; Hon. Auditors : Mr. A. S. Cox, L.R.I.B.A Mr. E. P. Morgan, L.R.I.B.A. ; Hon. Secretaries : M W. J. Freeman, A.R.I.B.A., Mr. E. Steward Smith, A.R.I.B.A Four Members : Mr. W. Roland Howell, F.R.I.B.A., M Harry Hutt, F.R.I.B.A., Mr. A. B. West, F.R.I.B.A., M W. W. Roberts.

Vice-President and eight representatives of the Berksh Society of Architects on the Council of the B.B. and O.A.A. : Mr. G. B. Willcocks, F.R.I.B.A., Vice President ; Mr. J. Saunders, F.R.I.B.A. (Reading) ; Mr. W. Roland Howe F.R.I.B.A. (Reading) ; Mr. Harry Hutt, F.R.I.B.A. (Readin Mr. F. A. Woods, F.R.I.B.A. (Maidenhead) ; Mr. W. Morris, F.R.I.B.A. (Reading) ; Mr. B. H. Sutton, F.R.I.B. (Lambourn) ; Mr. W. J. Freeman, A.R.I.B.A. (Reading Mr. H. W. Rogerson, L.R.I.B.A. (Reading).

After the meeting a lecture was given by Mr. F. R. Yerbu F.R.I.B.A., on " Dutch Architecture." The lecture w illustrated by many lantern slides showing interesting examp of old and modern Dutch domestic architecture.

### NOTTINGHAM AND DERBY ARCHITECTURAL SOCIETY.

ANNUAL DINNER 19 APRIL.

Mr. John Wollatt (President) occupied the chair, and w supported by Mr. G. M. Eaton, Derby (vice-President), t Sheriff of Nottingham (Coun. A. Pollard), Mr. Walter Tapp (President of the Royal Institute of British Architects), M Ian MacAlister (Secretary of the Royal Institute), Lie Col. R. F. B. Hodgkinson (President of the Nottingha Incorporated Law Society), Mr. P. Bow (President of t Nottingham and District Association of Building Trad Employers), Mr. A. Knight (President, Nottingham Society Artists), Mr. A. Herbert (President of the Leicester a Leicestershire Society of Architects), and Mr. E. C. Bew (President of the Birmingham Architectural Association).

Mr. G. M. Eaton, in proposing the toast of " The May and Corporations of Nottingham and Derby," said that one

formulæ of those gentlemen should be the greatest beauty the greatest number of citizens.

[e congratulated the Mayor and Corporation of Nottingham heir latest scheme for the development of the Great Market ce, and their architect, Mr. T. C. Howitt, upon his beautiful dignified scheme.

'he Sheriff, in reply, paid a tribute to the neighbouring n of Derby, and said they all desired to see it progress as l as other towns and cities in the country. The industrial ression in Nottingham was very trying, and one hoped by was not similarly placed.

I believe that the development of the city is due to the : that there is the team spirit among the parties. We have differences at election times, but when we come down to d business we are determined to see that the city of ttingham goes ahead."

'rofessor F. S. Granger, in submitting the toast of " The .B.A. and Allied Societies," said that it was not yet a century ce the Institute was founded, but it had done great things. ey had it on American authority that only six per cent. of buildings of this country had been erected by architects, l he would say that the country looked like it.

' If we in England do not wish to lose more year by year the destruction of the old than we gain by the masterpieces m the new period it is to the Royal Institute and its work t we must look.

' In Nottingham, for example, I do not think anyone will ıfidently say that new Friar Lane and Park Street are so e architecturally as those old Georgian buildings."

.f only six per cent. of the buildings of this country were cted by architects 94 per cent. was erected by people who re their own architects, and he was distressed by the reasing ugliness of the country.

[f they wished to see England they must see it from a train l not from a motor car. Petrol pumps and garages were king rural England an eyesore.

Mr. Walter Tapper, in reply, said that until the community derstood and appreciated architecture there was very little it could be done. People did not desire the mean and oble houses that were so often seen. Until they could press on the educational authorities the necessity for a study he fine arts they would never get great architecture.

Mr. Wollatt also replied, and said that the Nottingham and rby Society had reached a record of membership with 176, d there was a possibility of the area being extended. At sent there were in Lincolnshire 120 architects who had no iety. He urged the members to be loyal to the idea of gistration.

Referring to the education of the younger generation in hitecture, he hoped that, when the new University was ing, they would have a proper Chair of Architecture.

Referring to the housing schemes of the Nottingham City uncil, the speaker said there was nothing within a radius 50 miles which could compare with Sherwood. Opinions ght be divided about Wollaton Park, but it was a great idea, ried out with tact. The new University would be a great hitectural asset to Nottingham, and in the new Exchange ey would have a building of which the citizens could be proud.

## ORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

### Annual Meeting.

At the annual meeting of the York and East Yorkshire Architectural Society on 20 April, the following officers and council re elected for the year 1928–29: President: Mr. J. Stuart Syme, R.I.B.A.; Vice-Presidents: Mr. G. D. Harbron, F.R.I.B.A., r. F. J. Horth, F.R.I.B.A., Mr. Kenneth Ward, L.R.I.B.A.; on. Treasurer: Mr. E. A. Pollard, L.R.I.B.A.; Hon. Auditors, Mr. J. E. Reid, L.R.I.B.A., Mr. S. G. Highmoor, M.C.; Hon. Secretary: Mr. R. Jackson, A.R.I.B.A.; Council: Mr. C. D. Allderidge, A.R.I.B.A., Mr. H. Andrew, F.R.I.B.A., Mr. W. E. Biscomb, Mr. C. H. E. Bridgen, F.R.I.B.A., Mr. A. B. Burleigh, Mr. J. M. Dossor, F.R.I.B.A., Mr. R. S. Kirby, L.R.I.B.A., Mr. L. Kitchen, F.R.I.B.A., Mr. C. Leckenby, A.R.I.B.A., Mr. Alan E. Munby, M.A., F.R.I.B.A., Mr. A. Pollard, F.R.I.B.A., Mr. J. E. Reid, L.R.I.B.A., Mr. T. Snowden, L.R.I.B.A., Mr. A. N. Thorpe, and Mr. T. W. Whipp, A.R.I.B.A.

The President, in the course of some remarks on the works of the Society during the past year, referred to the important part which it plays, along with the other provincial allied societies, in assisting to direct the policy of the Royal Institute of British Architects on matters of great moment to the profession. He also spoke of the fate which unfortunately, befell the Architects' Registration Bill, which was counted out on its presentation for second reading last month. Two deplorable facts stand out prominently in connection with this occurrence. The first is that the interest in this important question was so small that only about 30 members took the trouble to be in their place to take part in the debate. The other is that the opposition to it appears to emanate from a small and obscure body of architectural malcontents who have set themselves in defiance of the carefully-reasoned policy of the Royal Institute. The position of this minority party is unjustifiable in view of the long and honourable history of the Institute and the list of distinguished architects who have been associated with its work in the past.

The prizes awarded by the Society were presented as follows. Measured drawings, Mr. C. N. Nettleton, Hull, Design of a Garden Summer House; Mr. E. A. Ferriby, Hull, and Honourable Mention, Mr. E. A. J. Lane, York.

The Society has a membership of 114, including honorary members.

# Obituary

## GEORGE DALE OLIVER [*F.*].

We regret to announce the death of Mr. George Dale Oliver, of Carlisle, at the age of seventy-seven.

Mr. Oliver was the son of the late Mr. Thomas Oliver, of Newcastle-on-Tyne, who was president of the Northern Architectural Association in 1870 and again in 1877–79. Mr. G. D. Oliver was himself the first chairman of the Cumberland branch of the Northern Architectural Association and was, until his death, one of their representatives on the conference of societies allied with the Royal Institute of British Architects. At first Mr. Oliver was a pupil with his father, but later he went to London, as an assistant to Mr. George E. Street, R.A., It was while in London, from 1871 to 1875, that he commenced what was to prove a lifelong friendship with the late Mr. Edward J. Dodgshun, F.R.I.B.A., who later joined him in a partnership which subsisted until the latter's retirement owing to ill-health. The firm, known as Messrs. Oliver and Dodgshun, had offices in Carlisle and Leeds. Mr. Oliver's first entry to Carlisle was 50 years ago, when he came as a partner with Mr. Crosby Hetherington, the first work carried out by the firm in this district being the erection of Hethersgill Church.

In 1874 Mr. Oliver was awarded the Royal Institute of British Architects' measured drawings prize and silver medal, and in the following year he won the Medal of Merit in the Pugin Travelling Studentship for " skill and ability displayed in his drawings." He was elected an associate of the R.I.B.A. in 1877, and a Fellow in 1892. He went on the retired list in 1921. He was for 27½ years County Architect for Cumberland, retiring from that office in 1919.

Among new buildings or building extensions for which Mr. Oliver prepared plans were those for the Goodwin Schools, the Cumberland andWestmorland Mental Institution, Norman Street and Newtown Schools, Technical Schools at the foot of Lowther Street (a scheme which was abandoned), Workington Infirmary, schools at Whitehaven, Newton Rigg Farm School, Carlisle Grammar School, the Crown and Mitre Hotel, the Clydesdale Bank, Lowther Street School, additions to Stone House, Hayton (now called Hayton House) for the late Sir John Ross, and to Lynehow (now known as Justicetown) for the late Col. Irwin, Messrs. Robinson's premises in English Street, and the coffee tavern and cottages at Holme Head. As an expert witness in arbitration cases, Mr. Oliver's evidence always carried weight.

He is survived by his wife, a son and three daughters.

### JOHN BERTRAM WILLS [*F.*], R.W.A.

It is with great regret that we have to announce the death of Mr. J. B. Wills, (of Sir Frank W. Wills and Son), of 15 Orchard Street, Bristol. Mr. Wills was elected an Associate in 1909, and a Fellow in 1921. A friend writes " his chief characteristics were thoroughness and assiduous application upon all matters connected with his profession. His brother architects in Bristol and the surrounding districts mourn his loss because they always found a ready and sympathetic ear and a willingness to undertake the part of mediator in reconciling differences of opinion not only between architect and client, but among his professional brethren."

As Honorary Treasurer of the Bristol Society of Architects, he shewed a constant and continuous interest in the promotion of that body and few gave greater encouragement to the student and young architect.

The following works, *inter alia*, were in progress :

Preparatory School, Bristol, for Bristol Grammar School recently opened by Sir Thos. Inskip, about £15,000 ; Extensions to Bristol Museum and Art Gallery, about £85,000 ; Buildings for Atlas Assurance Co., Ltd., Bristol, about £30,000; Banking Premises for National Provincial Bank, Ltd., at Clifton and Bedminster, as well as sundry temporary premises for the same Bank ; R. C. Church of St. Patrick, St. George, Bristol; R.C.Church of St. Joseph, Fishponds, Bristol; Temporary R. C. Church of St. George, Warminster, Bristol ; Church and Priests House at Chard, Somerset; Parish Hall at Minehead, Somerset, for the Church of the Sacred Heart ; Presbytery at Frome, Somerset ; Extensions to St. Louis Convent, Glastonbury ; Sports Pavilion at Horfield, Bristol, Bristol Grammar School ; Sports Pavilion at Coombe Dingle, for St. Brendens College ; Almshouses at Trinity North, Old Market Street, Bristol.

Among the schemes designed and carried out by the late Mr. J. Bertram Wills might be mentioned : Offices, Broad Street, Bristol, for North British and Mercantile Assurance Co., Ltd. ; Electric Light Works at Abingdon ; Memorial Chapel, Blagdon Church, Somerset ; Warehouses at Redcliff Backs and Old Street, Bristol. Many alterations and additions under Bristol Municipal Charities. Works on the estates of his relatives, Sir George A. Wills, Bart., and other distinguished members of his family.

---

## NOTES FROM THE MINUTES OF THE COUNCIL

2 *April* 1928.

### The Royal Gold Medal.

The Council were informed that His Majesty the King had approved the award of the Royal Gold Medal to Mr. E. Guy Dawber, A.R.A.

### Examinations.

The following results were reported to the Council :

(*a*) *The Intermediate, Final and Special Examinatio November and December*, 1927.

Intermediate Examination—Examined, 91 ; passe 31 ; relegated, 60 ; percentage passed, 34.

Final Examination.—Examined, 44 (and 4 Pt. I onl and 1 Pt. II only) ; passed, 20 (and 3 Pt. I only and 1 P II only) ; relegated, 25 ; percentage passed, 49.

Special Examination.—Examined, 17 (and 2 Pt. only, and 1 Pt. II only) ; passed, 7 (and 1 Pt. I onl and 1 Pt. II only) ; relegated, 11 ; percentage passe 45.

Special examination in Design for former Members the Society of Architects.—Examined, 3 ; passed, 1 relegated, 2 ; percentage passed, 33⅓.

Professional Practice.—Examined, 35 ; passed, 3 relegated, 5 ; percentage passed, 86.

Total.—Examined, 198 ; passed, 95 ; relegated, 103 percentage passed, 48.

(*b*) *Overseas.*

(1) *The Final Examination, Perth, Western Australia.*— Examined, 1 ; relegated, 1 ; passed, 0.

(2) *The Intermediate Examination, Brisbane.*—Exam ined, 4 ; relegated, 1 ; passed, 3.

(3) *The Final Examination, Brisbane.*—Examined, 1 relegated, 1 ; passed, 0.

(4) *The Intermediate Examination, Cape Town, Sou Africa.*—Examined, 7 ; relegated, 2 ; passed, 5.

(5) *Examination in Professional Practice, McGill Un versity School of Architecture, Montreal.*—Examined, 7 relegated, 0 ; passed, 7.

A Mark of Distinction for Thesis was awarded to M E. W. Chapman.

### The R.I.B.A. (Alfred Bossom) Travelling Student ship, 1928.

The programme of study proposed by Mr. P. Cutbus [*A.*], R.I.B.A. (Alfred Bossom) Travelling Student, 192 was approved.

### Competition for a Design for a Garage.

The Board of Architectural Education reported th through the instrumentality of Mr. T. P. Bennet, [*F.* and Mr. W. Rootes, of Grosvenor House, Mr. H. Horne, of 74 Park Street, W.1, had offered a Prize to th R.I.B.A., of £500 for a design for a Garage in the We End of London, adjacent to the theatres.

The Council gratefully accepted Mr. Horne's generou offer and it was decided to make the competition open t all architects.

### Salaried Members of the R.I.B.A.

A statement of the policy of the A.A.S.T.A. on th subject of salaried members was submitted by Mr. W. E Hamlyn, representative of the Association on the Counci It was decided to appoint a Special Committee to conside and report on the matter at the earliest opportunity.

### Major Harry Barnes.

he President reported that pressure upon his time made it necessary for Major Harry Barnes to resign Chairmanship of the Finance and House Committee his membership of the Premises Committee.

'he Council passed a cordial vote of thanks to Major nes for the valuable work he had done for the Institute hese two Committees.

Ir. Arthur Keen has been appointed Chairman of the ance and House Committee.

NCIL FOR THE PRESERVATION OF RURAL ENGLAND, AMES VALLEY BRANCH: TECHNICAL COMMITTEE.

Ir. Edward Warren [*F.*], and Mr. Michael Waterhouse , were appointed to represent the R.I.B.A. on the hnical Committee set up by the Thames Valley nch of the C.P.R.E.

### The Fellowship.

'he Council, by a unanimous vote, elected Mr. John ds of Belfast to the Fellowship under the powers ned in the Supplemental Charter of 1925.

### Membership.

pplications for membership were approved as ows :—

| | | |
|---|---|---|
| As Fellows | .. | 25 applications. |
| As Associates | .. | 49 applications. |
| As Hon. Associate | | 1 application. |

'he following ex-member was reinstated :—

As Fellow .. .. Walter Scott-Deakin.

### Studentship.

'he following were elected as Students of the R.I.B.A.:

worth, Albert Thompson (University of Liverpool).
nard, Albert Edward (Special Exemption).
din, Sidney Edward Thomas (Architectural Association).
st, William (Architectural Association).
twich, Richard Alfred (University of Cambridge).

### Resignation.

'he following resignation was accepted with regret :—

William Clarkson [*L.*]

PLICATIONS FOR ELECTION AS LICENTIATES UNDER TION III (*f*) OF THE SUPPLEMENTAL CHARTER OF 1925.

'wo applications were approved.

APPLICATION FOR ELECTION AS SUBSCRIBER.

)ne application was approved.

---

## R.I.B.A. STATUTORY EXAMINATIONS.

'he R.I.B.A. Statutory Examinations for the Office of trict Surveyor under the London Building Acts, or lding Surveyor under Local Authorities, will be held the R.I.B.A., London, on 17, 18 and 19 October, 8.

'he closing dates for receiving applications for admis- n to the Examinations, accompanied by the fee of £3 3s., October 1928.

'ull particulars of the Examinations and application ns can be obtained from the Secretary, R.I.B.A.

## BOARD OF ARCHITECTURAL EDUCATION.

## THE VICTORY SCHOLARSHIP AND THE TITE PRIZE.

### Final Competitions.

As a result of the Preliminary Competitions for the Victory Scholarship and the Tite Prize, the following have been selected to take part in the Final Competitions :

### The Victory Scholarship.

Mr. T. Murray Ashford (Birmingham School of Architecture, and School of Architecture, The Architectural Association).
Mr. Harold Bramhill (School of Architecture, University of Liverpool).
Mr. J. W. Buchanan (School of Architecture, The Architectural Association).
Mr. E. G. Gardner (School of Architecture, The Architectural Association).
Mr. A. B. Grayson (School of Architecture, The Architectural Association).
Mr. G. I. C. Highet (School of Architecture, The Architectural Association).
Mr. G. C. Hough (School of Architecture, University of Liverpool).
Mr. J. L. Hughes (School of Architecture, University of Liverpool).
Mr. Allan Johnson (School of Architecture, Leeds College of Art).
Mr. J. T. Lloyd (Bartlett School of Architecture, University of London).
Mr. D. H. McMorran.
Mr. E. B. O'Rorke (School of Architecture, The Architectural Association).
Mr. Alec Owen (School of Architecture, University of Liverpool).
Miss Betty Scott (School of Architecture, The Architectural Association).
Mr. D. B. Solomon (School of Architecture, University of Liverpool).

### The Tite Prize.

Mr. C. J. Bartlett (School of Architecture, The Technical College, Cardiff).
Mr. John Beloe (School of Architecture, The Architectural Association).
Mr. J. N. Cowin (School of Architecture, University of Liverpool).
Mr. W. Crabtree (School of Architecture, University of Liverpool).
Mr. S. E. T. Cusdin (School of Architecture, The Architectural Association).
Mr. H. G. Ellis (School of Architecture, University of Liverpool).
Mr. P. G. Freeman (School of Architecture, University of Liverpool).
Mr. E. C. Gilham (School of Architecture, University of Liverpool).
Mr. Herbert Jackson (School of Architecture, Birmingham).
Mr. S. W. Kelly (School of Architecture, University of Liverpool).
Mr. B. Lightfoot (School of Architecture, University of Liverpool).
Mr. R. G. Madeley (School of Architecture, Birmingham).
Mr. J. L. Martin (School of Architecture, University of Manchester).
Mr. Thomas Mitchell (School of Architecture, Glasgow).
Mr. John V. Nisbet (School of Architecture, The Architectural Association).

Mr. C. St. C. R. Oakes (School of Architecture, The Northern Polytechnic).
Mr. P. S. Pelham-Morter (School of Architecture, University of Liverpool).
Mr. J. A. Ritchie (School of Architecture, The Architectural Association).
Mr. Gordon Stephenson (School of Architecture, University of Liverpool).
Mr. H. W. Whiteman (School of Architecture, Birmingham).
Mr. Lawrence Wright (School of Architecture, University of Liverpool).
Mr. F. R. S. Yorke (School of Architecture, Birmingham).

# Notices

## THE ANNUAL GENERAL MEETING 7 MAY 1928.

The Ninety-fourth Annual General Meeting will be held on Monday, 7 May 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the Ordinary General Meeting held on 23 April 1928; formally to admit members attending for the first time since their election.

To receive the Annual Report of the Council and Standing Committees for the official year 1927-28, printed on the preceding pages of this issue of the JOURNAL. Copies of the Report will be available for members at the meeting.

To nominate candidates (two members) for the office of Hon. Auditors for the ensuing year.

To receive the list of attendances at the Council and Standing Committees during the Session.

## THE ANNUAL DINNER, 1928.

The Annual Dinner will take place on Wednesday, 23 May 1928, in the Hall of Lincoln's Inn (by the kind permission of the Benchers of Lincoln's Inn).

H.R.H. the Duke of York has graciously consented to attend as the guest of the Royal Institute, and a large number of other distinguished guests are also expected.

Members who wish to attend and have not yet applied for tickets, are requested to do so immediately.

The price of tickets is £2 2s. each for members and for members' guests (inclusive of wines, cigars, etc.). Guests may be either ladies or gentlemen.

## VISIT TO EMPIRE TIMBER EXHIBITION.

### WEDNESDAY, 23 MAY 1928.

At the invitation of Lieut.-General Sir Wm. T. Furse, K.C.B., D.S.O., the Director of the Imperial Institute, a special visit of architects to the Empire Timber Exhibition has been arranged by the R.I.B.A.

The visit will take place at 2.30 p.m. on Wednesday, 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, F.R.I.B.A., representative of the R.I.B.A. on the Imperial Institute Advisory Committee on timbers, and by Dr. Chandler of the Imperial Institute.

Architects desirous of taking part in the visit are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1, not later than 21 May, when further particulars will be sent to them.

## R.I.B.A. AND A.A. JOINT VISITS.

### VISIT TO STRAWBERRY HILL.

A visit has been arranged to Strawberry Hill, to t place on Saturday, 5 May 1928. Tickets of admiss giving the time of the visit and other particulars may obtained on application to the Secretary of the A 36 Bedford Square, W.C.1.

## BRITISH ARCHITECTS' CONFERENCE, BAT 20 JUNE TO 23 JUNE 1928.

### HOTEL ACCOMMODATION.

The annual conference of the Royal Institute of Brit Architects and its Allied Societies will take place at B from 20 to 23 June 1928. The Wessex Society of Arc tects have in hand the preparation of the programm which promises to be one of the most attractive in t records of the profession.

It is expected that there will be a large attendance members from all parts of the country, and they *urgently requested* to reserve the dates mentioned abo and to *arrange for their hotel accommodation at the earli possible date*, so as to avoid the risk of disappointment.

The Executive Committee of the Conference ha kindly furnished the following list of hotels and boardin houses, with charges :—

| | Bed and Breakfast. | Full Board per d |
|---|---|---|
| Grand Pump Room | 10/6 upwards | From 24/– 1 day |
| | | 44/– 2 day |
| | | 63/– 3 day |
| Empire .. .. | 10/6 | 21/– |
| Pulteney .. .. | 12/– | 21/– |
| Spa .. .. | 10/6 | |
| Fernley .. .. | 10/6 | 17/– |
| Lansdown Grove | 10/6 | 18/– |
| Royal .. .. | 10/6 | 16/– |
| York House .. | 10/6 | 18/– |
| Southbourne .. | 8/6 and 9/6 | 14/6 |
| Christopher .. | 10/6 | 14/6 |
| Harris .. .. | 8/6 | 12/6 |
| Pratts .. .. | 10/6 | 15/– to 17 |
| Francis .. .. | 8/6 to 10/6 | 12/– to 18 |
| Edgar .. .. | 6/6 to 7/6 | 12/– |
| Angel .. .. | | 14/6 dinn |
| | | Bed and breakf |
| St. Monica's .. | 7/6 | 12/– |
| Connell's .. .. | 6/6 | 12/6 |
| Glenluce .. .. | 6/6 | 12/6 |
| Sheridan .. .. | 6/6 to 7/6 | 12/– to 14 |
| Bromley House .. | 7/6 to 8/6 | 10/6 |
| Carfax .. .. | 7/6 | 11/6 |
| Batheaston Villa .. . | 5/6 | 8/6 |
| Sherriffs .. .. | 6/6 and 7/6 | 12/6 to 14 |
| Rockliffe .. | 7/6 to 8/6 | 10/6 to 1 |
| Carlton Villa .. | 6/6 | 9/6 |
| Donnybrook .. | 6/6 to 7/6 | 10/6 to 1 |
| 38 Green Park .. | 5/6 | 7/6 |
| 15 Bloomfield Avenue | | 6/– to 7 |

### TRAVELLING FACILITIES.

From London to Bath a tourist ticket is issued, availab for three months, and with facilities for breaking t journey at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's I Road, London, W.C., will be pleased to advise membe

ho propose travelling from London and other centres, id also to issue tickets and book seats on application to m.

### RCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the )efence Union containing information relating to its )jects has conveyed to some members of the Institute ie idea that the Union is an organisation formed outside ', and in some way in rivalry with, the R.I.B.A. Possibly iis is due to the fact that the Union is a separate body and iat its offices are at 28 Bedford Square and not at Conduit treet.

However this may be, the Council of the R.I.B.A. esires to remove any misapprehension and to state that ie Architects, Engineers, and Surveyors Defence Union, imited, was formed under the auspices of and with the inction and support of the R.I.B.A., and has permission ) indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members f the Institute who have not yet joined the Union to o so without delay and as a matter of course, not only in ieir professional interests, but with the object of estab- shing firmly a Defence organisation founded by members f the Institute and carried on under the auspices of and ith the hearty support and approval of the Council.

All communications relating to the Defence Union iould be addressed to 28 Bedford Square, London, V.C.1, where accommodation has been placed at its dis- osal by the Council of the Institute.

### THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of ieir insurable staff insuring through :—

### THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *'ontributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *Tealth nsurance 'enefits* | Sickness Benefit : up to 22s. per week.<br>Disablement Benefit : up to 11s. per week.<br>Maternity Benefit : up to 54s. |
| *)ld-Age 'ensions* | 10s. per week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *ldditional Tealth nsurance 'enefits* | Full cost of dental treatment.<br>Full cost of optical treatment (including glasses).<br>Part or full cost of surgical operations.<br>Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.<br>Part or full cost of provision of trained nurses during serious illness.<br>Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—

The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

# Competitions

### PROPOSED OPEN-AIR SCHOOL COMPETITION, KEIGHLEY.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

### BOROUGH OF LEWISHAM : PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor : Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham. S.E.6.

# Members' Column

PRACTICE OR PARTNERSHIP WANTED.

MEMBER, age 41, with provincial practice, which he has carried on for the last 18 years, but which is at present dormant through severe local industrial depression, desires to purchase a genuine, well-established practice or partnership with firm of standing.—Apply Box 1538, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

CONDUIT STREET, W., 3RD FLOOR.—Firm of architects have self-contained offices to let, comprising entrance lobby, small private office, and good top lighted drawing office. Terms by arrangement.—Apply Box 9891, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. with an office in the West End, desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FELLOW of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Reply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. desires to rent a small office near Baker Street or Euston with occasional clerical assistance. Box 2548, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ROOMS TO LET.

F.R.I.B.A. has large light room to let—Gray's Inn. Share of assistant for typing and tracing, etc., can be arranged.—Apply Box 6289, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes XVI

SESSION 1927–1928.

At the Twelfth General Meeting (Ordinary) of the Session, 1927-1928, held on Monday, 23 April 1928, at 8 p.m., Mr. H. V. Lanchester, Vice-President, in the chair.

The attendance book was signed by 22 Fellows (including 7 Members of Council), 20 Associates, 3 Licentiates, and several visitors.

The Minutes of the Ordinary General Meeting held on Monday, 2 April 1928, having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of :—

William Hart Pertwee, transferred to Fellowship 1925.

John Bertram Wills, R.W.A., elected Associate 1909, Fellow 1921.

George Dale Oliver, elected Associate 1877, Fellow 1892, and transferred to the list of Retired Fellows in 1921. Mr. Dale Oliver was awarded the Institute Silver Medal for Measured Drawings in 1874.

Malcolm Sinclair McCallum, elected Associate 1921.

Alfred Hill (of Croydon), elected Associate 1880.

William Thomas Hanman, elected Licentiate 1911.

and it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Mr. H. S. Goodhart-Rendel [*F.*] having read a paper on "The Work of Temple Moore," a discussion ensued, and on the motion of Sir Giles Gilbert Scott, R.A. [*F.*], seconded by Mr. Sydney D. Kitson, F.S.A., a vote of thanks was passed to Mr. Goodhart-Rendel by acclamation and was briefly responded to.

The proceedings closed at 10.5 p.m.

LIFE ASSURANCE.

THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attractive "Ten Years Optional Policy" particularly designed to interest the young architect. The special feature of this policy is that it avoids the necessity of a decision at the outset as to the ultimate form and amount of the policy.

*For the first ten years* under this scheme, the full sum assured is payable in the event of death, the premium payable being less than that for an ordinary Whole-Life With-Profit Assurance. If death should occur during the first ten years, the return in cash is very large compared with the amount of the premiums paid.

For example, in the case of a man aged thirty a policy for £1,000 can be obtained for a quarterly deposit of £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice of one of the following four different forms of benefit :—

1. The Policy may be continued at the same premium for the full amount assured as an ordinary Whole-Life With-Profit Assurance for £1,000.

2. The assurance may be continued at the same premium, as a With-Profit Endowment Assurance for a reduced amount, e.g., £766 maturing at age 65, £660 at age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be continued as a With-Profit Endowment Assurance at an increased annual premium, e.g., £31 13*s.* 4*d.* payable at age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogether and the policy be converted into a fully paid-up With-Profits Assurance, either Whole Life or Endowment, as desired. (Whole Life £331, Endowment £270 at 65 £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five years the assured should require an advance towards the purchase of a house under the Architects' Benevolent Society "House Purchase Scheme," the policy may be used as part of the collateral security for the loan. If this were done a considerable saving could be made..

N.B.—Under options (1) to (4) the policy will be be entitled to share in profits declared in respect of the period after ten years; so that the figures quoted above will be considerably increased.

It should be noted that, unlike all other schemes of convertible assurance, the premiums are not increased when the change is made, unless an Endowment Assurance for the full amount of the policy is chosen, and, even then, no further medical examination is required.

Please write for particulars and special terms to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.

---

**It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.**

---

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 12, 26 May; 9, 23 June 14 July; 11 August; 22 September; 13 October.

ournal of the Royal Institute of British Architects

THIRD SERIES

OL. XXXV. No. 13 12 MAY 1928

# Contents for 12 May 1928

Page

ENOA. From a Water-Colour Sketch by Sir Ernest George, R.A. .. .. .. .. .. .. *Frontispiece*

EALTH AND RECREATION CENTRES. By J. Murray Easton .. .. .. .. .. .. .. .. .. 435

Discussion .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 449

OME FURTHER NOTES ON THE PARTHENON. By Ernest J. Mager .. .. .. .. .. .. .. .. 455

OYAL ACADEMY EXHIBITION 1928. By H. Austen Hall .. .. .. .. .. .. .. .. .. 457

EVIEWS :

Lettering Charts. By W. G. Paulson Townsend .. .. .. .. .. .. .. .. .. 459

Kiew. By A. E. Henderson .. .. .. .. .. .. .. .. .. .. .. .. .. 459

HE LIBRARY. NOTES BY MEMBERS OF THE LITERATURE COMMITTEE .. .. .. .. .. .. .. 459

HINESE PAGODAS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 460

EES OF ARCHITECTS AND SURVEYORS .. .. .. .. .. .. .. .. .. .. .. .. 460

LLIED SOCIETIES :

Essex Society of Architects .. .. .. .. .. .. .. .. .. .. .. .. .. 461

Berks, Bucks and Oxon Architectural Association .. .. .. .. .. .. .. .. .. 461

Incorporation of Architects in Scotland .. .. .. .. .. .. .. .. .. .. 461

Sheffield, South Yorkshire and District Society of Architects and Surveyors .. .. .. .. 461

LECTION OF STUDENTS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 462

TTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS .. .. .. .. .. .. .. .. 462

HE ANNUAL ELECTIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 463

OTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 464

LECTION OF MEMBERS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 464

OMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 467

EMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 468

INUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 468




GENOA
From a Water-Colour Sketch by Sir Ernest George, R.A.

R.I.B.A. Collection



VOSLAU IN VIENNA: BATHS

# Health and Recreation Centres

BY J. MURRAY EASTON [*F.*].

[*Read before the Royal Institute of British Architects on Monday, 2 April* 1928.]

MY Paper to-night deals chiefly with the post-War development of health and recreation centres on the Continent, more particularly in the industrial regions of the Rhine.

Public concern for these matters became greatly intensified after the War owing to the lowering of the public health which malnutrition had caused. This was especially marked in the larger towns, where there was an alarming increase in infantile rickets, and widespread anxiety existed lest the standard of physique of a whole generation should be seriously impaired.

At such a time the discovery by research workers in Vienna of the curative action of the ultra-violet rays of sunlight on some of the diseases caused by malnutrition created a deep impression on the public mind.

It promised a solution of some of the problems that had most troubled those in charge of the public health, and its practical application became their urgent concern. Another factor contributed to the open-air movement.

During the War period and just before much research had been carried out in the investigation of conditions favourable to work. Industrial psychologists and others confirmed what ordinary people had always known—that all work and no play made Jack a dull boy. Having been told this on the best scientific authority, the German peoples decided that they must play more.

Nothing remained but to find, or to create, places in which to play. For this the circumstances were unusually favourable. A Socialist Government held the reins of power in the State, and, in most cases, in the city; so that difficulties of finance were brushed aside.

Moreover, the abolition, under the Treaty of Versailles, of fortifications in some of the Rhine towns and of the large spaces formerly devoted to military training, which were to be found in nearly all the towns, provided large open areas.

Added to these, many cities which had been capitals of petty principalities became the possessors of the palaces and gardens of their former

rulers. Thus the ground became available, and the national desire to recover in peace what had been lost in war provided the motive force for a campaign in favour of improved health and efficiency.

Industrialism in Germany started later than in England, and had always the spur of a desire to overtake. For many years it had tended more and more to develop into large combines and those institutions known to the financial world as vertical trusts. The size of these undertakings, eliminating as it did some of the dust of the hand-to-hand struggle between small competitors, tended to produce a clearer outlook on the whole question of industrialism.

In Great Britain during the nineteenth century the idea was widely held that a manufacturing town was necessarily a dismal place where an ambitious man might make his money, in order that in his later years he might retire, become a country gentleman, and found a family which need scarcely see the place from whence their wealth sprang. Such an outlook could not last, and the peculiar contribution of the twentieth century is that it has taken up with enthusiasm the machine, not only as a useful object, but also as an inspiration both socially and æsthetically.

In the German industrial town of to-day the manufacturer glories in his factories and calls in distinguished architects to design them, not in the somewhat sentimental manner of our cocoa millionaires, but to express the beauty, efficiency, and even ruthlessness of the machine. He endeavours to provide his workers with surroundings and means to increase their efficiency and vitality, and it is impossible to travel in Germany without being impressed by this sense of energy and hopefulness, and without feeling ashamed at the contrast which is offered by so many of our industrial towns.

In the various places which I visited I always found architects and others eager to give me all the information they possessed upon the provision for health which their town possessed. Recreation was more difficult.

Particulars of theatres, cinemas, and night clubs I had to brush aside as not the sort of recreation I was in search of, but I indicated that I could just tolerate dance halls as being the scene of healthful recreation if ventilation existed, but that open-air places like stadia and swimming baths were my chief objective. I was, however, always willing to interest myself in a restaurant. That is, in a literal sense, conducive to recreation and necessary to health, since, in the words of Brillat-Savarin, "the pleasures of the table are of all times and of all ages, of every country and of every day; they go hand in hand with all our other pleasures, outlast them, and, in the end, console us for their loss."

I began my tour with Dusseldorf, because it is the most northerly of the Rhine towns which I visited, and because it was, in 1926, the scene of an exhibition specially related to the subject of this paper. The full and majestic title of this exhibition was "The United Exhibition of Health, Social Service, and Gymnastics." This held out little hope of recreation, still less of amusement, but the exhibition fully catered for health, and summed up the results of recent discoveries. Statistics, diagrams, pictures, and models of every kind of activity were lavishly provided, and a quite remarkable historical survey of sanitation from Egyptian times to the present day was staged. The exhibition did much to increase the already great public interest in the subject.

The city of Dusseldorf, though a manufacturing town of over 400,000 inhabitants, is an extremely pleasant place, with little of the dinginess we have learned to expect from such towns. In the centre of the town lies the Hofgarten, a wooded park of considerable extent, which shades off into urban but open and tree-planted streets. The Hofgarten extends almost to the banks of the Rhine. Along its bank, stretching northwards, lies the site of the exhibition, and the permanent buildings and gardens which survive it. The ground takes the form of a long narrow strip, and the buildings are dominated at the south end by the Planetarium, which stands at the approach to the Rhine Bridge.

The Planetarium itself is a remarkable building, and illustrates the German desire to make science interesting and even exciting. It consists of a circular hall, surmounted by a dome supported on a range of brick piers with corbelled heads. All lighting is artificial, and the contrast between the white plaster dome, upon which the image of the planetary system is projected, and the plum coloured brickwork of the lower part is exceedingly dramatic.

Even more spectacular is the entrance hall, the sides of which converge at either end to produce an effect of perspective. Both exterior and interior constitute an example of brick craftsmanship.

All through the Exhibition we are confronted with the pursuit of health. Here is an example as depicted on the walls of one of the permanent buildings. The three ladies in the foreground enjoy a sun bath, and one is about to take a vegetarian meal, while their children are engaged in more energetic recreation.

The general character of the buildings is rather serious, and a considerable feeling of uplift is experienced, so we may pass for relaxation to the Rheinterrasse Restaurant, which was the principal restaurant of the Exhibition, and has become a permanent addition to the town's amenities.

The Rheinterrasse is situated on one of the short axes of the Exhibition and gives directly on to the Rhine. Its plan consists of a symmetrical centre with unsymmetrical wings. The largest room is oval in plan and about 80 feet long, and the whole of the design and decoration is exceedingly effective and elaborate, if a little restless. In decoration very much use has been made of gold and silver surfaces covered with glazes of various colours, and extraordinary opportunities have been given to mural painters.

The service quarters are centrally placed in the middle of the various restaurants and cafés, and the open terraces facing the river make an extremely agreeable resort. The exterior is in character with the rest of the buildings, nearly all of which were designed by Professor Kreis.

About two miles further from the centre of the town lies the Stadion. It is served by a tramway and good roads, but the bicycle seems to be the chief means of access. It consists of a very large stadium, an open air swimming bath, with playing fields, and about 20 tennis courts.



Dusseldorf: Rheinterrasse Restaurant

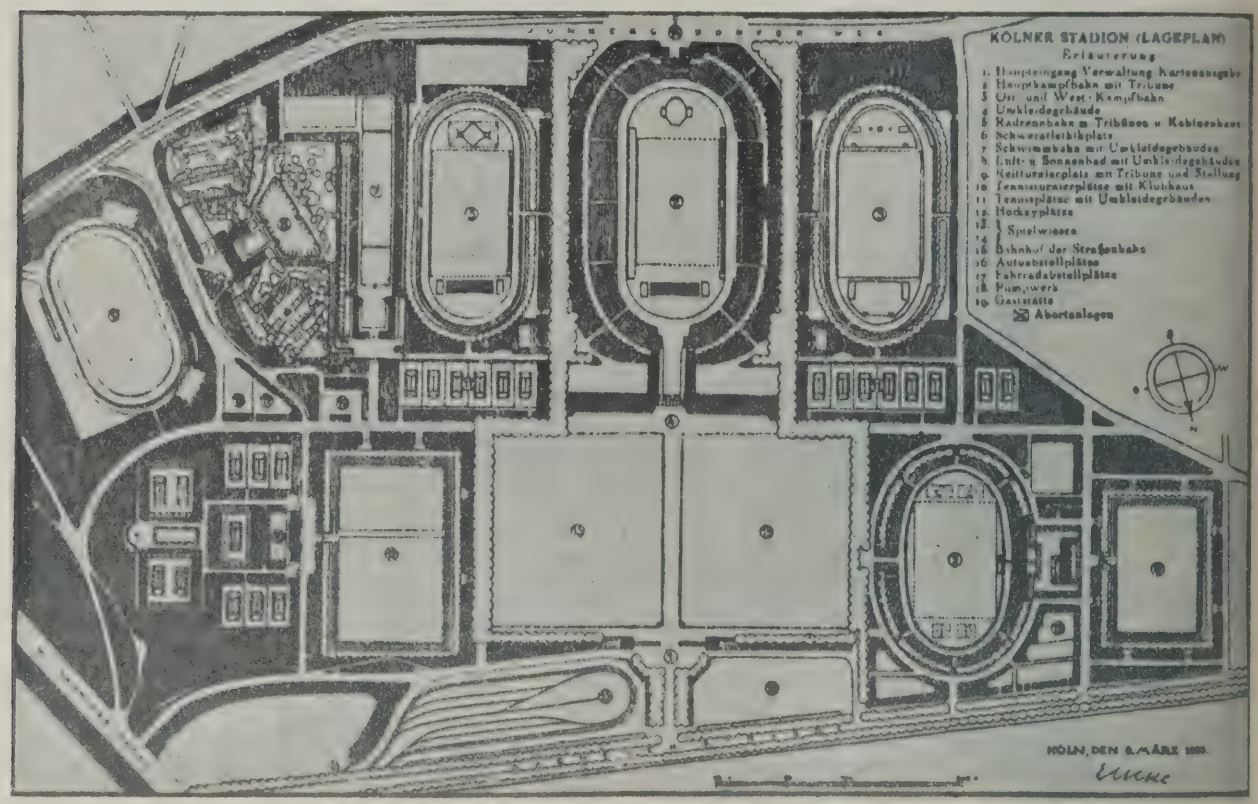
It is completely enclosed by a long wall in which are turnstile entrances with pay-boxes for use when large crowds are present. A road entrance commanded by a lodge is the ordinary entrance. All the buildings are of reinforced concrete very simply and appropriately handled. A bronze figure of an athlete heroic in scale marks the end of the stadium and strikes a happy note.

About 20 miles further up the Rhine stands Cologne, which, with its 710,000 inhabitants, is the third largest city in Germany. It has by far the largest area of any German city, and it has special features which make it interesting to the town planner. It lies in a semi-circle on the banks of the Rhine, the ancient city forming its centre. There is no royal residence to provide

gardens, but like many Continental cities it has benefited greatly by its fortifications. The old walls were pulled down in the second half of the nineteenth century, and a ring of boulevards like that of Vienna was formed. Cologne still remained a fortress, however, and a broad bend of fortifications was established 1 or 2 kilometres further from the centre.

Professor Schumacher, whose work in Hamburg is well known, was appointed to work out the town planning scheme, and some of the most able architects of Cologne were given the opportunities to carry out the several parts of the scheme.

Naturally the housing problem commanded attention first of all and a great deal of the public park system referred to is not yet finished, but the




Cologne: Stadium

In 1919, under the Treaty of Versailles, Cologne had to surrender these fortifications, and further possibilities of development on modern lines came into being. Under a far-sighted municipal government a new regional and economic development of the city was planned. The fortified belt was to be transformed into a great system of parks and open spaces. Outside this a network of semi-independent centres was to be substituted for the concentric planning hitherto followed.

Stadium group of Cologne is largely complete. The lay-out plan shows the magnitude of the undertaking.

The group lies to the south of the Aschener Strasse, the central one of the great radial ways out of the city, and a special tramway station is provided.

The lay-out is of a more open character than in the case of some of the other German stadions, and roadways traverse the wooded park which forms the site. Thus access can be had to the

different sections of the stadion without passing through the main public entrance.

The design of the various stadia, etc., depends very largely on the tree planting, and when the trees and hedges have reached maturity the effect will be exceedingly fine. I saw less of it than I could have desired owing to the fact that a State function was in progress to which I failed to gain admission, and also to the fact that my guide, an architect of Cologne, possessed a proper share of the egoism of the artist, and dismissed many things which I wanted to see with the remark " It is not by me."

The oval stadium on the right hand is a cycle racing track. The rectangular one next to it is for heavy athletics. There are playing fields on either side of the main avenue and to the left are hockey grounds, tennis courts with a championship court, and further on the left side of the swimming pool is an equestrian ring. There are other tennis courts to the right and left of the dressing rooms.

The return portion of the dressing room blocks has not yet been completed. These will flank the avenue to the principal stadium with colonnades, but even as it stands the dressing room and gymnasium accommodation is very good.



WIESBADEN : KURHAUS

The swimming bath is arranged with the usual 100 metre championship area in the centre, a part for diving at one end and for non-swimmers at the other. Close at hand are places for light and air bathing. The German, by the way, does not attach too great importance to bright sunlight for light bathing, and he is perfectly prepared to enjoy lying on a bench in the open air even on a dull day.

The pool itself is of reinforced concrete construction, and the excavated soil has been used to form a terraced embankment for a sitting and standing audience.

The stadia are arranged as follows :—The central stadium has a covered stand on one side and is for the most important athletic events. Those on either side are both for light athletics.

On the ground floor there are changing rooms for clubs with lavatory accommodation. On the first floor are dressing rooms and a gymnasium. Shower baths are also provided. The architect is Adolf Abel.

The Stadion is the most important but only one of many playing grounds in or near the city, which is well equipped with tennis courts, cycle tracks, football grounds, river baths and even a golf course.

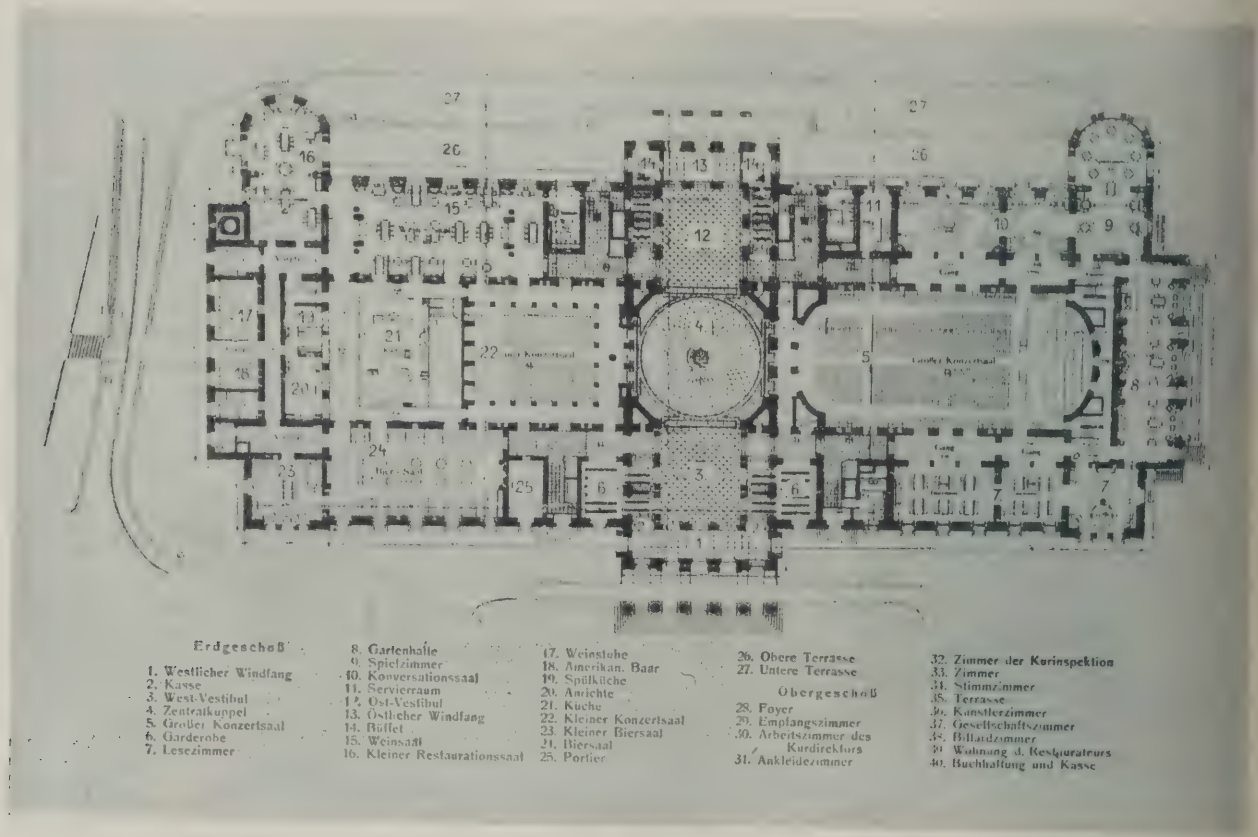
I wished to include a brief description of an independent centre, and I have selected Wiesbaden, although it is very much pre-war, because it is one of the most complete examples of the Continental Spa. These spas, although specially dedicated to sufferers from some malady, are

equally the resort of the ordinary citizen on holiday.

Wiesbaden is situated on a spur of the Taunus Mountains, two or three miles from the Rhine. The town itself and its surroundings are extremely attractive, but its lay-out does not call for much comment. The planting of the public gardens is somewhat Victorian in character, but everything can be described as mature, and the facilities for public entertainment are lavish. The plan of the Kurhaus is of that formal and grandiose type which, in this country, rarely gets further than paper. The whole scheme has been carried through with Teutonic thoroughness, and without being inspired the building is very well handled.

A large central hall leads right through the building and gives access to large and small concert halls, restaurants, reading, writing and newspaper rooms, while outside are terraces, on which refreshments are served.

The Kurhaus stands at the end of a double colonnade, on the right of which is the municipal theatre, in its way an extremely good building, and the whole group constitutes an excellent example of the amenities which a health resort should possess.




WIESBADEN: KURHAUS

The Kurhaus has no actual connection with the baths for which Wiesbaden is famous. Hot springs of varying character are found in several parts of the town, and many of the hotels have their own medicinal baths.

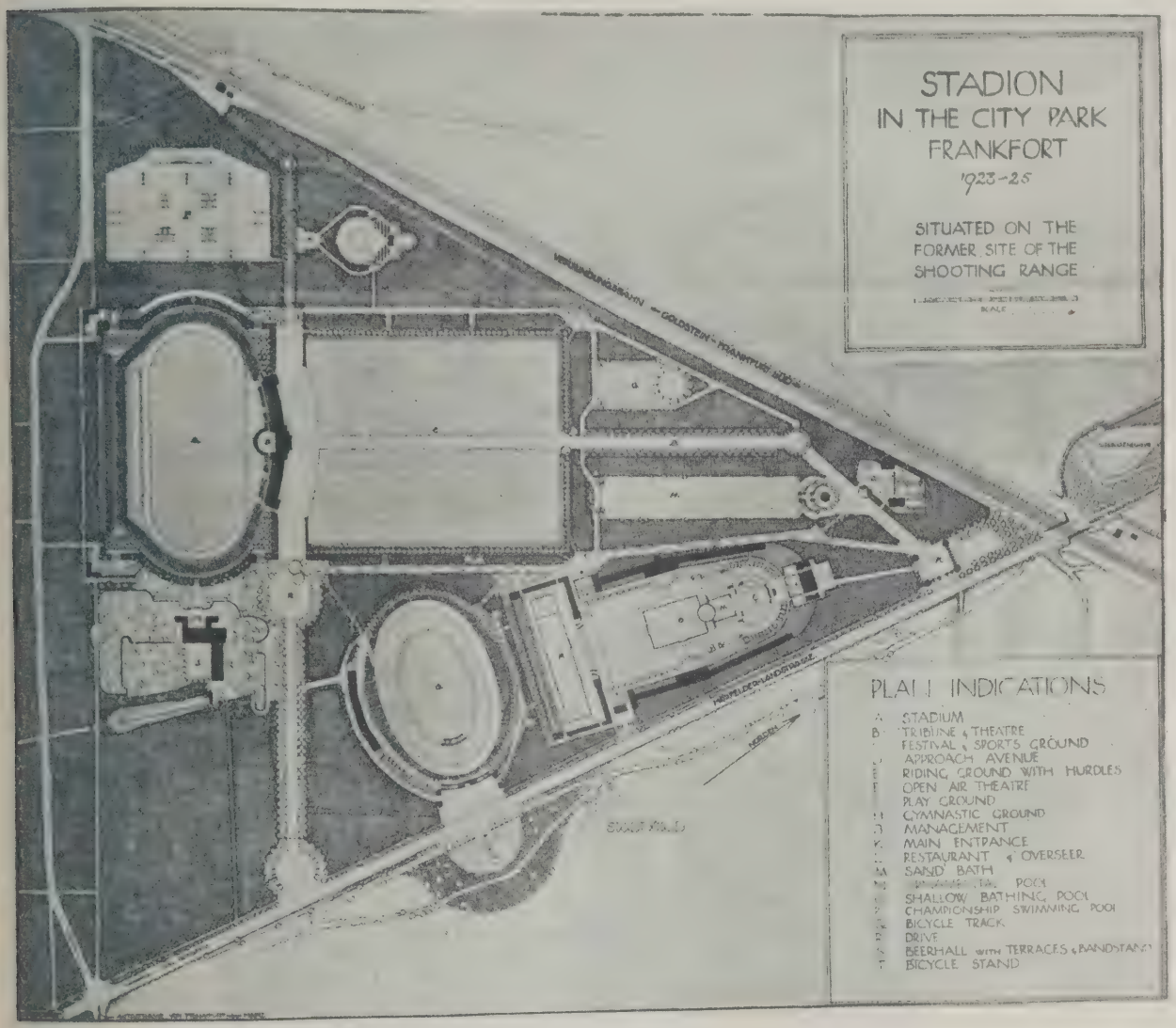
Around the principal spring the Koch-brunnen there has been formed a little garden and a pavilion where people go to drink the waters, and near by are the Kaiser Friedrich Baths. This building

was completed just before the War at a cost of £300,000, and is probably one of the most complete and finely finished baths in existence.

The architecture is not of the first interest, but its three floors contain every conceivable kind of water, steam, vapour, mud and electric bath, and there is a famous nasal and throat treatment department.

There are first and second class medicinal baths, the cost of which is 2 francs and 3.50 francs respectively. The first class bathrooms have a small restroom with a couch. In those of the second class the couch is in the bathroom. All walls and floors are finished with tiles, and the reading and waiting rooms are decorated with wall paintings and marble mosaic.

Of all the places which I visited Frankfort is pre-eminent in the completeness with which she has provided for the health and recreation of her citizens.




FRANKFORT: STADION

This city of nearly half a million inhabitants is finely situated on the Main. Its activity and prosperity are most apparent, and under the direction of Stadtrat May, Frankfort has, since the War, inaugurated schemes of the most complete nature for the creation of pleasant and healthy conditions. A survey was made of the city and its surroundings with a view to the provision of adequate playing fields, gymnasia and baths. The municipality obtained the right to acquire, whe ever desirable, the space to create such centr and the city plan shows their incidence. In ma cases existing parks which were laid out in a decoro



FRANKFORT : LARGE STADIUM



FRANKFORT : BATHING PLACE STADIUM

fashion with railings round the grass and frequen "Verboten" notices have been remodelled, an children's playgrounds, tennis courts, etc., provided and in others the grounds of private houses hav been acquired and turned into such centres.

At the bottom of the map you will see the Stadion, which is the most important single centre that has been created under the plan. The Stadion is on the south side of the river, about 20 minutes run by tram, and it is also served by a railway station. The country is richly wooded, and the woods, which belong to the town, make an ideal accompaniment to the Stadion. The site is triangular, and is bounded on all sides by roads which allow exit from the various sections, but the whole area is enclosed and under a different control system from that of Cologne. Provision is made for parking cars and for bicycles, which as usual are the favourite means of locomotion.

The main entrance consists of a number of ticket box controls, and there are a number of ticket booths outside to deal with large crowds.

The principal stadium, A on the plan, consists of an arena 220 metres long by 130 metres wide with two semi-circular ends. One of the sides is an ellipse, the other is flat. The covered grand stand occupies the north side and sitting places adjoin this, while around the remainder of the arena are terraced standing places. The plan of the grand stand shows the reception and dressing rooms, and the next shows the outside and inside views respectively. The whole structure is built of reinforced concrete, naked but not unadorned.

The design is not perhaps in the best tradition of reinforced concrete, but it is a remarkable example of technical skill in its handling. Mouldings, columns, rustication, etc., have all been carried out in this material, the entire surface of which has been bush hammered and chisel dressed.

The standing accommodation consists of tiers of terraces 3 ft. 3 ins. wide with a 14-inch rise. They are of gravel, held in position by pre-cast slabs of concrete, in turn supported by reinforced concrete piles, and they form an inexpensive and satisfactory platform.

The small stadium is devoted to cycle track racing and more intimate sports, such as wrestling, etc. The seating is elliptical in shape, and there is also a covered grand stand.

This view gives a general impression of the bathing place on a fine day. It swarms with more or less nude humanity whose skins range in colour from deal to mahogany. An excellent feature is the large area of grass on which the bathers may sit about, and there are in addition special places reserved to the more modest of either sex for unmixed sun bathing.

The championship swimming bath is kept strictly apart from and is placed at right angles to the bathing place. It has seats along one side, and a wide terrace along the front with a diving place at the end. It has its own dressing boxes in another reinforced concrete building.

The dressing boxes for the bathing pool are an exceedingly attractive feature of the bathing place, are of wood, painted in bright colours. The baths have a separate cafe not open to non-bathers, and there is an ornamental pool and a sand bath for children. Looking down upon the whole scene is a restaurant where good and inexpensive food and first-class beer may be had.

In addition to these the stadium provides a riding ground with hurdles, an open-air theatre, gymnastic rooms and a beer hall with terraces and a bandstand.

Frankfort starts work early and has a long luncheon hour, and many people come during this hour to swim and lunch at the restaurant.

It is difficult to exaggerate the attractions of the whole place. The benefit to the community of seeing and participating in games in such surroundings must be very great, and the contrast with most of our gaunt football grounds, wedged between factories and gasworks is overwhelming.

These illustrations show the gymnasia of two new schools, and I wish I could find time to show more of the stimulating work that has been done in this city.

Vienna, like Cologne, owes the most striking part of its lay-out, the Ring, to the demolition of its fortifications in the middle of the nineteenth century, and its chain of gardens and open spaces to its royal and noble residents.

Nowhere was the effect of the war felt so surely as in Vienna. From various causes its food supply was exceedingly deficient, and the malnutrition of the industrial population, especially many of the children, lowered the general standard of health to a marked degree.

The housing shortage was also more than usually marked there, and since the war the chief effort of Vienna has been to remedy this. The remarkable scheme which the Socialist rulers have been able to carry through are too well known to require comment, but they touch the subject, inasmuch as nearly

all of these great blocks of flats provide their own playgrounds, and in some cases bathing places and kindergarten schools.

The pre-war enthusiasm for recreation of the Viennese has changed slightly rather than diminished, and sport now plays an important part in their life.



VIENNA: AMALIENBAD

The town has provided numerous playing fields and grounds in various parts of the city, but its most striking contribution is the new Amalienbad—public baths in a working-class quarter. This building may well be criticised on the ground that too much has been expended on a single institution in one isolated part of the city, but the building itself is certainly an achievement. It consists of a large swimming bath, 33 metres by 12 metres, with two galleries of dressing boxes. On each floor those on the right hand are for women, on the left hand for men, and there are separate staircases for each sex. After undressing the bathers must take a shower bath and wade through a shallow pool to prevent dirt from the floors being taken into the bath.

The remainder of the building is devoted to every kind of bath, steam, douches, Turkish, Russian



VIENNA: AMALIENBAD

and shower. They are graded as first and second class, and charges are very low. The fourth storey is given up to special treatments, such as ultra violet rays. Finally there is a roof garden used for light and air baths, adjacent to which hot and cold plunges are provided.

The building is of reinforced concrete and brickwork rendered externally. It is a bold design, but it does not bear comparison with the best of the Viennese flats. The whole interior is tiled, and,

from a technical point of view, admirably finished, although the decoration is not so satisfactory.

In the neighbourhood of Vienna are to be found numerous and well laid out health and pleasure resorts, the best known of which is Baden, a spa noted for treatment of chest complaints.

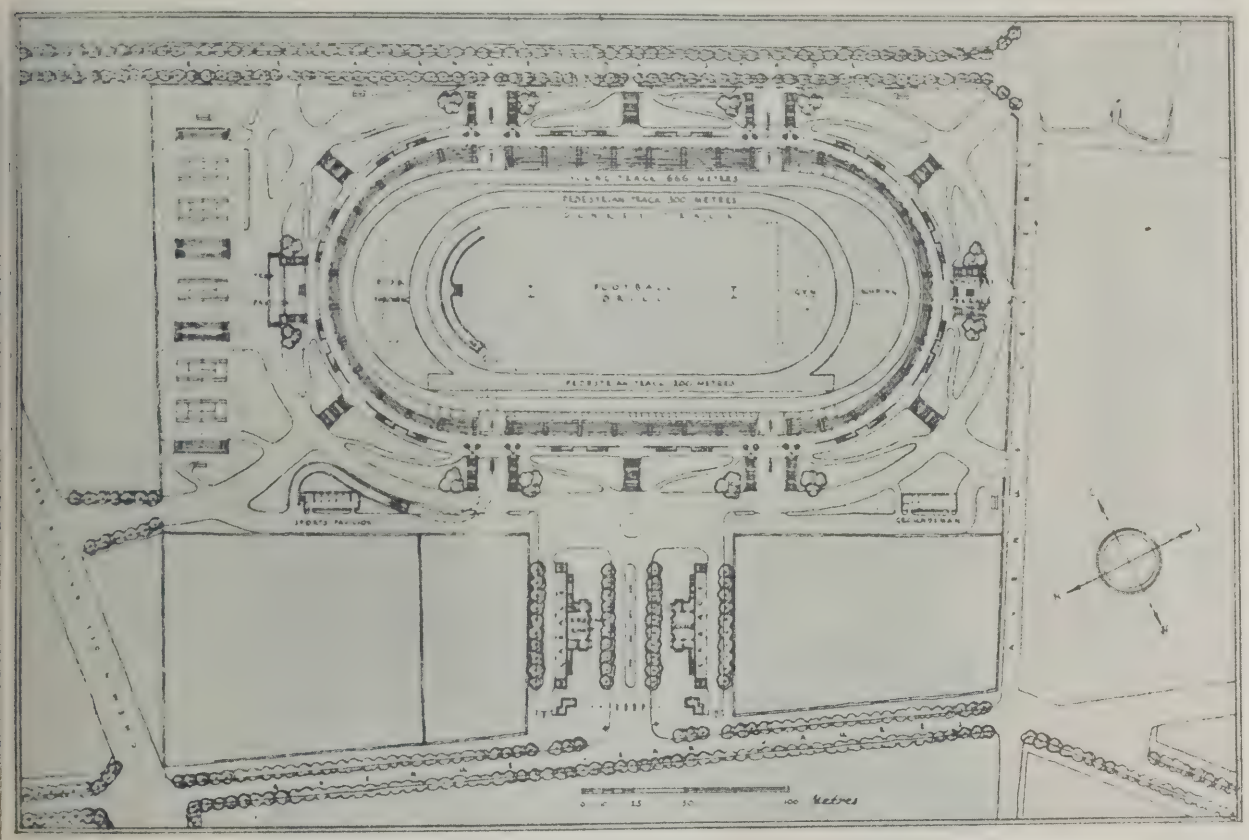
Besides the usual spa features there is a newly constructed open-air swimming bath and bathing establishment which, unfortunately, I was prohibited from photographing. The swimming bath and the bathing pool are here placed side by side, separated by a barrier, and large spaces are devoted to light and air bathing.

A few miles further to the south is Voslau, a smaller place with a hot spring, which maintains the open-air swimming bath at a comfortable temperature all the year round.

The bathing pool is square in shape, with a deep end for swimmers and a shallow part for bathers. The dressing boxes are in two tiers.

There is a pleasant and intimate character about this bathing place which makes it one of the most attractive I saw.

My last example of a municipal recreation centre is the new stadium at Lyon. That city, with its three-quarters of a million inhabitants, its fogs and factories, always strikes one as something of an alien in France, and although aware of the risk of causing international complications I group it in my own mind with the Rhineland towns.

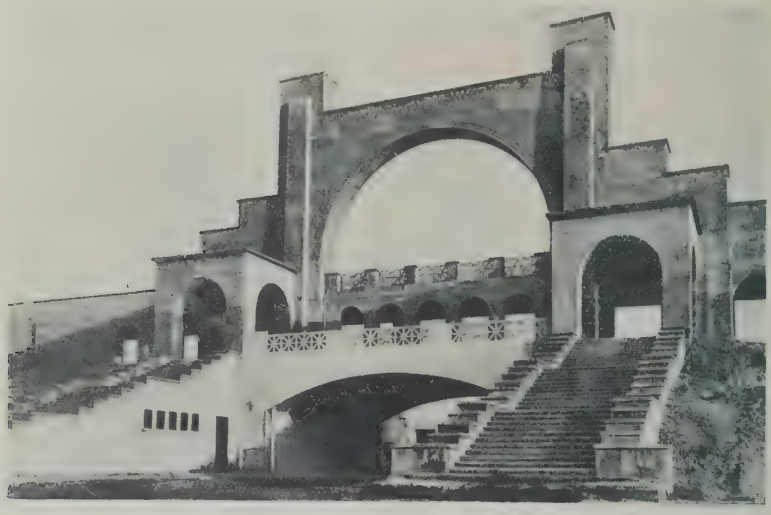


Lyon : Stadium Plan

Lyon has been fortunate in the architectural expression of its very vigorous civil life. Under that distinguished architect, M. Tony Garnier, a civic development notable for its breadth of vision has been carried out. His great hospital group, cattle market and abattoirs are fairly well known, and he

has designed a stadium which is a first-rate example of its type. It lies on the flat land to the south of the town, just below the confluence of the Rhone and Saone, and it has very good road communication with the centre. The stadium belongs to the more traditional Roman type. Its architectural treatment is carried right round the arena, and it is a much more spectacular structure than the German ones which we have seen.

Sporting events of all kinds are made possible by the planning. The shape is rectangular with semi-circular ends. The overall length is 307 metres and the width is 153 metres. It contains a cycle track 600 metres long, a pedestrian and running track 300 metres long, a football ground and smaller spaces for such Olympic sports as throwing the discus are provided. The inclusion of a cycle race track presents difficulties in the



LYON: STADIUM ENTRANCE



LYON: STADIUM INTERIOR

seating accommodation, owing to the necessity for banking up at the ends. This has been ingeniously overcome by the provision of a promenade in front of the seats at these points.

At one end of the arena is a staircase which leads by way of a subterranean passage to the Sports Pavilion, which is outside the stadium.

Access is gained by four great gateways which mark the transition from the straight sides to the semi-circular ends. In a stadium of elliptical plan it is generally a mistake to break the silhouette by entrance gateways, but those at Lyon have the excuse that they mark the junction between straight and round forms ; certainly in themselves they are spirited pieces of design. The whole structure is carried out in reinforced concrete, and the walls are rendered in cement.

Its somewhat Roman character is due even more to the directness with which the problem has been solved than to its detail. The layout includes a club and restaurant flanking the main entrance roadways ; behind these are garages ; and at the north end of the stadium there is a group of tennis courts and a pavilion.

### Stadia.

Some of the institutions which we have just seen are not dissimilar to English ones, but the Stadion (a group of Stadia and recreation grounds) is, as far as I know, peculiar to Germany, and has been widely adopted there.

It has the disadvantage of drawing a great crowd to one locality. We can imagine the congestion that would arise if the Cup Tie, the England-versus Scotland Rugby match, and the University sports were held in adjoining stadia on the same afternoon. But this concentration of the various sports grounds in one area makes a special appeal to the German mind. It gives a sense of ordered relationships, and provides the opportunity for a spectacular and imaginative realisation of what a sports centre should be.

Elaborate as they are, it must be remembered that stadia such as those at Cologne, Frankfort, and Dusseldorf are not fully developed structures like the Roman ones or like the Wembley Stadium. The latter is an arena surrounded by stands which have a complete circulation beneath them. The emphasis there is on the spectacle, and the participants are well provided for in order that this may be efficiently conducted and clearly seen.

The German stadia as we have seen are much simpler affairs. In most cases they are constructed by slightly excavating the ground on which the arena is to be placed and terracing the excavated material round it. The grand stand occupies only a small part of the circumference. There is, therefore, no comparison between the cost of one of the stadia at Cologne and the stadium at Wembley.

Moreover, in Germany the emphasis is placed on the players or athletes using the stadia. They are not often deserted, for you will find on any day of the week runners training on the tracks and teams practising or playing on the grounds. The shape of the stadium is mostly a rectangle with semi-circular ends, but in the case of cycle tracks it is frequently an ellipse which, of course, provides better visibility.

In Germany tennis is almost invariably played on hard courts on the en-tout-cas principle. In the case of public courts the courts are divided into two groups, one group let each year to various clubs and another group reserved for casual players.

### Open Air Swimming Pools.

In the design of open air bathing pools the problem of catering for swimmers and non-swimmers immediately presents itself. When space is badly restricted it is met by the usual arrangement of a pool with a shallow and a deep end as at Vosilau. This, however, is undesirable, as bathers interfere with the swimmers and non-swimmers are apt to get out of their depth.

A better arrangement, but one which is rather apt to be unhappy in appearance, is the division into two parts of the whole space, as at Baden. By far the most satisfactory solution, however, is the arrangement at Frankfort.

I have visited most of the open air swimming pools in this country, and excellent as are such ones as Scarborough and Blackpool, they do not compare as a solution of the problem with Frankfort. The complete separation of the championship area from the bathing pool is, I think, very desirable. At Frankfort it is divided by a bridge into the championship area 100 metres long and a shorter portion for diving. The seating accommodation for spectators is arranged fairly close to the pool, and has the steep angle required by the fact that the picture plane of water sports

is a horizontal one. This separation of championship area enables the bathing pool to be kept quite open with plenty of apace around it, since the question of spectators does not arise. In Frankfort they are in fact not allowed to enter the enclosure, but must content themselves with distant views from the cafe terrace.

The bathers have ample space to run about and play games on the grass, and although this makes the pool more difficult to keep clean, it adds enormously to its value.

It is mostly found that even where water is plentiful, a system of filtering, sterilising, and aerating the water is the most economical. It can be carried out continuously and disposes of the old difficulty of the emptying and filling of large pools. The apparatus generally employed consists of filtering cylinders filled with gravel or some other medium. The water passes through these, is sterilised, pumped up, and discharged in the open air in some sort of cascade for the purpose of thoroughly impregnating it with air. This system, of course, is in use in many pools in this country.

I cannot close without referring to the kindness and helpfulness shown me by the architects and officials of the cities I visited, and I am glad to say that in nearly all cases their knowledge of the English tongue was vastly in excess of my knowledge of German. I am also indebted to Mr. Yerbury for the loan of some of the best of the Frankfort slides.

We, in this country, have a long tradition of open air sports, and on the whole we have facilities for pursuing them greater than those most other countries can provide. But our playgrounds and bathing places are still far from adequate to the needs of the community, and in particular the provision of places for light and air baths is almost unknown. A martyr to the cause of ultra-violet rays was recently arrested and fined for indulging in sun bathing in Hyde Park. Perhaps that day he, like Ridley and Latimer, lit a candle in England that shall never be extinguished.



Dusseldorf: Wall Painting

# Discussion

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR.

Dr. RAYMOND UNWIN [*F.*], Chief Architect, Ministry of Health, in proposing the vote of thanks, said :

Before I make any remarks on the subject of Mr. Easton's paper, I should like, if you will allow me, and if Mr. Easton will pardon me, to refer in a few words to one who was to have spoken on this occasion, Dr. Hermann Muthesius, the German architect—if I may so call him, as he was almost half English, having lived in England a long time—who was to have spoken to us on Modern German Architecture. I think we have had as efficient a paper on modern German architecture, of a more limited range perhaps, to-night, but we realise that in the death of Dr. Muthesius we have lost one of those international exponents of architecture who have done so much to expound to German architects what was done by English architects in this country. His three-volume book on *Das Englische Haus* and other books he has published are in every architect's library in Germany, and give to them some idea of the work we have done here. He was an instance of the highly cultured men to be met in Germany. I had the good fortune to spend a day with him when I was in Berlin soon after the War, and found him very much reduced in circumstances owing to the War, but still struggling to live, in a house outside Berlin which was obviously the centre of culture. Not only was he devoted to architecture and allied art, but also to music.

Mr. Easton is a Godwin Bursar, and on that we are all glad to congratulate him again ; he has, I think, shown us that we have a great deal to learn from other countries, just as when we go to other countries we are always told they have much to learn from us. After all, there is some value in having different countries ; there is value in the differences between different peoples in that we explore different lines and different sides of life. The art of living is the greatest of all arts, and if we explore one side, the Americans explore another, the Germans explore another, and the French another, we always have, and I hope we always shall have, a great deal of individual attainment to show one another. If we were all reduced to a common average of knowledge, experience and habits of life, the world would be much poorer.

The Germans have, as our lecturer has said, a degree of thoroughness, a belief in following out thoroughly certain lines and theories which we have not. This particular question of the grouping of the sports grounds in one place is an example. I suppose we in this country would be rather afraid of our traffic problems, we should think some compromise would perhaps be better, and so we should distribute them. But it is an interesting point of view, and an interesting illustration of the different ways in which recreation and sport have developed and are regarded in the two countries. I remember, many years ago, going round those new ring roads in Cologne to which Mr. Easton referred, and being charmed to see the little " spielplätze " which were laid out, with their sand-pits and other appliances for small children's play, and the " kinderbank," low enough for the children to rest their feet on the ground, instead of having to dangle them from the seats of the grown-up people. The arrangement suggested imagination, a thinking out of the wants. That spirit of treating our problem is really very important and very essential. Whether it is in health centres, in health buildings, in playgrounds or playing fields, the architect has to learn : to become the child playing there, to be the nurse or the sick man lying in a ward of the hospital ; he has to think himself into positions for which he is providing. We cannot design by rules. We must visualise the particular kind of life we have to provide for, see it going on on our drawing-board as we evolve our design, then our scheme will fulfil the need. The Germans are, in some ways, better at that than we are ; and in some ways we are better than they, for the reason that we do not so much tend to run in blinkers. The German concentrates on the one theory that he has in mind. If we are going in one direction we are always wondering whether we are going too far and becoming ridiculous by following out this particular theory quite so much. That is a difference between us.

It is interesting for this Institute to recall that in 1910, when we had a great gathering here of people interested in town-planning, we had Dr. Otto Marsh, who was one of the first to plan these large playing spaces, the stadia. He had hung in our exhibition the plans of one which was ultimately erected in Berlin. He is no longer living. We had also here then Dr. Ernest May, whom our lecturer spoke of ; he has had a very interesting career.

The public in England do not realise the advantages that may be derived by getting properly qualified architects to lay out health and recreation centres. There is something which can be contributed by the architect. The mere selection haphazard of a field where you can play football, or the provision of a stadium, is not all that is required if we are to get the most out of our play and our sport. I think the German has excelled us in the past in that he has been, on the whole, better educated in such matters. He has known a little more in some directions about the art of living.

Be that as it may, they have made efforts which we have not made, to preserve what they had of beauty in their old towns. For instance, at Frankfort, they found that the growth of commerce and industry was obliging them to widen the streets in the centre of the old town, parts of which were very valuable. They bought a large area of ground east of the town, and laid out seven miles of new wharfage and docks for the Maine ; they connected their railways and brought them there, with the idea that there they would place their factories and warehouses, so that the raw material should be brought in by water or by rail, and be worked up into the finished product and sent away, and none of it need be carted through the old streets of Frankfort. By this means they were able to preserve some old parts of Frankfort which otherwise would have had to be destroyed. Many similar instances of care for their old towns could be quoted. That does have an educational effect, the fact that they preserve them, the fact that at Rothenburg no building is allowed to be erected within the old wall, and no alteration made, without careful consideration by a committee of experts, who satisfy themselves that it will not injure the town, shows there is a general appreciation of one of the pleasures of life as to which we may learn from them. We must try to educate the people of our own country—and our President feels this strongly—to a greater appreciation of the beauties we have. I think it is one of the interesting experiences to anybody who has visited America a few times during the last ten or twelve years, to see how much there has been growing up there a reaction against ugliness and muddle ; it is encouraging to see the great attempts, the successful attempts that are being made there to bring back beauty as an element in their towns.

I should like to confirm what our lecturer has said about the general kindness of one's reception if one goes to see things in Germany—and, I am bound to say, in most other countries also.

Mr. HARDING THOMPSON [*A.*], in seconding the vote of thanks, said : The only reason I speak to-night at all is that I happen, eighteen months ago, to have visited many of the cities referred to by the lecturer, and I was tremendously impressed, as he was, by the magnificent and efficient lay-out of the stadia at Frankfort and Cologne, by the interesting Health Exhibition at Düsseldorf, and the provision for children's recreation in the new flats at Vienna. It seems to me there are three very good reasons why the Germans and Austrians should concentrate on institutions and provisions for recreation after the war. There was the obvious degeneracy which went on during and after the war owing to malnutrition, particularly in Austria. And there was a political reason for providing an outlet for the militaristic spirit of the younger Germans who had just missed being old enough to go to the war. Also in Austria there was the lack of seaboards, so she had to make efforts to establish bathing centres of all kinds, which would make up for the lack of seaside resorts, such as we have in this country. There was one very interesting thing about the exhibition in Düsseldorf, with a reference to which Mr. Easton opened his lecture, and that was the section dealing with propaganda and education of the people regarding the importance of health and physical training. It was obvious from the excellent diagrams, coloured and otherwise, shown at the Exhibition on the walls, obvious even to people who could not read the language, how important it was to devote all possible leisure time to sun-bathing and recreation of all kinds ; those diagrams were very instructive. One, for instance, I remember, showed that the Austrian boy of 14 years, two years after the war, was of two inches less average height than the pre-war boy of 14. That can be well represented graphically, and it is just one instance of the ways in which the German and Austrian people are educated to appreciate the importance of physical culture. Then the dust in Vienna was a reason why they should take in hand making it a clean city. Those present may know that in Vienna they are very particular about throwing rubbish into the streets. If you do that, you are pounced upon by a policeman and fined half-a-crown. One had heard of people who paid the fine, for which they obtained a receipt, and, not knowing what to do with the receipt, threw it into the road, and were forthwith fined another half-a-crown ! Vienna has taken drastic measures to combat the danger of tuberculosis which is aggravated by the dusty atmosphere. The most interesting side of the recreation in Austria is that which is the least expensive, that devoted to walking and week-end camping on the Danube, and picnicking in the very fine wooded tracts outside the city. It is important to remember that the city of Vienna has purchased and acquired in various ways an immense amount of territory. This enables people to walk and enjoy the adjacent country unspoilt by the land-speculator. As Mr. Easton pointed out, the real reason why Germany has acquired her great stretches of land for stadia is that their military exercising grounds could be purchased cheaply and give work to the unemployed just after the war. The stadion at Frankfort is, I think, perhaps the best example of that kind of thing in Germany itself, owing to its splendid plan and also to its very charming surroundings, protected from the wind by pine woods, as Mr. Easton showed by his photographs, well removed from the noise and the grind of the city. It thus makes a special appeal to people who can go and spend a whole day there. There is, however, the danger of concentrating large numbers of people into one locality, as Dr. Unwin has pointed out ; there are difficulties of transport in getting large numbers of

eople there at the same time. There may be several ames starting there in the afternoon, at 2.30, and ousands of people watching each game; and this pens up transport difficulties, and perhaps catering ifficulties, too. Therefore it may be sometimes wiser distribute the stadia over a bigger area so that they erve residents in different parts of the town, and people ould not have so far to travel to reach their Saturday fternoon recreation.

Mrs. BLANCO WHITE: I should like to make a ractical suggestion. It is, that Mr. Easton's paper ight be given to the people who are responsible for dministering the Miners' Welfare Fund. You have matter of a penny a ton, on I think, about six illion tons of coal, which has got to be spent on ealth, hygiene, recreation and other amenities for ne miners, and these enormous funds are being oured out in bad times. The administrators could eceive great benefit from this sort of lecture. They re laying out sports grounds, and they might as well o it harmoniously and under proper advice as do in the way that they are doing it now. The idea s very much liked by the Trades Unions; they find he results are excellent on the miners' health, and the sychological results are good, too. I have good eason for believing that they are trying to get funds n other well-organised industries. Such a lecture s this would interest the Trade Union Congress, and eople like the Mond employees.

Mr. RONALD P. JONES [*F.*]: Mr. Easton's paper eals with a subject which touches my work on the ondon County Council, particularly on the Parks ommittee, and, incidentally, the Education Com-nittee. It is instructive to think of the differences n national characteristics; the haphazard way in vhich we provide this sort of thing in England, and he more methodical but less picturesque way in vhich they do it in Germany. That is the reason vhy the German plan is so much more interesting to ou, because you are architects. I claim that any big London park is, in effect, a "stadium"; it contains, cattered about it, tennis courts, football grounds, ricket pitches, bowling greens, dry playing grounds, nd, in many cases, bathing places. They are not lesigned in an architectural sense and in architectural urroundings at all. And that is typical of our national oint of view, in comparison with the German. As Mr. Easton said, at a certain moment after the War he German nation was ordered to play as a national nethod of development. The Government decided it was to the benefit of the nation that the people hould play games, and they did so from that moment. An amusing statement was recently published that he German Government was impressed with the devotion of the English nation to the week-end habit, nd the Government decided that the Germans must cultivate this. And, to instruct them how to do this, they sent to our Government asking for particulars from the Government Department which controlled and organised the week-ends for the people. They, of course, were told, to their great surprise, that there was no such department, that it was a purely spontaneous expression of the nation's tendencies. That organisation and thorough working out of detail is typical of the spirit at work in the laying out of those sports centres on the continent. Looking at the plans and designs, it strikes me that the actual play space is limited in comparison to the space set apart for the onlookers. Look at our Hackney Marshes, where there are 60 football grounds, an enormous area devoted to players rather than to spectators. These German stadia are very much spectators' places. They contain only one or two football grounds, and that would not suit our national characteristics. Large numbers go to one place to watch such an event as a championship, but in the parks the idea is to have football and cricket pitches, and not to consider so much the question of the spectators.

I was very much interested in the swimming-pool shown by the lecturer, as that is my special "stunt" on the Parks Committee. I am the only member on the County Council who is a high-diver, and I have done something in this direction in the Parks Committee since I was put on to it. I was impressed by the open-air swimming places; we are very short of those in this country. It is easy to say we should institute them everywhere, but the deciding factor in that is the climate. In England there are not many weeks in the whole year when you could count on a steady use of open air and sun bathing in swimming pools; last summer there was no week in the whole year when anybody—except fanatics and water-maniacs—could go in for open-air bathing at all. The climate is different in Southern Germany, for during about half the year you can scorch in the sun. If Mr. Easton has been to Jersey, he will have seen quite as many mahogany complexions as he saw in Germany. There is very little opportunity for that in England, still less in the North of England. I know that the places at Blackpool and Scarborough are excellent, but they are in the nature of publicity stunts. If the Blackpool one were at Plymouth, it would be used five times as much as it is used now. The Germans have built these architecturally beautiful swimming pools, such as at Frankfort, but when we want to have bathing places, we find a beautiful spot such as one of the lakes at Ken Wood, and turn it into a ladies' bathing pool. There is nothing so beautiful in the German stadia as that pool at Ken Wood. All we put up there was a bathing shed and a diving stage, and Nature provided the rest, and it is as good as anything in Germany.

What interested me most was the separation of the functions of diving, racing-swimming, and shallow-water bathing. That is a difference of function which is not recognised in England, and the failure to do so hits the diver very much, because diving is very different from swimming, and the two cannot be carried on in the same pool, swimmers in the water below interfere with the divers. You have one enclosure for divers, requiring deep water but no great area. That, from the spectators' point of view, is a vertical performance. But swimming is done in a horizontal plane, and the observer must be raised to see it. You of course need not be raised to witness high-diving; therefore the arrangement of the place, logically, is different. The same applies to the separation of the racing swimmer from the person who is simply playing about in the water; they are mutually obstructive to each other. These should each be separately provided for, as they are at Frankfort. The high diving stage at Vienna, you noticed, was in a covered bath. There is no bath in England which is high enough to take such a high diving stage. There is another instance abroad, and that is the open-air bath which the French Government built for the French Olympic games at Paris after the War. They then decided to roof it over, and I think it is now a covered bath.

I can only repeat the impression I received on hearing this paper as to the contrast with the way we do things here in England. The architect, with his spectacular magnificence and his town-planning schemes, constructing your recreation centre is very appealing, but I am not at all sure that with our love of doing things in a haphazard sort of way it would suit us so well.

Mr. F. R. YERBURY [*Hon. A.*]: The Frankfort stadium and baths, must, I think, be the finest of their kind in Europe, or in America either, for that matter. Frankfort was very lucky in one sense, that it was able to acquire the land on which the stadium is built at what was described to me as "the price of a sandwich," that is to say, they bought the ground from the Government at a time when the market was at a very low ebb, so that it cost them practically nothing. They carried out nearly the whole of their excavation work with unemployed labour, which, of course, was subsidised by the Government, and the result was that they had a very cheap proposition at the finish. I think the cost of that stadium was about three million marks, or about £150,000. The whole organisation of the stadium is extremely thorough. In the largest bath they have 6,600 cubic metres of water, and they allow 600 cubic metres of fresh water to run into it every day, 600 of course being first taken out. In a very scientific way they test the water every day at the local laboratory; if there is the slightest sign of disease, the whole bath is emptied and is refilled with fres water. With all due respect to the speaker from th County Council and his reference to the Hampstea open air baths, if bacteriologists got to work on tha water I fancy it would be found wanting! I agre largely with what Mr. Ronald Jones said as to th national characteristics of Englishmen, who objec to be ordered to bathe and to play, but they also objec to the restrictions which are placed upon their bathin in Hyde Park at mid-day! Remembering the facilitie nowadays given for bathing on the continent, I thinl we in England are far behind. The lecturer mentione the hero who attempted to sun-bathe in Hyde Parl at mid-day and was locked up. I hope, as th lecturer said, that his action will light a candle i England which will never be put out. Even i Frankfort, however, the appearances of the sun ar not so frequent as one might suppose; yet, all th time I was in Frankfort last year people were lyin about on the grass and carrying out their sports in th open air in a way which is unheard of in London I think we miss many of the opportunities which migh be taken advantage of in the natural conditions w have in places like Hyde Park and Hampstead. Mag nificent as these places at Frankfort and Cologne, o again at Buda-Pesth, one is inclined to be pessimisti when one sees them and then looks at our baths i London. But at the same time one must realis how much the Germans have learned from th English. Fine though these places are, it must b remembered they are the creation of recent years whereas in London we had swimming baths and sport places very many years ago, and it is because we hav had them so long that they have become a little old-fashioned. We must not, in paying our tribute t our continental friends, overlook the tribute du to the pioneers of our own country, who for year led the world in many such things as have bee discussed this evening.

Mr. HOWARD ROBERTSON [*F.*]: I have been so interested in Mr. Yerbury's last remarks that I find myself with very little to say. Being closely associated with the lecturer I am at a great disadvantage. I hope to see him carry out large schemes. I feel that the Germans are extraordinarily effective in their organisation; they look at one problem at a time and solve it thoroughly. In England I have seen no establishments of the type Mr. Easton illustrated. As social conditions become more complicated I imagine that these things will develop in England. In this country, I think, we are amateurish in the steps we take to provide recreation; the Germans take the problem more seriously; I think it is a continental trait generally to look at problems of this kind in a scientific way and I feel that this is the trend of the future.

Mr. FRANCIS HOOPER [*F.*]: This is a subject which is both national and imperial. Parts of our Empire enjoy sunshine in plenty, in which outdoor treatment, cleanliness and recreation would be of great value, and Mr. Easton's paper will, in due time, be read far afield. It is also a satisfaction to have with us a lady representing the Welfare work in this country, together with a representative of the County Council, which is doing so much in London. Many of us know something of the Welfare centres, treating children who, from one cause or another, are failing in health, by means of Artificial Sunlight, etc. We need further to promote the use of *natural* light, attending to the needs of children before they get out of health, adopting "*preventive*" measures as well as "*curative*" measures. The London County Council has done admirably in turning to use our open spaces, making play possible not only when the sun shines, but on dull and damp days. The King Edward Memorial Garden in Wapping, close to the Children's Hospital, is a revelation to those who have not already seen it. Space is devoted to the babies, with sand-pits, and a gymnasium for the older children. There are also hard tennis courts, a paddling pool and a bowling green. Within the last two days is announced the first open Skittle-alley, opened at Chiswick. Architects may be able to increase activities for daylight treatment by flat roofs and open verandahs where opportunities are available. Our climate is very different from that of Düsseldorf or Frankfort, but there are dull days out there; and the important thing is to encourage people to utilise the daylight, whether the sun is shining or not.

Mr. H. M. FLETCHER [*F.*]: I would like to support Mrs. Blanco White's suggestion that Mr. Easton's paper should be forwarded to the Miner's Recreation Committee, or whatever was the body referred to. When he does so, I would ask Mr. Easton to edit it and expunge all passages which suggest that the Germans have exaggerated in this matter. No doubt they have, but that is not good for us to know; there is no fear of our exceeding in those directions. We need that our natural haphazard shall be corrected by the methodical and thorough system of the Germans; whatever of that we gain will not be wasted. Mr. Ronald Jones has shown us that we have our own system, and that we take advantage of the natural beauties here to give us our recreation grounds. That is all very well in the case of London, where we have beautiful surroundings, which are easily accessible; but if you go through the Black Country, the Potteries, South Lancashire, and the horribly mutilated valleys of South Wales, you will see that they cannot get that sort of thing, and they need architecture to correct it. Therefore, if Mr. Easton's paper is circulated to the people who have to do with those districts, I hope that the emphasis will be laid on the fine designs and the fine architecture which is found abroad.

Mr. W. J. LEVERTON [*F.*]: I would like to ask a question. The lecturer showed us the picture of a building which, if I understood him, had only artificial light. If that is correct, what is the reason? That seems to be flying against all sanitary principles.

Mr. G. H. JENKINS [*F.*]: The Architectural Association went to Austria last year, and so I was able to see the very fine bath in the city of Vienna which has been put up since the War. Vienna has been in a rather peculiar position; they have taxed their middle and upper classes very heavily, so as to be able to do all these things for their working classes. One may or may not believe in Socialist politics in that great city, but if to-morrow the Socialists were wiped out, they will have left behind them some very wonderful works which they have carried out for the benefit of the majority of the inhabitants there. Whatever one's politics are, one cannot help admiring what has been done. The Viennese appears to specialise in bathing, and they carry it out to a degree which I do not think possible in England. We saw one of their great open-air swimming baths or places, providing accommodation for 30,000 bathers at a time; and there were many others. We have nothing of the kind in England, and I doubt whether the climatic conditions here, except perhaps at the seaside from August to November, will ever be such as to enable us to develop that side of this particular activity which Mr. Easton has been talking about. But when we come to the stadia, the football grounds, and that kind of thing, I would ask whether they represent the sum total of the activities of the city of Frankfort. are there not a number of other centres which are supported by private firms? Or is it only another example of German thoroughness in trying to force on the German people something which they do not naturally take to? In England we are trying to get people to live more and more out of doors and to take a good deal of outdoor exercise, and we have provided our people with facilities for so doing. All the great firms seem to be tending that way. Whether it would be right for architects to take a greater part in the development of these centres I do not know, but I differ from Mr. Ronald Jones. It is all right to have one Ken Wood, where the conditions are ideal, but there is an advantage in the German methods of helping to develop football fields and sports centres. Whether it be a private firm or a municipality, sports centres could be done better in England if they were laid out by someone who understood design. Perhaps even Mr. Ronald Jones would agree that it is all to the good for some such expert to take the lead in carrying it out.

Dr. Raymond Unwin took a wider view when discussing these things; he referred to town-planning in

general, and one feels that the movement has gained a great impetus owing to the fact that people with imagination in design have taken part in it, whereas formerly it was left to the surveyor. He asked Mr. Easton whether in Germany it is not too much the result of the doctor and the scientist suggesting that these things ought to be done, and not also a matter of the architect and the people with imagination making the thing beautiful.

Mr. EASTON (in reply) : I would like to thank Dr. Raymond Unwin, Mr. Harding Thompson and all the other people who have said such kind things about the paper. They have raised points sufficient to make another paper at least as interesting in its topics as my own.

I will deal with the last questions first. Mr. Jenkins raised the point about the German people playing to order ; that is a matter of national characteristics, about which I cannot say anything. The Germans are probably an extremely suggestible people ; that has its advantages and its disadvantages, as we know from their history previous to 1914. He asks about the number of places in Frankfort. I showed on the map (perhaps this was not very clear) that it is altogether dotted with places for recreation ; I should say there are about a hundred of them within the city boundary. I do not know what is the proportion of sports places provided by firms and the places provided by the municipality, but I agree that in London it is one of the best features of private firms, that they so frequently provide their employees with admirable facilities for recreation.

With regard to the Planetarium at Düsseldorf, the reason it is not supplied with daylight is, that the exhibition more or less resembles that at a cinema ; it represents the sky at night and shows the planetary system, speeded up to show the motions ; it is recreation but in the more educative sense.

Dr. Unwin's remark that values in Germany are different from values here gets at the root of this matter of elaborate plans and architectural treatments. We, here, tend to place enormous value on landscape, and, pathetically, it is out of this very affection for the country that people are destroying it at such a rate ; they feel that the less architectural a building is, the less it will interfere with the landscape ; in fact that if the building is poor it is all the more a tribute to the landscape ! Therefore we have the spectacle of every person trying to have a little house in the country separated from that of his neighbour—houses arrange on no organisation or plan whatever, like things sca tered out of a pepper-pot. The German idea may pr sent traffic difficulties, but it also presents the idea lucidity to the mind, which is helpful and stimulatin in every way. Every picture of confusion which peopl get tends to make their own mind a little more cor fused, and this clarity of mind with which the Germa face this problem has its reaction in life of every sor Someone said the stadia provide less space for playe and more space for the spectators. I do not think that so. The stadion is the climax of the sports grounds the city, and in type it comes somewhere between th stadium at Wembley or the rugby ground at Twicken ham and the ordinary playing fields. The stadia provid less accommodation for the spectators than one of th big football grounds, and more than the playing ground at Hackney Marshes. The German people are not quit such specialised sports followers as are we. They will g to the stadion to see whatever is going on, but the will not flock everywhere after their own team like ou football crowds. I do not contend that Germany is eve yet as well equipped with playing and sports grounds a we are ; their starting to play is relatively recent ; bu they are doing it in a way which is of more permanen value.

As to open-air baths. In the eighteenth century it wa considered very dangerous to sleep in a room with th window open, and many now think it rash to take a open-air bath unless the sun is very hot and the win has stopped, and every condition is suitable. But at th present day, at the seaside the hardier sex (the female go in for bathing every day, even in rather cold summers and stay in a long time. And I think a generation i growing up which will take less notice of chilly weathe for bathing.

Mrs. Blanco White's suggestion for laying out sport grounds for miners I think is admirable, and I am pre pared to agree that such buildings as are necessar for stadia can be of the simplest character. The onl buildings we saw with very much trimming were thos at Frankfort and Lyons ; those at Frankfort were i reality very simple ; they had a little, but only a little architectural detail which was unnecessary. At Lyon the chief adornment was the union-jack pattern of th parapets. This had a functional value, for it lightene the structure and I think the decoration there wa quite legitimate.



# Some Further Notes on the Parthenon

BY ERNEST J. MAGER*

I sought an opinion before submitting the suggestion hat the paving of the centre part of the temple was riginally completed with a further course of stones. It as remarked that it would appear unlikely that the olumns would have been bedded into the paving. The ord " paving " is perhaps misleading, for if we read finishing "* instead we see more readily a method in ommon use ; that is when the flooring is of a finer or ghter material. We do not cover a floor with fine mosaic nd then set a heavy constructional column upon it, but eat the column upon the concrete and finish the mosaic round it. Though the suggested stones would have serving to link the columns together ? The painted members of a temple, the briefest study of Greek pottery indicate the extraordinary popularity of the border in Greek design. It might be possible that the border most frequently used in vase decoration, the fret, with its cross patterned interruption may have been derived from a paving border such as (*c*). It might be possible that the large fret carefully drawn in perspective may have arisen from an artist having seen a trial pattern upon a floor.

Turning to some notes on the lighting of the temple. Mr. Theodore Fyfe has drawn attention to the unnecessary complication caused by a guttering placed above the roof

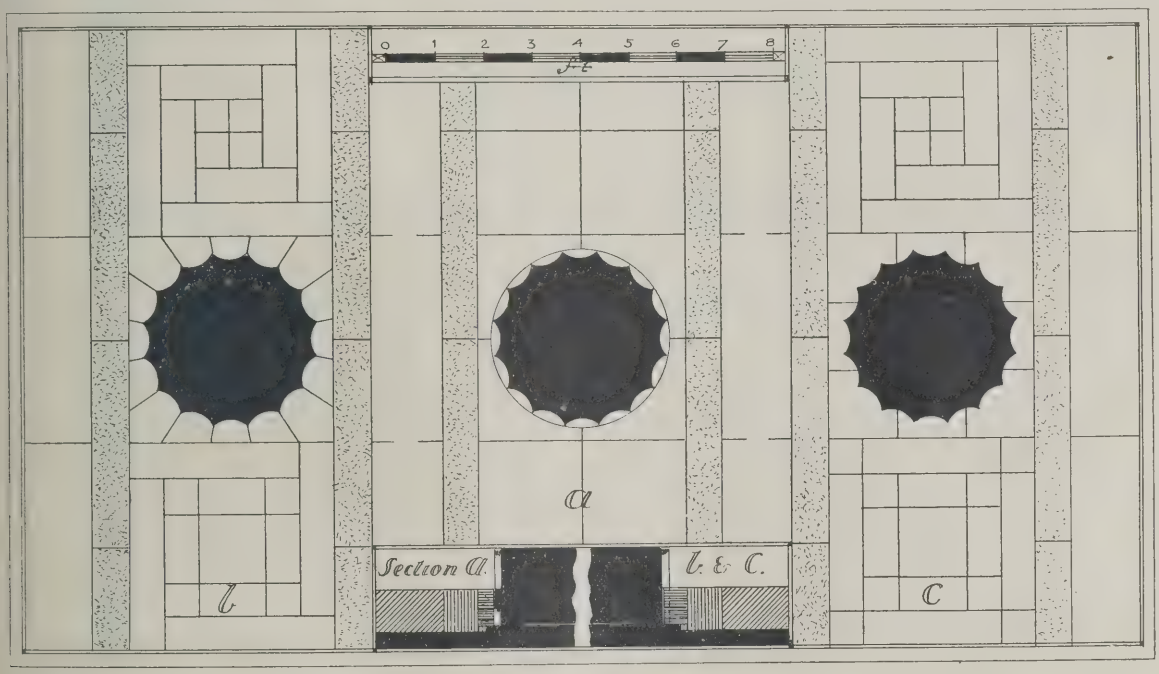



FIG. 1

been heavier than any mosaic the principle of setting would have been the same, possibly suggesting a stone of finer quality.

Such finishing stones could easily have been fitted to the columns (my notes did not refer to the outer columns and the paving of the peristyle), see sketch (Fig. 1); (*a*) the flutes not being worked out, being stopped at the floor level ; (*b* and *c*) showing separate stones carefully fitted to the flutes. I believe (*c*) to be the best method of fitting a stone paving against a fluted Doric column. The jointing is suggested by the manner in which the stone curb was let into the inner columns of the east and west fronts. The margin stones would fill in the extra width arising from the increased spacing of the angle columns. May not a border have been introduced into the paving pockets, pointing out that a simple ridge around the openings would have sufficed. Could this be arranged it would certainly simplify, and also allow a plane surface of roof, for such ridges need not have exceeded the saddle tiles in height.

Mr. Penrose has stated that the antefix were positioned over the mutules. Now the whole difficulty is to arrange a width of tile to agree this and at the same time agree the positions of the roof pockets. The guttering would have allowed a necessary change in tile spacing, have allowed the antefix to have been placed above the mutules, but not centrally. A normal tile spacing could have been kept above the gutter.

Another method might be suggested. To couple the roof pockets and ridge around. This would give 8 feet 6 inches plus 8 feet 6 inches equals 17 feet which divided by seven shows a tile spacing of 2 feet 5 inches.

* *See* " *Some Notes on the Parthenon, Journal No.* 8, *Vol. XXXV, pages* 263 *to* 268.

This is close to Mr. Penrose's tile spacing of 2 feet 4 inches. It would, however, mean a stone of unusual length for the back guttering.

It is a difficult problem. I have tried many ways, and feel fairly safe in saying that the columns of the cella and the outer columns of the peristyle have no relation to one another at a tile division of 2 feet 4 inches.

For the purpose of argument I have drawn up another plan of a part of the roof (Fig. 2). In this the tile spacing of 2 feet 4 inches and the position of the antefix to the mutule have been entirely and purposely ignored. The tiles are divided in their best relation to the roof pockets. A tile spacing of 2 feet 1½ inches is so derived. The pockets can now be ridged around in the manner Mr. Fyfe has suggested. Forty-six tiles equal and correspond to the length of the cella. The reduced width of the beams would appear to suggest eight pierced openings or coffers to each bay. We are free to choose any number of bays from two to twenty without upsetting the tile arrangement.

I do not know the exact length centre to centre between the antefix carved on the springing blocks at the extreme ends. A rough calculation distances at 223 feet. Grouping the tiles into threes in order to agree the eaves division, we find the length of the eaves stones would be 6 feet 4½ inches. Thirty-five stones would equal 223 feet 1½ inches. There would therefore be seventy-one antefix on each flank, including those carved on the solid, distanced apart at 3 feet 2¼ inches. There would appear to be a reason and balance in such an arrangemen Can it be accepted ?

In Mr. Penrose's work we have a drawing of one of th angles showing the tiles and antefix. The first grou includes two antefix besides the one carved on the soli spaced at equal distances. Then the start of anothe group is shown with one antefix spaced at a greate distance. Is this correct ? It appears to be referre to as based on traces. If the first group is correct, an the second is not, then we have a strange confirmation c the tile spacing of 2 feet 1½ inches—for the distanc centre to centre of the first three antefix would appea to scale at 3 feet 2¼ inches. A confirmation of the possibility of roof pockets.

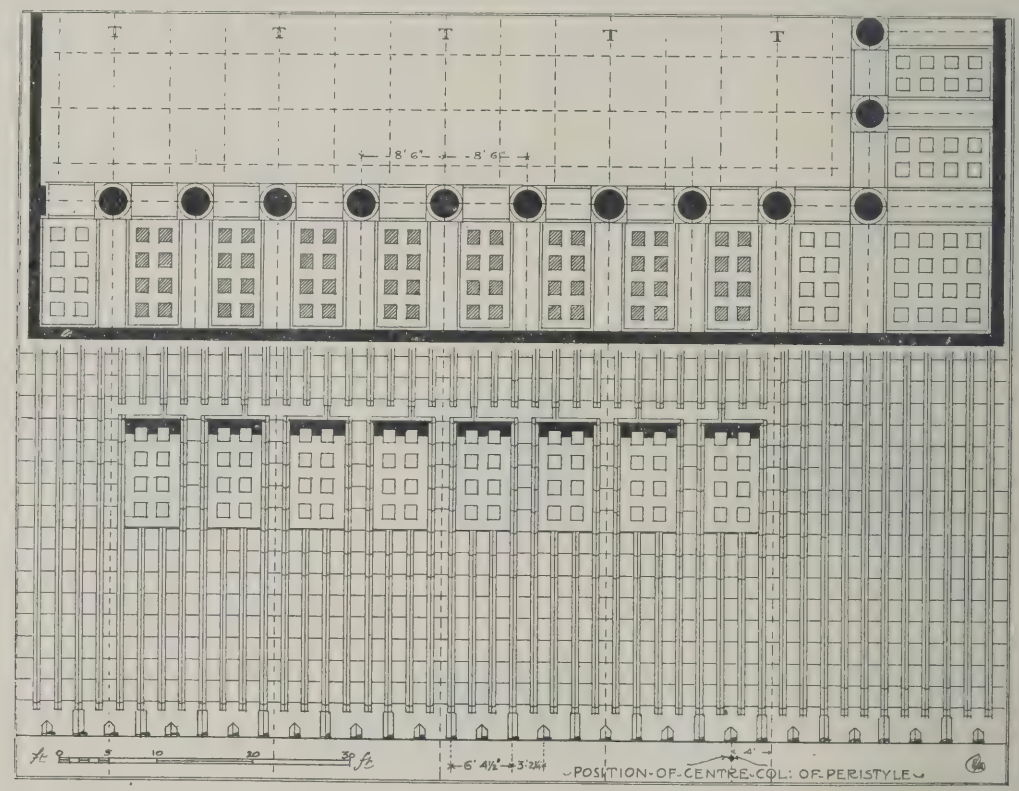



FIG. 2

With such a tile division the antefix would not occu over the mutules, they would appear as if spaced to avoid such a centreing, emphasising the fact that they belonged to the roof, a separate member, and that mutules were not introduced to support such delicate carvings.

To what extent the cella was illuminated we cannot say. The wonderful detail introduced into the colossal figure, carried to the point of carving a battle scene upon the edge of the sandal. The shield placed with its edge facing the door, covered with numerous figures, so carefully wrought that they were said to portray or caricature Such details as these would appear to call for a method of side lighting in addition to front lighting, a better lighting than the door alone could have provided.

# Royal Academy Exhibition, 1928

BY H. AUSTEN HALL [*F.*].

A FEATURE of the Architectural Room at the Royal Academy this year is the exhibition of a number of drawings for buildings abroad. These include e most important designs in the room, such as the itish Embassy at Washington, Palaces at Baghdad and dhpur, University of Rangoon, a Bank at Pretoria, a ollege in Paris, and a Bridge over the Limpopo River. will be seen at a glance that these are projects of st rate architectural importance, and, as they are all lequately illustrated, they take up a lot of the small ailable space.

But what would the exhibition be without these awings! They give us, to start with, just that touch the sun which we miss in our own land, and full lvantage is taken in the rendering of the opportunity r colour. More than this, there is no doubt that they nstitute, as a whole, the best designs in the room. Vith the exception of Sir Herbert Baker's India House, ere is nothing at home to compare with some of these esigns in largeness of conception and originality of eatment.

That the British mind seems to rise to its fullest powers nder new emotional conditions is seen in the success of ost of the war cemeteries in France (some of which are xhibited), and the stimulus of fresh conditions of climate ppears also to supply that energy of mind which is too equently lacking; and that touch of romance that we re too shy to indulge at home. Certain it is that the ork of British architects abroad at the present time is a ource of pride and satisfaction, not unmixed with a winge of regret that we shall not see many of these uildings in execution.

Sir Edwin Lutyens' design for the British Embassy at Vashington is undoubtedly the most important building f the year. It is in his happiest manner, which is the ame thing as saying it is entirely successful. Washingon is a city where many buildings have lost their nationlity, but the new Embassy carries the British tradition nto the political capital of the United States, where it vill take its place nobly among the best American work. To the visitor from this country it will be a reminder f the richness of his inheritance at home, and an inducenent (let us hope) to value that inheritance at its real vorth.

The three views in which the building is illustrated give some idea of the immense amount of care that went o the making of it. I doubt if Mr. Farey has quite got he atmosphere of Washington, that strong and beautiful ight, but the drawings show all his usual skill and care. Sir Edwin's other exhibit, the interior of the Midland Bank (with Gotch and Saunders) is a very restrained Banking Hall, of which the feature is the famous verdite marble columns. The stairway to the bank basement is a monumental treatment for a small space, and is interesting as such.

Sir Gilbert Scott is not well represented this year, having only one drawing, that of the parish church at Stoke-on-Trent. It has an amazingly sturdy tower, but it will be easy to realise that this is destined to be one of the chief monuments of the city.

The President exhibits his delightful scheme for a War Memorial Chapel at Balliol College, which will, no doubt, be the chief interest in an exceptionally dull building. He has treated his predecessor's work more sympathetically than most people would do, and yet has his own way with complete success. He also sends a Laboratory for the Gas Light and Coke Company. They certainly do these things well, and Mr. Tapper is to be congratulated upon his influence on his clients in a practical problem such as this.

Sir Herbert Baker's great building for India House is shown in two large drawings. Is it imagination, or has a small cupola disappeared since the drawings were first published? The revision is an improvement. The legitimate introduction of Indian elements in the design has been skilfully indulged, and Aldwych will be the richer for the work of a great architect to whom the Continents are an open book.

Why are our buildings so dull (even Kingsway)? An Italian friend once said that the faces he saw in the streets of London were a mixture of whisky and climate. If this is so, the buildings are much the same without the whisky. Perhaps life in a sunny climate would give us all the sense of enjoyment that Sir Herbert has, and for which we should all be grateful here.

In the Southern Reserve Bank at Pretoria the same architect has produced a building with something of the dramatic quality of his memorial to Cecil Rhodes. One cannot help comparing the design with some of those timid bank buildings we see on every hand. But you will say it is not possible to do this in London (poor old London, it never is!). Perhaps the new Bank of England will provide the answer.

Mr. Dawber shows the Lord Wandsworth Agricultural College, a composition in his happiest mood, and which once again demonstrates how beautiful the English tradition is. While our leading men continue in this wholesome frame of mind, there is always hope that the others (even the youngest) may see wherein their true advancement lies.

Mr. Dawber also shows the new Entrance to the Zoo. The time will come when the Zoo will be a really pleasant place to go to. One will no longer be obliged to go inside the buildings to escape from the prevailing ugliness.

Mr. Curtis Green sends a careful line drawing in elevation of his Westminster Bank in Piccadilly. It is unfortunately hung near the ground, being the one kind of drawing which must be on the line. It is a pleasant change from the elaborate drawings around it, and brings one back to a sense of what, after all, the architectural room should stand for.

Mr. T. O. Foster's work in Rangoon is well known. This year he shows the University and Gymkhana Club, both marked by fine proportions and the sort of original

detail that is yet entirely suitable. The same architect's entrance to a library is a fine conception.

As usual, Mr. Farey has made most of the drawings upon the walls, but it is pleasant to find that his design for Raffles College, Singapore, is hung. It has a sense of being just right and takes its place worthily among the other work overseas.

Messrs. Knapp Fisher, Power, and Russell have adapted a mill with success. There is much to be said for the continuous use of black weather boarding in the addition, relieved with brightly coloured shutters. It is a difficult problem, and one that has never been done better than in this instance.

The Municipal Offices at Bognor, by Mr. Cowles Voysey, are like all his work, sound, with just a touch of subtlety in the proportions, which is the making of the building.

Messrs. Clist and Bird, in their cottage at St. Brelades, Jersey, have by their drawing endowed a simple subject with something of the freshness and charm of the Jersey climate.

Mr. Robert Atkinson's Entrance to an Amusement Park at Salford is sheer fun. What a jolly mind he has for this sort of thing. That pyramid of acrobats over the entrance gives just that touch of anxiety that is the appeal in their particular entertainment, but who else would have made them part of the composition ! The presence of the orders in an amusement park does strike a needlessly solemn note, but such complete abandonment as this is seldom achieved. Would that it were more often !

Mr. Norman Evill's additions to No. 2 Maids of Honour Row is a tiny spot of genuine interest, drawn by the architect. If all our old buildings were handled with the same sympathetic feeling how agreeable they would be.

Sir Robert Lorimer has sent a drawing of the Department of Zoology at Edinburgh, a severely practical research building, enriched with some extraordinarily good low relief figures of animals in panels. The arrangement of the drawing is a model of what architectural illustration should be, comprising within one frame an elevation, with details, plans, and larger drawings (or are they photographs ?) of the sculptured fauna.

Mr. Verity sends the Carlton Theatre, Haymarket, illustrated by a drawing which is quite unworthy of the building's graceful proportions and beautiful details. The quality of this building, and of its neighbour, the Plaza, makes one wonder why Mr. Verity does not do all our theatres : it would be an incalculable gain to the West End of London if he were to be so employed.

Mr. Berry Webber shows his admirable design for the new Town Hall and Shops at Peterborough, drawn in a most sympathetic manner by Mr. Raffles Davison. The same architect has sent his Entrance to the Art Gallery at Manchester, a fine conception. It is doubtful if he has chosen quite the best point of view for such an important subject.

St. Jude's Church, Thornton Heath, by Messrs. Pite, Son and Fairweather, is an excellent example of an architect's own drawing (Mr. Fairweather's).

There is freshness, movement, and fine colour sense. You feel it is truly what the architects want it to expres and not what the expert draughtsman has time to pu into it in the middle of the Academy rush. No one ca really do these things justice like the author of the wor itself.

Messrs. Lanchester, Lucas and Lodge send the Palac at Jodhpur, a tremendous conception shown in a mos dramatic drawing by Mr. Lodge. After seeing this gre work we are quite unprepared for the Municipal Office at Beckenham by the same architects. Could they no spare some gay moments for Beckenham. It needs more than the sunbaked plains of India !

Mr. Hepworth's design for a Lloyd's Bank is one o the entirely successful things in the room. There i nothing more difficult than the small branch bank, wit a door out of the centre. Mr. Hepworth has contrive a fund of interesting detail both inside and out, and by hi success has justified completely the policy of the bank o giving some of their work to the Rome Scholars in archi tecture.

Mr. Topham Forrest has sent a most interestin development of the Ossulston Estate, a highly imaginativ solution of the housing problem in London. We are s little used to imagination from official quarters that w may not at first realise the significance of this grea scheme, in which all sorts of possibilities are revealed.

The Bridges constitute an important group by them selves. First in importance perhaps the great bridg over the Limpopo, by Sir John Burnet and Partners shown in a superb drawing (we notice the river is blu green, and not the grey green of the poem), Sir Reginal Blomfield's Lambeth Bridge, drawn by himself, Mr Maxwell Ayrton's design for Richmond Bridge, and bridge at Wansford. But he would be a brave man wh would venture any criticism of bridge design, especiall after Mr. Bernard Shaw's outburst on the subject o Thames Bridges ; but architects and engineers have nov learnt to work together, and have produced some fin things which would have been impossible a generatio ago.

It is to be regretted that there are no models in th room. They always receive a great deal of critica attention from the outside public, as well as from th architects, and as such are to be doubly welcomed Although the room is absurdly small, it always look better with one or two exhibits in the centre. This yea the central feature is the badly worn settee that we al know so well, overworked and undersprung in appearance But it is good enough for the architects !

---

## SIR EDWIN COOPER.

Sir Edwin Cooper, the architect of Lloyd's Building was elected by the Committee an Honorary Member o Lloyd's on 25 April last. Such an election is one of th highest distinctions within the power of the Committe to bestow. It has been conferred on only 18 individuals since the first honorary election in 1824. Those s elected since the war include Signor Marconi, Lor Beatty, the late Lord Haig, and the late Sir Dovetor Sturdee.—*From " The Times."*

# Reviews

ETTERING CHARTS. *The Sylvan Press, London.* 10*s.* 6*d.*

The widespread and practical nature of the attention stowed on lettering and penmanship is shown by the ominence given to-day to the systematic study of the bject, and the broad view taken of its educational d artistic value. Roman letters began with a skeleton phabet derived from the Greek forms; these models ere improved by progressive stages, which, in a measure, ere controlled by the tool and material employed, and us, by a process of economy and simplification, characters unequalled clearness and beauty were reached some two ousand years ago. The lettering of the Trajan column, ected in Rome in honour of the campaigns of 104 A.D., still accepted as the norm of all fine Roman letters. ruitless attempts have, from time to time, been made work a reform upon the alphabet. It has undergone ages of degradation of shape, and carried so far from the d models, that in many instances, the visible connection ith the symbols signified was lost. We are thoroughly ell convinced that no craftsman will, on his own efforts, eate new letter forms that are satisfactory if he ignores ie fundamental basic characters. Mannerisms are evitable in personal work, and quite legitimate, provided ey are not taken beyond reasonable limits; but it is ident in the case of inscriptions that are to be rendered durable materials, such as marble, stone, or metal, ey should be inscribed in the best traditional characters at have reached the summit of perfection through a ntinuous process of developments. There is an insputable *à priori* argument in favour of constantly ulling ourselves up by reference to the best classic odels. The three charts of lettering and numerals ublished by the Sylvan Press will pass the judgment f the most exacting critics as stimulating examples. hey are finely printed in dense black on Japon vellum eets 30 by 40 inches; the letters are 4½ inches in height. hart No. 1 consists of Roman capitals, No. 2 Roman wer case and numerals, and No. 3 italic capitals, lower se and numerals. There is no doubt that architects, ecorators, calligraphers and others will welcome this ollection of lettering sheets. They can unreservedly be ecommended for their excellence.

W. G. PAULSON TOWNSEND.

IEW. *By G. C. Lukomskij.* (*Schöne Städte und Stätten des Orients.*) 40. *München* [1923]. *Orchis.* 8*s.* 6*d.*

This work is mainly photographic, certainly so to only nglish readers, of certain churches in and near Kiev.

The positions chosen are admirable and show the rchitectural facings to the best advantage.

As in nearly all the photographic works now published, lans and sections are too expensive to commission, so are ot given. This is greatly to be deplored, especially in his case, as the real architectural interest lies in the shapes nd structures, domes, pendentives, arches and abutments, vhich all seem to be based on Byzantine tradition, but re fashionably clothed with specimens of baroque arments, both externally and internally.

Even this baroque has undergone some subtle change, and if the disjointed, clumsy carvings and sculptures could be eliminated or chastened, the designs would be beautiful.

The continued publishing of such a work as this and others like it is certainly a cheap method of portrayal as compared with earlier and more solid books.

They are of little value in an architect's library. Besides, it does not compare in the least with sound measured work carried out by qualified architectural students measuring to understand and plotting with precision. Here a skilled professional photographer is deputed to do the work. He has no other interest than to place the selected view on his plate to the best advantage —materials and construction are of no use to him.

Is it not possible for those responsible for the giving of studentships to combine and send prize winners in couples, a senior and a junior, to measure historical buildings which have not already been done? These results should be kept accessible for authors and publishers at a fee. Might I suggest that the Phené Spires collection, which is now lost and forgotten, might form the beginning of a great and useful collection?

A. E. HENDERSON [*F.*].

# The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[*These Notes are published without prejudice to a further and more detailed criticism*].

BAUTEN DER TECHNIK: IHRE FORM UND WIRKUNG. WERKANLAGEN. By W. Lindner. 40. Berlin. [1927.] [Wasmuth.] £1 14*s.*

We are accustomed to classify buildings under the purposes for which they are built. It is therefore particularly refreshing to come across an entirely new viewpoint. In this book structures are examined simply from the point of view of their architectural form. Haystacks, lighthouses, pagodas, tents, churches, barns, factories and other types of building from all times and places are grouped together simply in accordance with the forms that their designers have adopted. Many modern structures are included, for the most part of an engineering type. And it is interesting to trace the kinship which can be found in many of these modern works with forms developed under entirely different conditions of time, place and purpose.

A. H. M.

EARLY FLORENTINE ARCHITECTURE AND DECORATION. By E. W. Anthony. La. 8o. Cambridge, Mass. 1927. [Harvard University Press.] £1 3*s.*

A short but careful chronological and critical study of the so-called "Proto-Renaissance" in Florence and the neighbourhood, with elaborate footnotes, ample illustrations, and a lengthy bibliography. The author, after weighing the evidence for and against, decides on the fifth century as the date of the Baptistery at Florence, and attributes the remaining examples—mainly fragments, except San Miniato—to the eleventh and twelfth centuries. He also comments on the absence of figure sculpture in this period, explained by the preference of artists for abstract and conventional forms in decoration.

M. S. B.

NORTHERN ITALIAN DETAILS. By W. G. Thomas and J. T. Fallon. 4o. New York, 1928. [Scientific Book Corporation.] £2.

This is a useful volume containing some 150 plates of details shown in the form of photographs and measured drawings of each subject illustrated. The measured details are executed in carefully prepared ink drawings. They are chosen from a wide variety of subjects, in many different materials. There are some façades of smaller buildings as well as examples of doors and doorways, staircases, garden ornaments, hanging lamps, iron grilles, fountains, gateposts, chairs and benches, screens, and choir stalls, etc.

H. C. C.

LUDWIG HOFFMANN'S WOHLFAHRTSBAUTEN DER STADT BERLIN. 4o. Berlin. [1927.] [Wasmuth.] 15s.

This is a finely illustrated monograph on some of the large hospital schemes produced by this eminent German architect. His work is in a more romantic and historical style than most present-day German work. It draws upon German Renaissance motives, and the compositions are extremely effective. Bird's-eye views and block and detail plans further illustrate the schemes and there is a short foreword.

J. M. E.

DAS GROSSKRAFTWERK KLINGENBERG. Ed. by R. Laube. 4o. Berlin. [1928.] [Wasmuth.] 15s.

This is a very fully illustrated monograph on a vast German power station. Obviously appearance has been carefully considered in the design of the building, or rather in the group of buildings. But there has been no attempt to mask the purpose for which it is required by any form of architectural fancy dress. The result is a straightforward, dignified and interesting piece of work.

A. H. M.

THE AMERICAN ARCHITECTURE OF TO-DAY. By G. H. Edgell. La. 8o. New York, 1928. [Charles Scribner's Sons.] 25s.

There is to-day a vast output of works dealing with modern American architecture, but this volume can be recommended as a very clear and full account of its development from the earliest European settlement onwards. The illustrations are numerous and well selected but not very well reproduced, and a full and useful bibliography is included. Sky-scrapers and the zoning laws with their effects are dealt with.

J. M. E.

THE FIVE ORDERS OF ARCHITECTURE, ACCORDING TO VIGNOLA. *Arranged by Pierre Esquié.* 4°. *Lond.* 1926. 14*s.* [*London: J. Tiranti & Co.*, 13 *Maple Street, W.*1.]

This workmanlike book meets a distinct need, as Esquié's edition of Vignola, owing to the clearness of its methods and the compactness of its arrangement, is probably the best available for the student's use, but up to the present it has not been published with an English text.

This edition, which is edited by Mr. Arthur Stratton, consists of 66 plates, and gives an English translation of the notes and inscriptions engraved on the plates. It also contains a most useful glossary of the English and French architectural terms used in the book.

G. B. T.

## "CHINESE PAGODAS."

With regard to his Paper on "Chinese Pagodas," published in the JOURNAL on 14 April last, Mr. Silcock, replying to a correspondent, writes:

"The question your correspondent raises is an interesting one, but, unfortunately, very few measured drawings of pagodas have been published.

"The system of construction of the category known as 'lou' is clearly shown in the measured drawings from *Chinesische Architektur* (Professor Boerschmann), reproduced in my review of this book in the R.I.B.A. JOURNAL, 28 January 1928.

"Lofty columns (usually cut from the tree Pe Nanmu) are used to support the storeys of varying heig In other examples, the brick or stone walls are of immen thickness at ground floor level, while the upper flo are supported by vaults, the external walls being back and diminished in thickness in succeeding store

"An illustration of this type of construction is giv on page 35, Vol. 1 of *Chinesische Architektur.*

"In some, the construction is so massive as to be alm solid masonry, while in others it is literally so, with even a stairway in the thickness of the walls. So measured drawings of 'stupa' and pagodas of the ty described and illustrated in my article in the R.I.B. JOURNAL, 14 April, are given at the end of Vol 2 *Chinesische Architektur.*"

## FEES OF ARCHITECTS AND SURVEYOR

The following letter appeared in *The Times* of 4 M 1928:—

SIR,—In reply to a letter in your issue of the 2 instant, may we, as chairman and honorary secreta of the Practice Standing Committee of the Ro Institute of British Architects, point out that t preparation of the bills of quantities is essentia part of the building costs and, as such, an archit is entitled to charge a percentage thereon, whi percentage has been worked out and accepted as f and equitable and is found in the recognized scale the Royal Institute. The quantity surveyor does n "bury his talents and his fees in the builders' account as they are clearly shown in the contract with the c of the work.

Yours faithfully,
BANISTER FLETCHER, *chairman.*
W. E. WATSON, *honorary secreta of the Practice Standing Committ*

9 Conduit Street, W.1, May 3.

The letter in the issue of the 2nd inst above referr to was as follows:—

ARCHITECTS AND SURVEYORS' FEES.

From recent experience I find that a quantity survey does quite a considerable amount of work which, as layman, I have always understood was carried out by t architect himself, and I find that the client pays th gentleman's fees in a somewhat peculiar manner, as buries his talents—and his fees—in the builders' accoun and the architect then charges the client a fee on h fees. I think a good deal might be said against th practice.—Mr. W. H. MCCANDLISH, 27 St. Jam Place, S.W.1.

# Allied Societies

## Notices

### THE ESSEX SOCIETY OF ARCHITECTS.

WEST ESSEX CHAPTER.

The chairman and executive of the above are anxious to ure attendance of members at a Conference to be held at Old Church House, Market Place, Romford, on Friday, May 1928, from 5.30 to 7.30 p.m.

It is hoped on this occasion to inaugurate an Educational ovement throughout the district in close collaboration with Educational Authorities, for the better understanding of hitecture and appreciation of design in our schools.

It is felt that the builders are, broadly speaking, giving the blic the standard of architecture in housing that it appretes, and it seems essential that if the distinct betterment, re particularly in domestic architecture, is to be achieved, se who desire homes must be in a better position to appre-te a higher standard in this respect.

The representatives of the schools, elementary, interediate and higher grade, as well as the County authorities, being asked to confer upon this subject, and members of e Chapter will propose a series of competitions in the hools, with a public exhibition in the autumn, and other ans of securing the desired end.

Prior to the meeting, tea will be served in the Lower Hall 5 p.m.

S. PHILLIPS DALES,
*Hon. Secretary.*

Will Members please note the following coming events :—

(*a*) Wednesday, 13 June.—General meeting of County ciety at Colchester. Professor Reilly will address the eeting.

(*b*) Saturday, 7 July.—Conducted visit to Bishop's Stortford d its College.

(*c*) Friday, 19 October.—Inspection of banqueting plate d Guild Hall of the Painter-Stainers Company, followed by Chapter meeting at the Chapter House, St. Paul's Churchrd.

(*d*) Wednesday, 14 November.—Reception at Ilford Town all, and general Chapter meeting in conference with the unty Society of Architects.

(*e*) A dinner and dance will also be arranged during the nth of November.

Detailed announcements will follow.

## Reports of Meetings

### ERKS, BUCKS, AND OXON ARCHITECTURAL ASSOCIATION.

ANNUAL GENERAL MEETING.

The Berks, Bucks, and Oxon Architectural Association eld its 8th Annual General Meeting in Queens College, xford, on Saturday 21 April, in reunion with the Hants id Isle of Wight Architectural Association.

Mr. R. A. Rix [*A.*] (Bucks) gave his presidential idress, and was re-elected for a further year of office. he other Officers of the Association were elected as llows : —

Hon. Treasurer : Mr. T. T. Cumming (F.), Berks.
Hon. Secretary : Mr. H. J. Stribling (A), Bucks.
Auditor : Mr. C. B. Willcocks (F.), Berks.
Representative on Council of A.R.I.B.A. : Mr. H. S. Rogers (F.), Oxon.

Messrs. E. J. Dixon (A.), N. W. Harrison (F.), and C. B. Willcocks (F.), the Chairmen respectively of the Bucks, Oxon and Berks branches, were elected Vice-Presidents of the Association.

The company afterwards made a tour of the University and College buildings.

### THE INCORPORATION OF ARCHITECTS IN SCOTLAND.

The April monthly meeting of the Incorporation of Architects in Scotland was held on 27 April, at 15 Rutland Square, Edinburgh—Mr. G. P. K. Young, F.R.I.B.A., Perth, presiding. Among the professional items discussed were the following : Dundee Technical College and School of Art ; Architect's Registration Bill ; Kinross Housing Scheme ; Logie Housing Scheme ; Erection of Pit Head Baths by Mines Department ; and the New Standard Form of Contract. Mr. T. F. Maclennan, Edinburgh, reported on arrangements made for the Annual Convention to be held in Edinburgh on 1 and 2 June next, while the secretary, Mr. Nicol Bruce, W. S., intimated that the R.I.B.A. Final Examinations for Scottish candidates would be held at the Incorporation Chambers from 4 to 12 July next. The Council unanimously resolved to nominate Sir Robert Lorimer, K.B.E., F.R.I.B.A., as President of the Incorporation for the ensuing year. Messrs. G. M. Hay, Aberdeen, Wm. Ogilvie, Edinburgh, T. G. Gilmour and Alex. Adam, both of Glasgow, were elected as Fellows of the Incorporation ; while Messrs. James McGregor, Arbroath, P.P. Henderson, and Malcolm Nicolson, Edinburgh, and James Watson, Glasgow, were elected as Associates. The following were elected Student Members : Messrs. A. P. Borrie, Perth ; A. R. B. Norrie, Bathgate ; John Patterson and J. F. Donaldson, Edinburgh ; W. M. Gilmour, And. Napier, John Cameron, T. A. Deane, A. McN. Duncan, A. O. Hamilton, and Alex. McAnally, all of Glasgow ; John Abercromby, Stirling ; and And. McGraw, Hamilton.

### SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

The 40th annual general meeting of this Society was held at the Sheffield University on 26 April 1928, the President (Mr. F. E. Pearce Edwards) in the chair.

The President announced that the following Honorary Members had been accepted by the Council, viz. :—

His Grace the Duke of Norfolk, E.M. ; His Grace the Duke of Devonshire, K.G., P.C., G.C.M.G., G.C.V.O. ; the Right Hon. the Earl Fitzwilliam, K.C.V.O., C.B.E., D.S.O. ; Sir William Ellis, G.B.E., Past President Inst.C.E. ; Albert Harland, Esq., M.P. ; the Rt. Rev. the Lord Bishop of Sheffield, D.D., D.Litt. ; Sir W. H. Hadow, C.B.E., M.A., Mus.Doc., Vice-Chancellor, Sheffield University ; the Rt. Hon. H. A. L. Fisher, M.A., Warden of New College, Oxford.

After the annual report and statement of accounts were presented and approved, an alteration of Rule 7 as amended, relating to the constitution of the Council, was unanimously carried.

A hearty vote of thanks was proposed to the retiring President, Mr. F. E. Pearce Edwards, for the assiduous attention he had given to the welfare of the Society during his two years of office, it having been chiefly due to his personal interest that the membership of the Society and its income had been largely increased, whilst his keen interest in matters likely to affect the welfare of

the Society arising while its representative at the R.I.B.A. had done a great deal to keep the Society in close touch with the Institute. A vote of thanks to Mr. Wigfull was also passed for his services as one of the Society's representatives on the Allied Societies' Conference for the past six years.

The election of officers for session 1928–29 was declared as follows :—

President : Mr. C. M. Hadfield, F.R.I.B.A. Vice-President : Mr. W. G. Buck, F.R.I.B.A. Hon. Treasurer : Mr. J. R. Wigfull, F.R.I.B.A. Hon. Secretary : Mr. H. B. S. Gibbs, A.R.I.B.A. Council—Past Presidents : Mr. F. E. Pearce Edwards, F.R.I.B.A. ; Mr. W. C. Fenton, F.R.I.B.A. ; Mr. C. B. Flockton, F.R.I.B.A. ; Mr. E. M. Gibbs, F.R.I.B.A. ; Mr. W. J. Hale, F.R.I.B.A. ; Mr. A. F. Watson, F.R.I.B.A. Fellows : Mr. W. G. Davies, F.R.I.B.A. ; Mr. E. M. Holmes, B.Eng., F.S.I. ; Mr. J. M. Jenkinson, A.R.I.B.A. ; Mr. H. I. Potter, A.R.I.B.A. ; Mr. J. A. Teather, L.R.I.B.A. Mr. J. C. P. Toothill, A.R.I.B.A. Associates : Mr. H. W. Inott, L.R.I.B.A. ; Mr. J. H. Odom, A.R.I.B.A. ; Mr. F. H. Wrench, L.R.I.B.A. District Members : Lt.-Col. J. E. Knight (Rotherham) ; Mr. P. A. Hinchliffe, F.R.I.B.A. (Barnsley) ; Mr. F. H. Bromhead, A.R.I.B.A. (Chesterfield) ; Mr. E. H. Walker, F.R.I.B.A. (Doncaster).

# Election of Students R.I.B.A.

The following were elected as Students at the meeting of the Council held on 7 May, 1928.

CARROLL, KATHLEEN MARY : 31 South Frederick Street, Dublin.

COLES, FRANK AUSTIN : 31 Market Square, Northampton.

FORBES, HOWARD TYLDESLEY : St. Andrews College University of Sydney, New South Wales.

HENNIKER, RICHARD FREDERICK : " Carlinwark," Middleton Road, Camberley, Surrey.

LIGHT, ALFRED CHARLES : 13 St. John Street, Hanley, Stoke-on-Trent.

LOWTHER, ANTHONY WILLIAM GEORGE : " The Old Quarry," Ashtead, Surrey.

PARR, JOHN WILLIAM : c/o Agent General for West Australia, Savoy House, Strand, W.C.

---

## ATTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS, SESSION 1927–1928.

THE COUNCIL (11 Meetings).

*President :* Walter Tapper, 11. *Vice-Presidents :* H. P. Burke Downing, 10 ; H. V. Lanchester, 9 ; Percy E. Thomas (Cardiff), 10 ; Maurice E. Webb, 9. *Honorary Secretary :* E. Stanley Hall, 10.

*Members of Council :* Professor S. D. Adshead, 6 ; Henry V. Ashley, 10 ; Robert Atkinson, 3 ; Sir Herbert Baker, 0 ; Major Harry Barnes, 5 ; Herbert T. Buckland (Birmingham), 7 ; Walter Cave, 6 ; Major H. C. Corlette, 10 ; H. S. Goodhart-Rendel, 8 ; Francis Jones (Manchester), 7 ; Arthur Keen, 11 ; Sir Edwin L. Lutyens, 0 ; Thomas R. Milburn (Sunderland), 6 ; E. C. P. Monson, 9 ; T. Taliesin Rees (Liverpool), 10 ; Professor C. H. Reilly (Liverpool), 7 ; H. D. Searles-Wood, 9 ; Francis T. Verity, 9.

*Associate Members of Council :* H. Chalton Bradshaw, 10 ; Leonard H. Bucknell, 6 ; Professor Lionel B. Budden (Liverpool), 7 ; Lt.-Col. H. P. Cart de Lafontaine, 7 ; C. Cowles-Voysey, 4 ; G. Leonard Elkington, 8 ; Major T. C. Howitt (Nottingham), 7 ; Manning D. Robertson (Dublin), 2*; Michael Theodore Waterhouse, 6.

*Licentiate Members of Council :* A. B. Hayward, 9 ; E. H. Heazell (Nottingham), 1 ; Lt.-Col. P.A. Hopkins, 8 ; Capt. A. Seymour Reeves, 9 ; Percy J. Waldram, 7 ; Col. N. H. Waller (Gloucester), 10.

*Past Presidents :* E. Guy Dawber, 0 ; J. Alfred Gotch (Kettering), 2.

*Representatives of Allied Societies in the United Kingdom and the Irish Free State :* J. M. Dossor (York and East Yorkshire), 8 ; F. E. Pearce Edwards (Sheffield), 8 ; H. S. Fairhurst (Manchester), 6 ; E. Bertram Kirby (Liverpool), 10 ; J. Martindale (Carlisle), 10 ; T. Butler Wilson (Leeds), 11. Edward T. Allcock (Loughborough), 5 ; E. C. Bewley (Birmingham), 8 ; Edward T. Boardman (Norfolk), J. W. Fisher (Northamptonshire), 10 ; John Woollatt (Nottingham), 8.—A. C. A. Norman (Plymouth), 2 ; Thomas Overbury (Cheltenham), 7 ; Harold S. Rogers (Oxford), 1 ; J. Arthur Smith (Basingstoke), 10.—T. M. Cappon (Dundee), 3 ; J. K. Hunter (Glasgow), 1 ; T. F. Maclennan (Edinburgh), 3 ; G. P. K. Young (Perth), 4.—C. S. Thomas (Swansea), 10.—Professor R. M. Butler (Dublin), 0 ; E. Kennedy (Ulster), 2.

*Representatives of Allied Societies in the British Dominions Overseas :* Percy E. Nobbs (Canada), 0 ; Major-Gen. Sir Charles Rosenthal (Australia), 0.

*Representative of the Architectural Association* (London) : Gilbert H. Jenkins, 7.

*Representative of the Association of Architects, Surveyors and Technical Assistants :* W. H. Hamlyn, 9.

*Chairman of the Board of Architectural Education :* Henry T. Fletcher, 11.

*Chairmen of the Four Standing Committees :* H. S. Goodhart-Rendel (Art), 8 ; *Sydney D. Kitson (Oxon) (Literature), *†Sir Banister Fletcher (Practice), 6 ; H. D. Searles-Wood (Science), 9.

*The Art Standing Committee* (9 meetings) : Sir John Burnet,* 0 ; H. P. Burke Downing, 5 ; H. S. Goodhart-Rendel, *Chairman*, 7 ; P. D. Hepworth, 2 ; Charles Holden, 6 ; C. H. James,* 4 ; Gilbert H. Jenkins,* Arthur Keen, *Vice-Chairman*, 6 ; Oswald P. Milne, 4 ; Winton Newman, 4 ; S. C. Ramsey, 2 ; Louis de Soissons, Francis T. Verity, 4 ; G. G. Wornum,* *Joint Hon. Secretary*, 7 ; H. Chalton Bradshaw, 4 ; Leonard H. Bucknell, R. A. Duncan, 2 ; Claude St. J. G. Miller,* *Joint Hon. Secretary*, 6 ; Hon. H. A. Pakington, 7 ; J. C. Shepherd, W. Harding Thompson, 8 ; R. F. G. Aylwin, 3 ; A. J. Soutar, 5 ; Francis R. Taylor, 9.

*The Literature Standing Committee* (8 meetings) : Lionel Ambler, *Vice-Chairman*, 8 ; W. H. Ansell, 1 ; Martin Briggs, *Joint Hon. Secretary*, 5 ; A. S. G. Butler,* 3 ; Walter Cave,* 3 ; Major H. C. Corlette, 6 ; J. Murray Easton,* F. C. Eden,* 1 ; Henry M. Fletcher, 3 ; D. Theodore Fyfe (Cambridge), 3 ; S. D. Kitson (Oxon), *Chairman*, 5 ; A. R. Moberly, 7 ; Basil Oliver, 6 ; C. S. Spooner, 4 ; Professor Lionel B. Budden (Liverpool), 0 ; C. Cowles-Voysey, A. Trystan Edwards, 1 ; Professor F. S. Granger (Nottingham), 3 ; Miss E. K. D. Hughes,* 7 ; H. C. Hughes (Cambridge), 6 ; Grahame B. Tubbs, *Joint Hon. Secretary*, Captain W. T. Creswell, 7 ; Arthur E. Henderson, 7 ; E. J. Hick, 8.

*The Practice Standing Committee* (10 meetings) : Henry V. Ashley, 7 ; Frederick Chatterton, *Joint Hon. Secretary*, Sir Banister Fletcher,*† *Chairman*, 7 ; G. Hastwell Grayson (Liverpool), 7 ; E. Bertram Kirby* (Liverpool), 7 ; G. Lovegrove, 6 ; E. C. P. Monson,* 7 ; D. Barclay Niven, W. Gillbee Scott, 8 ; J. Alan Slater, 7 ; J. C. S. Soutar, Sydney Tatchell, 10 ; Percy E. Thomas (Cardiff), 3 ; W. Watson,* *Joint Hon. Secretary*, 9 ; Herbert A. Welch,* *Vice-Chairman*, 7 ; Horace Cubitt, 6 ; G. Leonard Elkington, H. V. Milnes Emerson, 8 ; W. H. Hamlyn, 8 ; Hubert Lidbetter, 8 ; Charles Woodward, 9 ; F. R. Betenson, J. W. Denington, 4 ; Capt. A. Seymour Reeves, 8.

---

* Marked thus were appointed after the first two meetings of the Council. Possible attendances, 9.

† Marked thus absent through illness.

*he Science Standing Committee* (9 meetings): Edward T. rdman* (Norwich), 0; E. H. Evans, *Joint Hon. Secretary*, G. R. Farrow, 8; J. Ernest Franck, 6; W. A. Harvey mingham), 7; John H. Markham, 3; Alan E. Munby, 6; nel G. Pearson, 1; A. Alban H. Scott, 2; H. D. Searles-od, *Chairman*, 7; Charles F. Skipper (Cambridge), *Joint . Secretary*, 7; Digby L. Solomon,* *Vice-Chairman*, 5; mas Wallis,* 6; Robert J. Angel, 9; Hope Bagenal, 4; W. Barnett,* 4; W. T. Benslyn,* 3; Edwin Gunn, 3; F. Hooper, 6; A. E. Mayhew, 2; Harvey R. Sayer, 9; -Col. P. A. Hopkins, 5; G. N. Kent, 6; Percy J. Wald-n, 5.

# The Annual Elections

NEW NOMINATIONS TO COUNCIL AND STANDING COMMITTEES.

The following nominations have been made by members accordance with Bye-law 36 :—

*As Member of Council.*—HEPWORTH: Philip Dalton [*F.*], minated by Sir Herbert Baker, Sir Reginald Blomfield, Guy Dawber, W. Curtis Green, Sir Edwin L. Lutyens, Giles Gilbert Scott, Maurice E. Webb, *Fellows*. TTY: John [*A.*], nominated by H. G. Avery, N. F. chemaille-Day, Chas. McLachlan, Stanley Pinfold, lgar A. D. Tanner, *Associates;* A. Seymour Reeves, E. Richardson, *Licentiates*.

*As Associate Members of Council.*—CHESTER: Harold illiam [*A.*], nominated by M. Botting, E. M. Penman, Bertram Carter, Thomas Stott, G. E. Phillips, *ssociates;* J. N. P. Conlan, J. Walter Dudding, *Licen-ates*. KEESEY: Walter Monckton [*A.*], nominated by bert Atkinson, E. H. Evans, Howard Robertson, *llows;* Hubert Clist, R. E. Enthoven, A. S. Knott, Macgregor, Guy Silk, *Associates*. SCOTT: John ouglas [*A.*], nominated by Sir Banister Fletcher, Francis nes, Arthur Keen, E. Bertram Kirby, H. V. Lanchester, avid Barclay Niven, Sydney Tatchell, *Fellows*. TANNER: dgar Allen Davey [*A.*], nominated by H. G. Avery, John atty, William H. Hamlyn, Felix J. Lander, Chas. cLachlan, Stanley Pinfold, *Associates;* J. E. Richard-on, *Licentiate*.

*As Licentiate Member of Council.*—CONLAN: John icholas Patrick [*L.*], nominated by H. W. Chester, H. N. isher, W. J. T. Godwin, Bertram Lisle, J. W. Stonhold, *ssociates;* Charles J. Goodwin, Chas. F. Siebert, *icentiates*.

*As Member of the Art Standing Committee.*—HUNT: dward Arthur [*F.*], nominated by Arthur Bartlett, S. D. dshead, Stanley C. Ramsey, Robert Atkinson, H. V. anchester, Geoffry Lucas, A. E. Richardson, *Fellows*.

*As Member of the Literature Standing Committee.*—OWNING: Henry Philip Burke [*F.*], nominated by rthur Bartlett, H. Stratton Davis, T. Frank Green, rank T. Verity, *Fellows;* Henry Braddock, C. G. Dixon, Herbert Passmore, *Associates;* N. H. Waller, *Licentiate*.

*As Associate Member of the Literature Standing Com-nittee.*—CHESTER: Harold William [*A.*], nominated by M. Botting, G. Bertram Carter, E. M. Penman, G. E. Phillips, Thomas Stott, *Associates;* J. N. P. Conlan, J. Walter Dudding, *Licentiates*.

*As Members of the Practice Standing Committees.*—CAPLE: Major William Henry Dashwood [*F.*], nominated by Ernest C. Bewlay, Samuel N. Cooke, James A. Swan, W. Norman Twist, *Fellows;* William H. Ashford, W. T. Benslyn, Arthur McKewan, *Associates;* H. W. Simister, *Licentiate*. DICKSEE: Bernard John [*F.*], nominated by Lawton R. Ford, E. B. Hoare, M. Wheeler, *Fellows;* Harold Dicksee, G. T. Harman, A. Halcrow Verstage, E. Alex. Young, *Associates*. FRASER: Percival Maurice [*F.*] nominated by Max Clarke, A. Alban H. Scott, *Fellows;* Henry Edgar Bunce, T. Llewelyn Daniel, H. Haylock Golding, Lawrence A. D. Shiner, *Associates;* Walter R. Benwell, *Licentiate*. GUNTON: William Henry [*F.*]. nominated by John Murray, Laurence M. Gotch, A. Burnett Brown, G. Topham Forrest, Herbert O. Ellis, W. Lee Clarke, *Fellows;* G. Leonard Elkington, *Associate*. SCOTT: Augustine Alban Hamilton [*F.*], nominated by David Barclay Niven, Sydney Tatchell, Victor Wilkins, Geoffry C. Wilson, *Fellows;* Henry Edgar Bunce, T. Llewelyn Daniel, J. Douglas Scott, Charles Woodward, *Associates*. VERITY: Francis Thomas [*F.*], nominated by H. P. Burke Downing, Sir Banister Fletcher, T. Frank Green, G. C. Lawrence, Sir George H. Oatley, *Fellows;* Herbert Passmore, Charles Woodward, *Associates;* John Davidson, Graham Lloyd, *Licentiates*. WILSON: T. Butler [*F.*], nominated by Geo. W. Atkinson, Victor Bain, Norman Culley, Percy Robinson, *Fellows;* A. E. Dixon, C. Castelow, F. L. Charlton, G. H. Foggitt, *Associates;* R. Morley, *Licentiate*.

*As Member of the Science Standing Committee.*—KENYON: Arthur William [*F.*], nominated by J. Murray Easton, E. Stanley Hall, C. H. James, Stanley G. Livock, H. D. Searles-Wood, Louis de Soissons, *Fellows;* Hope Bagenal, *Associate*.

*As Licentiate Member of the Science Standing Committee.*—BARNES: Alfred Henry [*L.*], nominated by W. Bevan, Frederick R. Hiorns, *Fellows;* W. E. Brooks, Wilfred B. Gostling, Stanley Pinfold, Ralph Wilson, *Associates;* P. J. Black, *Licentiate*. CONLAN: John Nicholas Patrick [*L.*], nominated by H. W. Chester, H. N. Fisher, W. J. T. Godwin, Bertram Lisle, J. W. Stonhold, *Associates;* Charles J. Goodwin, Chas. F. Siebert, *Licentiates*.

* Marked thus were appointed after the first meeting of the Committee.

† Marked thus absent through illness.

# Notices

## THE FOURTEENTH GENERAL MEETING.

The Fourteenth General Meeting (Ordinary) of the Session 1927-28 will be held on Monday, 21 May 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the Annual General Meeting held on 7 May 1928; formally to admit members attending for the first time since their election.

Professor A. Beresford Pite, Hon. M.A.Cantab. [*F.*], and Sir Reginald Blomfield, M.A.Oxon., Hon. D.Litt. Lvpl., R.A., F.S.A., Past President R.I.B.A., to open a debate on "Modernism in Architecture."

## THE ANNUAL DINNER, 1928.

The Annual Dinner will take place on Wednesday, 23 May 1928, in the Hall of Lincoln's Inn (by the kind permission of the Benchers of Lincoln's Inn).

H.R.H. the Duke of York has graciously consented to attend as the guest of the Royal Institute and a large number of other distinguished guests will also be present.

As the accommodation is limited and the places are being rapidly filled up, members who wish to attend and have not yet applied for tickets are requested to do so immediately.

The price of tickets is £2 2s. each for members and for members' guests (inclusive of wines, cigars, etc.). Guests may be either ladies or gentlemen.

## BRITISH ARCHITECTS' CONFERENCE, BATH, 20–23 JUNE, 1928.

All members and students of the R.I.B.A. and all members of the Architectural Association and the Allied Societies in Great Britain, Ireland, and overseas, are cordially invited to attend the Conference (see full particulars enclosed with this issue of the JOURNAL). It will greatly facilitate the arrangements if members who propose attending will fill up the fly-sheet attached to the programme and return it to the Secretary R.I.B.A., 9 Conduit Street, W.1., not later than 9 June.

## VISIT TO EMPIRE TIMBER EXHIBITION.

WEDNESDAY, 23 MAY 1928.

At the invitation of Lieut.-General Sir Wm. T. Furse, K.C.B., D.S.O., the Director of the Imperial Institute, a special visit of architects to the Empire Timber Exhibition has been arranged by the R.I.B.A.

The visit will take place at 2.30 p.m. on Wednesday, 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, F.R.I.B.A., representative of the R.I.B.A. on the Imperial Institute Advisory Committee on timbers, and by Dr. Chandler of the Imperial Institute.

Architects desirous of taking part in the visit are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1, not later than 21 May, when further particulars will be sent to them.

## EXHIBITION OF BLACK AND WHITE AND COLOUR WORK BY MEMBERS OF THE R.I.B.A.

It has been decided to hold an Exhibition of Black and White and Colour Work by members of the R.I.B.A. at the Institute Galleries from 1 to 11 October 1928, works to be submitted not later than 14 September.

*All works sent in for exhibition will be submitted to the judgment of the Selection and Hanging Committee, whose decision will be final.* Exhibitors will be required to pay the cost of carriage and insurance during transit and to make arrangements for the collection of their works at the close of the Exhibition.

*In order that the Committee may be in a position to formulate some idea of the amount of work available, members who are willing to submit black and white drawings, original etchings, or engravings and colour sketches for consideration by the Committee are requested to write to the Secretary R.I.B.A. not later than 1 June, giving the following particulars :—*

(1) Sizes.
(2) Subjects (these need not necessarily be architectural).
(3) Names of draughtsmen.
(4) Whether black and white or colour.
(5) Approximate value of each work.

A provisional limit of 15 square feet per exhibitor has been fixed, but this may be revised when the Committee learn how much work is available.

## ELECTION OF MEMBERS.

4 JUNE 1928.

An election of members will take place at the Busin General Meeting to be held on Monday, 4 June. T names and addresses of the Candidates (with the nar of their proposers) found by the Council to be eligible a qualified for Membership according to the Charter a Bye-Laws and recommended by them for election are follows :—

### AS FELLOWS [25].

BANKS : WILLIAM ARTHUR [*A.* 1920], 76 Wellington R South, Stockport ; 24 Edenhurst Road, Mile E Stockport. Proposed by Isaac Taylor, R. G. Robe and the Council.

CAMPBELL : DUNCAN ALEXANDER [*A.* 1920], Blue Coat Cha bers, School Lane, Liverpool ; Allport Lodge, Bro borough, Cheshire. Proposed by Gilbert Fraser, Arn Thornely and E. Bertram Kirby.

DICKINSON : WILLIAM FRANCIS, J.P. [*A.* 1909], Kingwest near Taunton, Somerset ; 28 Victoria Street, S.W Proposed by the Council.

DREWITT : COLIN MINORS [*A.* 1907], c/o Engineer of Bui ings, Canadian Pacific Railway, Windsor Street, Mo treal, Canada ; Apartment 55, 1 Rosemount Aven Westmount, Montreal, Canada. Proposed by John Pearson, Henry Sproatt and Ernest R. Rolph.

GILMOUR : THOMAS GILCHRIST [*A.* 1912], Office of Pub Works, City Chambers, Glasgow ; 501 Mosspark Dri Glasgow, S.W.2. Proposed by John Watson, Jo Keppie and Wm. B. Whitie.

MURRAY : COLIN HAY [A. 1913], 10 King's Bench Wa Temple, E.C.4 ; 25 Hyde Gardens, Eastbourne ; 12 Gc Park Road, Eastbourne. Proposed by William A. Pi John D. Clarke and Sir Aston Webb.

PRESTWICH : ERNEST, M.A. (Liverpool) [*A.* 1918], Bradsha gate Chambers, Leigh, Lancs ; " Everdene," Hand La Leigh, Lancs. Proposed by Percy Thomas, E. Stanl Hall and Francis Jones.

PRICE : WILLIAM JOSEPH [*A.* 1925], Public Works Departmer Nairobi, Kenya. Proposed by the Council.

RUSSELL : ANDREW LAURENCE NOEL [*A.* 1912], 4a Low Belgrave Street, S.W.1 ; 292 Lancaster Road, W.1 Proposed by A. B. Knapp-Fisher, W. A. Forsyth a H. P. G. Maule.

WARD : FRANK DORRINGTON [*A.* 1909], Public Works Depar ment, Straits Settlements ; 80 Western Road, Penan Straits Settlements. Proposed by W. Campbell Oma D. McLeod Craik and P. Hubert Keys.

WHEELER : EDWIN PAUL [*A.* 1902], County Hall, S.E.1 Park Lodge, Park Road, Sutton, Surrey. Proposed b G. Topham Forrest, Chas. J. Dawson and Walter H Godfrey.

WHITE : THEODORE HANSFORD [*A.* 1919], 14a Cavendis Place, Cavendish Square, W.1 ; " Orchard End," Bourn End-on-Thames. Proposed by W. Henry White, S Reginald Blomfield and John Murray.

And the following Licentiates who are qualified under Sec tion IV, Clause 4 c (ii) of the Supplemental Charter of 1925 :—

ABRAMS : HERBERT JOHN SINCLAIR, 19 Buckingham Stree Strand, W.C. ; " Hutton Mount," Brassey Road, Limps field, Surrey. Proposed by A. F. A. Trehearne, Frank H Smee and Osborn C. Hills.

BAKER : THOMAS HENRY, Head Gate Court, Colcheste Proposed by Professor S. D. Adshead, Stanley C. Ramse and the Council.

GALL : JOHN HINTON, 13 Lombard Street, Inverness. Pro posed by the Council.

HARBER : WILLIAM FRANCIS, Black Mill, Ore, Hastings Proposed by H. R. Gardner, P. J. Westwood and J. Anc Minty.

TLEY : JOSEPH GEORGE, Architects Department, London Hospital, E.1 ; Kayes, Gerrards Cross, Bucks. Proposed by Arthur Crow, William Steward and Henry N. Kerr.

KES : ERNEST HADDEN, County Hall, S.E.1 ; 68 Goldhurst Terrace, N.W.6. Proposed by G. Topham Forrest, Raymond Unwin, Sir Banister Fletcher and Sir Reginald Blomfield.

And the following Licentiates who have passed the Qualifying Examination :—

AG : GEORGE, 7 Sweeting Street, Liverpool ; " Morvynd," Caldy Road, West Kirby, Cheshire. Proposed by Charles W. Harris, Laurence Hobson and T. F. Shepheard.

NELLA : VALENTINE, 18 St. Thomas' Street, London Bridge, S.E.1 ; 46 Halford Road, Richmond, Surrey. Proposed by E. Arden Minty, B. Culmer Page and Noel D. Sheffield.

ARLES : JOHN ACHESON, Town Hall, Barrow-in-Furness ; 44 Thorncliffe Road, Barrow-in-Furness. Proposed by Saml. Grundy, Hugh A. Gold and A. C. Bunch.

NNOX : GAVIN, 103 Bath Street, Glasgow ; " The Bield," Chryston, Lanarkshire. Proposed by Wm. B. Whitie, Jas. Kennedy Hunter and James Lochhead.

ACMATH : DANIEL WALTER, 103 Bath Street, Glasgow ; 84 Campbell Avenue, Langside, Glasgow. Proposed by Wm. B. Whitie, Jas. Kennedy Hunter and James Lochhead.

ATTHEWS : RICHARD, Westminster Chambers, Nantwich, Cheshire ; Moorsfields House, Audlem, Cheshire. Proposed by Harry S. Fairhurst, W. S. Beaumont and John Swarbrick.

ME : JOHN STUART, 13 Lendal, York ; Ivyholme, Holgate Road, York. Proposed by J. Hervey Rutherford, Frank W. Simon and Edw. T. Boardman.

## AS ASSOCIATES [49.]

RTON : HARRY AUSTIN [Passed five years' course at the Technical College, Cardiff. Exempted from Final Examination after passing Examination in Professional Practice], c/o 1 Cranbrook Villas, Guildford Road, South Farnborough, Hants. Proposed by T. Alwyn Lloyd, Percy Thomas and Harry Teather.

NHAM : HELEN MARY [Final], 10 Aldrington Road, Streatham Park, S.W.16. Proposed by Charles E. Varndell, L. Keir Hett and the Council.

UILLON : ERNEST LINDEN, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 2085 Union Avenue, Montreal, Canada. Proposed by Professor Ramsay Traquair, William Carless and Percy E. Nobbs.

ROWN : HENRY JOHN [Final], 15 Spencer Place, Leeds. Proposed by H. S. Chorley, T. Butler Wilson and G. W. Atkinson.

YERS : JOHN [Final], 253 Broad Street, Birmingham. Proposed by J. Forster, William Haywood and Herbert T. Buckland.

HAPMAN : ERIC WEBB [Final], 56 Southgrove Road, Sheffield. Proposed by James R. Wigfull, Charles Matthew Hadfield and Edwd. M. Gibbs.

HILDS : WILFRID CHARLES [Special], Glenthorne House, Yeovil. Proposed by Professor A. E. Richardson, Arthur Stratton and Professor S. D. Adshead.

HIPPINDALE : FRANK [Passed five years' course at the Leeds College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 10 Ash Grove, Otley, Yorkshire. Proposed by Albert E. Kirk, G. W. Atkinson and H. S. Chorley.

OHEN : JACOB [Final], 15 Delamere Terrace, W.2. Proposed by T. P. Bennett, W. R. Jaggard and Sir Banister Fletcher.

OOPER : HUGH CHRISTOPHER DUNSTAN, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 205 Newbury Street, Boston, Mass., U.S.A. Proposed by Professor Ramsay Traquair, Percy E. Nobbs and William Carless.

CRAWFORD : DOUGLAS LINDESAY [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Luanza," Tower Drive, Gourock, Renfrewshire. Proposed by T. Harold Hughes, Alexander N. Paterson and James Lochhead.

CRICKMAY : COLIN ROSSER [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 16 Park Road, Redhill, Surrey. Proposed by J. Edwin Forbes, Oswald P. Milne and Gilbert H. Jenkins.

DAIN : CECIL [Final], 165 Errwood Road, Burnage, Manchester. Proposed by Arthur J. Murgatroyd, Harry S. Fairhurst and Francis Jones.

EASTON : RONALD PERN [Special], 62 George Street, Perth, Western Australia. Proposed by J. E. Dixon-Spain, Charles Nicholas and James J. S. Naylor.

EDWARDS : DONALD THOMAS [Final], 14 Berwyn Road, Norwood, S.E.24. Proposed by Charles J. Blomfield, H. G. Crothall and W. T. Curtis.

ELLIS : MARY FEODORE RUTH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professonal Practice], 44 Clarendon Road, W.11. Proposed by Robert Atkinson, J. Alan Slater and A. H. Moberly.

ENGLAND : NORMAN RODERICK [Final], 24 Bromley Road, St. Annes-on-the-Sea. Proposed by Q. Mangnall Bluhm, Walter R. Sharp and Fred Harrison.

FARMAN : ALBERT LAWRENCE [Special], 79 Clarendon Road, Holland Park, W.11. Proposed by H. S. Goodhart-Rendel, Fred J. Wills and Charles E. Varndell.

GARDINER : KENNETH EDWARD FREDERICK [Final], c/o Architectural Association, W.C.1. Proposed by Howard Robertson, Robert Atkinson and E. H. Evans.

GARDNER : EDWIN ALEXANDER [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 121 Broadway Avenue, Ottawa, Canada. Proposed by Professor Ramsay Traquair, William Carless and Percy E. Nobbs.

GARTHSIDE : ERIC, B.Arch. (Sydney) [Special Exemption], c/o Australia House, W.C.2. Proposed by Hubert C. Corlette, Howard Robertson and J. Murray Easton.

GOUGH : GERALD CHARLES PURCELL [Final], 16 Ullesware Road, Southgate, N.14. Proposed by Oswald P. Milne, Charles E. Varndell and Norman G. Bridgman.

HALL : GEORGE ALBERT VICTOR, B.Arch. (Liverpool) [Passed five years' course at the School of Architecture University of Liverpool. Exempted from Final Examination after psasing Examination in Professional Practice], 45 Conduit Road, Hong Kong. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie and Professor Lionel B. Budden.

HOBDAY : RALPH [Final], 34 Chepstow Place, W.2. Proposed by Professor A. E. Richardson, Arthur Stratton and W. H. Ansell.

JEFFREY : JOHN [Final], 79 Maxwellton Road, Paisley, Scotland. Proposed by James Lochhead, John Watson and Hamilton Neil.

LIPP : ALEXANDER ERNEST CHRISTIAN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 16 Morley Street, Langside, Glasgow. Proposed by John Watson, James Miller and David Salmond.

MACGEAGH : JOHN [Special], Goodson's Buildings, 2B Donegall Place, Belfast. Proposed by T. W. Henry, N. Fitzsimons and Godfrey W. Ferguson.

MONSON : JOHN WILLIAM SUTTON, B.A. (Cantab) [Passed five

years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 9 Park Gate Gardens, East Sheen S.W.14. Proposed by E. C. P. Monson, H. D. Searles-Wood and E. Stanley Hall.

MORGAN : RICHARD GEORGE, M.C. [Special], 21 Clarence Road, Moseley, Birmingham. Proposed by George A. Mitchell, Sir Banister Fletcher and M. H. B. Scott.

NORTH : EDWIN SAMUEL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], c/o The Architectural Association, 34-36 Bedford Square, W.C. Proposed by Howard Robertson, Robert Atkinson and E. Hollyer Evans.

PATERSON : ERIC ARNOLD [Final], Cairns Chambers, 19 St. James' Street, Sheffield. Proposed by James R. Wigfull, W. G. Buck and Charles D. Carus-Wilson.

PERRY : REGINALD SELBY, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 390 Oxford Avenue, N.D.G. Montreal, Canada. Proposed by Professor Ramsay Traquair, Percy E. Nobbs and William Carless.

PHILLIPS : RONALD ALFRED [Final], " Glenside" 7 Stanfield Road, Winton, Bournemouth. Proposed by A. Edward Shervey, Henry R. Collins and T. Stevens.

QUINCEY : MARGARET ANNE DE QUINCEY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Montrose," Worplesdon Hill, Woking. Proposed by Professor A. E. Richardson, Arthur Stratton and Arthur J. Davis.

ROBERTSON : GEORGE WILLIAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 69 Woodend Drive, Jordanhill, Glasgow. Proposed by T. Harold Hughes, John Watson and J. Maurice Arthur.

ROBERTSON : HUGH DOUGLAS, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 46 Herkimer Street, Hamilton, Ontario, Canada. Proposed by Professor Ramsay Traquair, William Carless and Philip J. Turner.

SAISE : ALFRED JOHN [Final], 4 Guinea Road, Fishponds, Bristol. Proposed by C. F. W. Dening, Alfred J. Taylor and G. D. Gordon Hake.

SCOTT : ALEXANDER THOMSON [Special Exemption], 36 Sheldon Avenue, Highgate, N.6. Proposed by Sir Herbert Baker, F. W. Troup and P. D. Hepworth.

SHERREN : BRIAN COURTENAY [Final], 60 Ridge Crest, The Rideway, Enfield, N. Proposed by F. C. R. Palmer, W. F. C. Holden and Howard Robertson.

SOMERVILLE : WILLIAM LYON [Special], 2 Bloor Street West, Toronto, 5, Canada. Proposed by John A. Pearson, C. Barry Cleveland and Ernest R. Rolph.

STACKHOUSE : EDWIN STANLEY [Special], 18 Brunel Street, Burnley. Proposed by Saml. Taylor, Sir Banister Fletcher and John H. Woodhouse.

STOKES : LEONARD GEORGE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Pactice], 44 Alexandra Road, St. John's Wood, N.W.8. Proposed by Professor A. E. Richardson, Arthur Stratton and Oswald P. Milne.

THOMSON : STEWART LLOYD [Final], 11 Mecklenburgh Square, W.C. Proposed by Charles E. Varndell, Professor A. E. Richardson and Arthur Stratton.

WALKER : RICHARD MELVILLE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], " The Limes," Roehampton Lane, S.W.15. Proposed by H. S. Goodhart-Rendel, Howard Robert and J. Murray Easton.

WARD : BASIL ROBERT [Special Exemption], 12 Phayre Str Rangoon, Burma. Proposed by Professor A. E. Richa son, Professor S. D. Adshead and F. W. Troup.

WATERMAN : FREDERICK [Special], 204 Crowborough Ro Tooting Common, S.W.17. Proposed by Robert Muir, M. Eyre Walker and Alexr. G. Bond.

WATSON : CHARLES SPENCER OWEN [Special], 23 Chel Gardens, S.W.1. Proposed by W. H. Wood, Percy Browne and F. A. Richards.

WEIR : WILLIAM GRANT [Final], c/o John S. Archibald, Es 1134 Beaver Hall Hill, Montreal, P.Q., Canada. Propo by Geo. A. Boswell, T. Harold Hughes and Jan Lochhead.

WOODROW : ALAN [Passed five years' course at the Arc tectural Association. Exempted from Final Examinati after passing Examination in Professional Practic 67 Oxford Terrace, Hyde Park, W.2. Proposed Howard Robertson, Robert Atkinson and J. W. Stan Burmester.

AS HON. ASSOCIATE (1).

DAVIES : HUGH, H.M. Staff Inspector of Technical Schoo 13 Ashbourne Avenue, Golders Green, N.W.11.Propos by H. D. Searles-Wood, S. B. Caulfield and Martin Briggs.

## WORKERS IN THE BUILDING TRADES.

Arising out of the lectures on architecture to worke in the building trades arranged by the Board of Arch tectural Education, the Council, on the recommendati of the Board, wish to draw the attention of all practisi architects to the following points which were brought o during the discussions which took place :—

1. That more interest would be taken by t craftsmen in the buildings upon which they we engaged if models of the proposed buildings we placed upon the works for their inspection whi the buildings were in progress, and that comple plans and drawings might be available in order th the men could see how the work they were doi fitted into the whole structure.

2. That craftsmen should be given more liber to use their discretion in the execution of their pa ticular crafts.

3. That the architect and craftsman should g into closer personal touch with each other.

4. That architects might take building appre tices over their works while in progress and at cor pletion.

## ELECTION OF MEMBERS.
### 3 DECEMBER 1928.

Associates who are eligible and desirous of transferrir to the Fellowship class are reminded that if they wish take advantage of the election to take place on 3 Decemb 1928, they should send the necessary nomination forn to the Secretary R.I.B.A. not later than Saturda 29 September 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisio of Section iv, Clause 4(*b*) and (cii), of the Supplement Charter of 1925. Licentiates who are eligible and desi ous of transferring to the Fellowship can obtain full pa ticulars on application to the Secretary R.I.B.A., statin the clause under which they propose to apply for nomir ation.

MPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

he attention of Members is drawn to the scheme for pounding subscriptions for Life Membership which approved by the General Body at the Business Meet- held on Monday, 5 December 1927.

ellows, Associates and Licentiates of the Royal itute may become Life Members by compounding r respective annual subscriptions on the following s :—

or a Fellow by a payment of £73 10s. (70 guineas).

or an Associate or Licentiate by a payment of £44 2s. guineas), with a further payment of £29 8s. on being itted as a Fellow.

rovided always that in the case of a Fellow or Asso- e the above compositions are to be reduced by £1 1s. annum for every completed year of membership of Royal Institute after the first five years, and in the e of a Licentiate by £1 1s. per annum for every com- ed year of membership of the Royal Institute.

THE ARCHITECTURAL ASSOCIATION.

he Architectural Association has recently amended its law dealing with the entrance fee for new members, in er to exempt all members of the R.I.B.A. and its ed Societies from payment of the usual entrance fee Two Guineas when taking up membership of the ociation.

he A.A. in its new extensions have made provision two excellent club rooms and a special dining room, ch are used only by members who are not connected h the School. In the club rooms, which are open from a.m. until 11 p.m., the usual professional and other ers are provided, and refreshments may be obtained ing the usual licensed club hours. Members are wed to bring not more than two guests into the oms.

he subscription for Town members is Two Guineas annum and for members living outside a radius of y miles from London, One Quinea. The new facilities ered should prove a great attraction, particularly to mbers living outside London who need the use of a ub in Town.

CHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

t would seem that the circular " A " issued by the fence Union containing information relating to its ects has conveyed to some members of the Institute idea that the Union is an organisation formed outside and in some way in rivalry with, the R.I.B.A. Possibly s is due to the fact that the Union is a separate body and t its offices are at 28 Bedford Square and not at Conduit reet.

However this may be, the Council of the R.I.B.A. sires to remove any misapprehension and to state that Architects, Engineers, and Surveyors Defence Union, mited, was formed under the auspices of and with the action and support of the R.I.B.A., and has permission indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members the Institute who have not yet joined the Union to so without delay and as a matter of course, not only in ir professional interests, but with the object of estab- ing firmly a Defence organisation founded by members the Institute and carried on under the auspices of and th the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of their insurable staff insuring through :—

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *Contributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *Health Insurance Benefits* | Sickness Benefit : up to 22s. per week. |
| | Disablement Benefit : up to 11s. per week. |
| | Maternity Benefit : up to 54s. |
| *Old-Age Pensions* | 10s. per week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *Additional Health Insurance Benefits* | Full cost of dental treatment. |
| | Full cost of optical treatment (including glasses). |
| | Part or full cost of surgical operations. |
| | Part or full cost of maintenance in nursing homes, hospitals or convalescent homes. |
| | Part or full cost of provision of trained nurses during serious illness. |
| | Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—
The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

# Competitions

PROPOSED OPEN-AIR SCHOOL COMPETITION, KEIGHLEY.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs,

30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

### BOROUGH OF LEWISHAM: PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor: Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham. S.E.6.

# Members' Column

### CITY OF BIRMINGHAM EDUCATION COMMITTEE.
CENTRAL SCHOOL OF ARTS AND CRAFTS.

APPLICATIONS are invited for the position of ASSISTANT MASTER OF ARCHITECTURE in the SCHOOL OF ARCHITECTURE (Director, G. Drysdale, F.R.I.B.A.). Salary, £250 to £300, according to qualifications. The appointment, to date from 1 September 1928, is a part-time one (about 20 hours a week) and for a maximum period of three years.

Applications (no special form). stating age, qualifications, and previous experience, and not more than two testimonials, should be sent to the undersigned, endorsed "Teacher of Architecture," not later than 26 May.

P. D. INNES, *Chief Education Officer*.
Education Office, Margaret Street.

### PARTNERSHIP WANTED.

ADVERTISER, aged 34, with 14 years' experience, wishes to purchase Junior Partnership with firm of Architects. Considerable experience in Town Planning, Housing, Estate Development and road works.—Apply Box No. 5528, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

### PRACTICE OR PARTNERSHIP WANTED.

MEMBER, age 41, with provincial practice, which he has carried on for the last 18 years, but which is at present dormant through severe, local, industrial depression, desires to purchase a genuine, well-established practice or partnership with firm of standing.—Apply Box 1538, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### MESSRS. H. J. S. ABRAMS AND SON.

MR. H. J. S. ABRAMS, architect and surveyor, of 19 Buckingham Street, Strand, W.C.2, has taken into partnership his son, Mr. George H. Abrams, F.S.I. The business will be carried on at Mr. Abrams' present offices, and the style of the firm will be Messrs. H. J. S. Abrams and Son.

### OFFICE ACCOMMODATION.

FELLOW of the Institute with a West End office, having a room to spare, desires to meet another architect with a view to sharing accommodation and running expenses.—Reply Box 7474, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

R.I.B.A., with an office in the West End, desires to meet another architect with a view to sharing accommodation and running expenses, —Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street. London, W.1.

### ACCOMMODATION WANTED.

FELLOW wants to rent two rooms, Holborn District, June quarter. Has excellent confidential clerk (shorthand and typewriting, etc.) and could arrange to share services.—Please send replies to 17 Kings Avenue, Ealing, W.5.

### ROOMS TO LET.

F.R.I.B.A. has large light room to let, Gray's Inn; share of assistant for typing and tracing, etc., can be arranged.—Apply 6289, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. has a large room, 20 ft. 8 in. by 22 ft., on first with very good light (3 windows), which he would be glad to to another architect for £150 per annum. This rent to in electric light, gas fire, cleaning, and use of lavatory on ground Gloucester Road Station, S.W.7, three minutes' walk.— Box No. 2848, c/o The Secretary R.I.B.A., 9 Conduit S London, W.1.

F.R.I.B.A. and wife (near Edinburgh), intending to mot Annual Conference at Bath, would be glad to hear of an Architect and his wife who would join them. Fare prop railway return Edinburgh to Bath. Journey arranged to suit parties.—Apply Box No. 3048, c/o The Secretary R.I.B.A., 9 Co Street, London, W.1.

# Minutes XVII

SESSION 1927–1928.

At the Ninety-fourth Annual General Meeting, being Thirteenth General Meeting of the Session, 1927–1928, on Monday, 7 May 1928, at 8 p.m., Mr. H. V. Lanches Vice-President, in the chair.

The attendance book was signed by 22 Fellows (includ 11 Members of Council), 8 Associates (including 1 Membe Council), 4 Licentiates (including 1 Member of Council).

The Minutes of the Ordinary General Meeting held 23 April 1928, having been published in the JOURNAL, w taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Mr. Sohrab Framjee Bharoocha, President of the Bom Architectural Association, transferred to Fellows 1925.

Mr. Henry Thomas Sidwell, elected Fellow 1921.

Sir Alexander Rose Stenning, a Past-President of Surveyors' Institution, elected Fellow 1877.

Mr. Arthur Gilbey Latham, elected Licentiate 1912.

Sir Ebenezer Howard, O.B.E., J.P., elected Hon. A ciate 1927,

and it was Resolved that the regrets of the Institute for t loss be entered on the Minutes and that a message of sympa and condolence be conveyed to their relatives.

The Secretary announced that the Council had nomina for election to the variousclasses of membership the candida whose names are published in this issue of the JOURNAL.

The Chairman formally presented the report of the Cou and Standing Committees for the official year 1927–28, stated that the Chairmen or other representatives of all Committees whose reports were appended to the Coun report had been asked to attend the meeting so as to be position to answer any questions that might be asked in c nection with their reports.

The Chairman having moved the adoption of the Rep and invited discussion upon it, the Hon. Secretary secon the motion and a discussion ensued.

The motion having been put from the Chair, it was Resol "that the Report of the Council and Standing Committ for the official year 1927–28 be approved and adopted."

Reference having been made to the work of the staff, a v of thanks was passed by acclamation.

The Chairman stated that the list of attendances at Council and the Standing Committee meetings had been on the table and would be printed in the next issue of JOURNAL and also sent out to members with the voting pap

Upon the motion of the Chairman, a vote of thanks passed by acclamation to Mr. Henry A. Saul [*F.*], and Mr Maclaren Ross [*A.*], for their services as Hon. Auditors the past year.

Mr. Henry A. Saul [*F.*] and Mr. J. Maclaren Ross [*A.*] w re-nominated for election as Hon. Auditors for the ensu year of office.

The proceedings closed at 9.25 p.m.

Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 14 26 MAY 1928

# Contents for 26 May 1928

Page

ST. WILFRID'S CHURCH, HARROGATE .. .. .. .. .. .. .. .. .. .. *Frontispiece*

THE WORK OF TEMPLE MOORE. By H. S. Goodhart-Rendel .. .. .. .. .. .. .. .. .. 471

Discussion .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 487

CORRESPONDENCE :

CHINESE PAGODAS. By Professor Sir William Flinders Petrie and Maurice B. Adams .. .. .. .. .. 493

LESSER KNOWN ARCHITECTS. By Ronald Topham .. .. .. .. .. .. .. .. .. .. 493

LICENTIATES AND THE R.I.B.A. By P. Hopkins .. .. .. .. .. .. .. .. .. .. 493

PRESENTATION OF HONORARY DEGREES TO LORD CRAWFORD AND SIR EDWIN LUTYENS .. .. .. .. .. 494

MR. SELWYN IMAGE'S DRAWINGS. By C. Harrison Townsend .. .. .. .. .. .. .. .. 494

FRANCO-BRITISH UNION OF ARCHITECTS. By Lt.-Col. H. P. L. Cart de Lafontaine .. .. .. .. .. .. 495

CHARING CROSS BRIDGE SCHEME : ENGINEERS' REPORT .. .. .. .. .. .. .. .. .. .. 496

DISCUSSION ON THE R.I.B.A. ANNUAL REPORT .. .. .. .. .. .. .. .. .. .. .. 498

ARCHITECTS' BENEVOLENT SOCIETY : ANNUAL GENERAL MEETING .. .. .. .. .. .. .. .. 503

ALLIED SOCIETIES :

MANCHESTER SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. 505

WEST YORKSHIRE SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. 505

MR. T. RAFFLES DAVISON .. .. .. .. .. .. .. .. .. .. .. .. .. .. 505

OBITUARY :

SIR GEORGE FRAMPTON, R.A. .. .. .. .. .. .. .. .. .. .. .. .. .. 505

SORAB F. BHAROOCHA .. .. .. .. .. .. .. .. .. .. .. .. .. .. 505

NOTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 506

COMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 507

MEMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 508

MINUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 508

A.B.S. OPTIONAL POLICY .. .. .. .. .. .. .. .. .. .. .. .. .. .. 508



FIG. 2.—ST. WILFRID'S CHURCH, HARROGATE
Interior looking East

Temple Moore, Architect.



Fig. 1.—St. Wilfrid's Church, Harrogate. Exterior from North-West

# The Work of Temple Moore

By H. S. GOODHART-RENDEL [*F.*]

(*Read before the Royal Institute of British Architects on Monday, 23 April 1928.*)

POPULAR criticism seems to have decided that the last hundred years have been a bad time for architecture. Buildings dating from these years cannot escape from one or other of two condemnations: if they resemble older buildings they are "mere reproductions"; if they do not, they are "incorrect." Nor does the trouble end here. "Mere reproductions" are denied even a borrowed beauty—they "lose the spirit of the original." "Incorrect" buildings come off no better—their designers had no business to vary the sacred forms of the past. Occasionally, forgetting its severity towards presumption, popular criticism demands of architects a "new style," —a style unlike any other style that has been. Respectable professional gentlemen can then be seen conjuring rabbits out of their top-hats, only to be told that the rabbits lack real originality and look poorly bred.

If this kind of criticism were just, the practice of those to-day who look to new materials to produce the novelty that taking thought cannot create would be the only reasonable thing for any architect to do. If for a century past all buildings that have not been mere copies have been merely bad copies, let us by all means fly to the architecture of ferro-concrete in which not much that can be copied has yet come into existence. Let us make everything of this seductive material, from the walls and ceilings down to the kitchen dresser, and see whether something new cannot be done in this way. If the critics sneer at our mouldings, let us give them no mouldings at all; if they find our construction old-fashioned, let us cast our buildings in one piece.

The great architect whose art is the subject of this lecture never seems to have been troubled by criticism that could lead to such desperate counsels.

His buildings must certainly often have been called " mere reproductions " by the many to whom every Gothic arch is like every other. There also must have been critics perceptive enough of the peculiarities of his designs to pronounce them " incorrect." He never attempted to supply any demand for a new style, I suppose because he regarded the making of new styles as less his business than the making of new beauties. He used new methods of construction only when he thought them better than the old ones. Where the merits of a new and of an old method seemed equal he would choose the old one as the better tried.

In those works of Temple Moore that keep closest to the form of the mediæval styles no critic could be so uncritical as to maintain that the " spirit of the original " has been lost. In most of them it will be felt by anyone with a knowledge of the Middle Ages that the spirit is as surely in them as in the buildings the Middle Ages have left us. A critic, however, need not be uncritical to object that Moore's reproduction of mediæval forms is sometimes closer than was necessary, or even from our present point of view desirable. It cannot be proved that any beauty has been lost by it, but it equally cannot be proved that by it anything has been gained—and in the anti-Gothic reaction that we now are living through, the slightly archæological flavour of some of Moore's churches will be unwelcome to many.

Yet it is very foolish to miss, because of a superficial distaste, the experience and pleasure that a great work of art can give ; and most of Moore's churches can claim to be great works of art. Style is the least important of all the unimportant elements of architecture, and generally has as little relation to the merits of a building as the cut of a man's clothes to the condition of his soul. To object unconditionally to a style is unworthy of rational criticism—style is only language, and can of itself neither mar nor make the beauty of what it conveys.

It may be—it probably is—true that for us to-day a simplicity approaching stylelessness is natural in our best and sincerest art. The riches and the enthusiasm of the last century are spent, and their place is taken by a pretence and false sentiment against which all true artists are in revolt. Ornament that was formerly a wonder of human patience is now more than ever the ceaseless vomit of machines, so that the word " ornamental " has almost become a reproach. Such buildings a Moore's church at Sledmere, though perfectl appropriate to the days and circumstances in whic they were built, are not of the kind that our presen mood helps us to appreciate. Others of Moore churches, such as the noble St. Columba's a Middlesbrough, built many years ago, seem t have anticipated our preferences in an astonishin way. If we love St. Columba's Church we lov an essential part of Moore's mind, but if we do no also love the Sledmere church we have missed great deal else that his mind can give. The whol body of his work, various as it is, is essentiall consistent, and can only be properly valued b those who will take the rough with the smooth i they find both rough and smooth in it. For us, th rough will be the elaborate, the smooth the simpl —perhaps taste will change so that to our sons i will be the other way about.

Moore's master in his art was George Gilber Scott, son of the architect of the Albert Memoria and father of the architect of Liverpool Cathedral Gilbert Scott, junior, as he used to be called, wa a man of rare talent, the story of whose too shor career has not yet been properly recounted. T him more than to any other church architect is du the break-up of the Victorian Gothic conventio that his father had had so large a share in estab lishing. His works were few, but each of them ha great influence with his contemporaries. The firs of them to be illustrated in the architectural pres —the Church of St. Agnes at Kennington Park— brought forth angry letters from all sorts of people and is only not strange to us because it has sinc been freely imitated. When it was built, few, i any, churches, save those of Bodley, were bein built in England of English style. The styles o France and Italy, Anglicised, perhaps, but unmis takable, provided the dominant flavour in th Gothic stew-pot of the Victorians when Street wa head cook ; and the return to English fare, recom mended by Bodley, by Gilbert Scott, junior, b Micklethwaite and Somers Clarke, demanded great rinsing of vessels. These men prevailed, a foreign spices were thrown out of the window ; an by the time Temple Moore took over his master practice Street himself had recanted and died in th odour of Anglicism. In all the designs of Moor there is no hint whatever of inspiration from othe countries ; no more sign that he had ever left thes islands than in the work of the Yorkshire Abbe

builders that he loved so well. Probably there is no building, old or new, that is more English, through and through than St. Wilfrid's Church at Harrogate (Fig. 1), and there certainly is no other building that is so thoroughly Moore's. Neither Bodley nor Micklethwaite and Somers Clarke ever re-used, as Moore did here and elsewhere, the English style of the thirteenth century; they chose rather the maturer forms of the late fourteenth. Moore indeed would have been alone among the great church-builders of his generation in his choice of the earlier style if his master Gilbert Scott had not tried the same experiment some years before at St. John Baptist's, Norwich. There are some similarities of character in the two churches, but many more of difference. Moore spoke Gothic with a strong Yorkshire accent wherever he found himself, and at St. Wilfrid's he must have felt himself at home. Built on a moorland ridge that has been utterly defaced by horrible villadom, the church seems an outcrop of the noble rock beneath, a church rough-hewn by Nature before it was shaped by man.

Its form, with the high altar in a screened quire, with long transepts, with massive columns between the nave and its aisles (Figs. 2 [*Frontispiece*] and 3)—is defensible only by those who tolerate no deviation from Mediæval precedent; regarded as a modern Catholic church or still more as a modern Protestant one, it lacks much of utility. This, however, if due to pedantry is not due to the pedantry of the architect, who has done no more than embody loyally the theories predominant among Anglo-Catholics until quite recently. Moreover, if the church could be used in a completely mediæval way—with the nave alone seated for normal congregations, the aisles being regarded as procession-paths and the transepts as isolated chapels, it would be completely appropriate to its purpose. As a mediæval plan its plan



Fig. 3.—St. Wilfrid's Church, Harrogate. Interior from South Transept



Fig. 4.—All Saints' Church, Upper Tooting
Interior looking West

a very grand one—and a very vigorous one architecturally. It is cruciform, with north and south isles to both nave and quire, and eastern aisles to the transepts. There is a low central tower. The transepts end differently, the north transept having applied to it a flat-roofed extension serving as an organ-chamber and the south ending in an apse. This apse has been designed by Mr. Leslie Moore, who has just finished his uncle's church in a way upon which he can be warmly congratulated. The



Fig. 5.—St. Margaret's Church, Headingley, Leeds. Interior

west end consists of a two-sided apse, one side of which is parallel with the slanting boundary of the site. The nave has a wooden vault, its aisles have lean-to roofs, and the remainder of the building is vaulted in concrete on stone ribs. The manner in which one bay of the vault in each transept is hexpartite on the east and quadripartite on the west, so as to allow the quire aisles to be only half as broad as the nave aisles, is particularly ingenious. Moore is said to have doubted in later years whether a higher tower would not have improved the external silhouette; without knowledge of the higher tower he would have designed it is hard to believe that improvement would be possible.

In order that an important issue may be discussed here, it will be convenient to turn from this Yorkshire church in Yorkshire to a Yorkshire church in Upper Tooting. In this suburb Moore built the church of All Saints which for Londoners is the only important piece of his work that is easily accessible. The issue raised is, of course, should a Yorkshire church be built in Upper Tooting? A sufficient answer can probably be furnished by another question: What is an Upper Tooting church? Upper Tooting is in Surrey, but the suburban genius of the place has long since annihilated any trace of county tradition there, without making any tradition in its stead. It is, therefore, I think, open to any architect to build there in any way that he finds most comfortable, provided always that his freedom does not extend beyond the matters of tradition into matters in which freedom is prohibited by common-sense. To have built All Saints' Church of moorstone would obviously have been ridiculous: it is very properly built of yellow stock bricks. The suggestion of Yorkshire in its appearance and that of its parsonage house is associative rather than inherent: such

forms might really have developed as reasonably in Surrey as in Yorkshire. To most of us any scruples on the subject will probably seem ridiculous —certainly they would have done so to the mediæval mason who built always in the way he had learnt to build, wherever he might be, and stayed within his county style only because he stayed within his county. All Saints' Church differs from St. Wilfrid's in almost every way—being later and more elaborate in style and simpler in

first place in my description. It is on no fanci order of merit that I have spoken next of the chur at Tooting, but rather with the purpose of maki a geographical contrast. In returning to Yor shire for a third church, I am influenced by personal preference that may or may not be shar by others: no church of Moore's is quite pleasing to me as St. Margaret's, Headingl (Leeds), though where all are good I can produce reason for exalting it as the best. Of the exteri



FIG. 6.—ALL SAINTS' CHURCH, ECCLESALL BIERLOW. Pen and Ink Perspective from South-East

plan. I will not describe it in any detail since it is easy to visit from London. It was built without stint of money, and, while externally severe, looks very rich inside (Fig. 4). The small lateral tower is curiously subordinate in the effect of the whole building. Small towers seem often to have been preferred by Moore to those of more customary pretension. The Parish Hall near the church is an example of Moore's secular design that appears to me not to represent him at his best.

St. Wilfrid's is generally reckoned Moore's masterpiece; for this reason I have given it the

I have no photograph to show you—it is extreme simple and massive, and is built perforce of an u pleasant local brick that Moore has nearly but n quite redeemed by banding with brick of anoth colour and texture. The interior (Fig. 5) sho a noble wooden vault of the simple type, fro which all development has always seemed to m retrogression. The aisles are covered by transverse barrel roof to each bay. The horizont valleys between the barrel roofs are each supporte on two arches springing from a slender colum an arrangement that you will have found also Upper Tooting. Below the sills of the aisle wi

ows runs an aqueduct-like gallery for the hot ater pipes, another gallery for those necessities eing pierced through the nave walls at clerestorey vel. These are the facts of the building—its eauties you must judge from the photographs. he high altar is at present less than nothing—t us hope that Mr. Leslie Moore will soon be alled upon to design one worthy of the church.

The affinity of its style with that of St. Mar-aret's makes it natural to speak next of the tran-



Fig. 7.—All Saints' Church, Ecclesall Bierlow. Interior View of new work from Old Nave

sept and 'chancel added by Moore to the church of Ecclesall Bierlow, near Sheffield (Fig. 6). I say transept in the singular because the design of this building makes the wrong but customary English use of this word in the plural peculiarly inconvenient. For "north or south transept" we should, of course, say "north or south end of the transept"—the transept is the transverse arm of the cross, and Moore has made it here—as Sir William Emerson did at St. Mary's, Brighton—continuous and unbroken (Fig. 7). He has also made it broader than the chancel, and has given to it an eastern aisle. The hideous nave of this church is to be rebuilt some day; you will see preparations for this in one of the photographs. The architectural detail of this design is grave and simple, without any marked peculiarity except the form of the wooden ceilings.

In these churches, the two main characteristics of Moore's work are strongly developed—its individuality and its strong Yorkshire flavour. Moore was not a Yorkshireman by birth, but his boyhood and early manhood were spent in Yorkshire, and from Yorkshire he took a wife. Nevertheless, it is not always in his earliest works that the building ways of that county appear most strongly. The little churches at East Moors and Bilsdale Midgable, at Heck and Carlton-by-Helmsley, at Carlton-in-Cleveland and Bessingby are truly enough in the local tradition—but in so far as they suggest influences from elsewhere the larger churches that he designed in the same period, before 1900, point rather to the work of his master Gilbert Scott, junior than to any architectural peculiarities of place. Scott's practice, during his long illness, was looked after by Moore, and the likeness in style to Scott's work borne by such of Moore's churches as All Saints, Peter-

borough, St. John, Hendon, and St. Augustine, Hull, shows that there was a likeness in mind between the two men. Many of Scott's peculiarities are absent, the angular multifoiled tracery, the mysterious but unmistakable smell of Renaissance that hung about his most Gothic details, the challenging bleakness of some of his outlines, but many more are there. If the Peterborough

As this condition was not imposed at the outse it came upon Moore when he was already com mitted to a design of great richness, with staine glass filling every window. The balance of colou internally is consequently bad—but everythin else in the building is extraordinarily good. No where can Moore's great virtuosity in the manage ment of architectural riches be better studie



Fig. 8.—St. Cuthbert's Church, Middlesbrough

church were of Northamptonshire type, the Hendon church of Middlesex type, it could be said that Moore's habit of imposing everywhere his Yorkshire predilections developed later; but they are *not* of any local type—they are of the type of Gilbert Scott, junior, and early Temple Moore. The most elaborate church Moore ever built is that at Sledmere in Yorkshire, where he was hampered by no condition save a most unfortunate one, that the internal woodwork was to be of naked oak left without colour or gilding.

than here—in other and later works of his ther may be greater force and beauty, but nowher else can he be seen as the inspired conductor o so full an orchestra. The little chapel at Puse House, Oxford, has the same character with les opportunity for its full display. So, too, has th chapel of the Bishops' Hostel at Lincoln, of whic I am able to show you the inside.

The church of St. Cuthbert at Middlesbroug makes as strong a contrast with Sledmere Churc as it is possible to conceive of. Here, fron

elements of the greatest simplicity, Moore has made a masterpiece that owes nothing to ornament or to costly materials. This striking building (Figs. 8 and 9) belongs to a group of churches that to many people will seem Moore's supreme contribution to the religious architecture of this country. St. Columba's Church in the same town is, like St. Cuthbert's, a building of the hall type—but



FIG. 9.—ST. CUTHBERT'S CHURCH, MIDDLESBROUGH. Interior

achieves greater success under less disadvantages of limited cost and compulsory restraint. St. Augustine, Gillingham, St. Columba, Scarborough, and St. Luke, Well Hall, are other examples of the grandeur that Moore knew so well how to extract from bare shapes and homely materials. St. Columba's, Scarborough, was never seen by Moore in brick and stone, but was left by him on paper, and carried out after his death by Mr. Leslie Moore. I can show you two views of its interior, but cannot show you the plan, which is most ingeniously adapted to a strangely-shaped site. The external view of the apse (Fig. 10) will give you some hint of its peculiarity. At All Saints, Uplands, near Stroud, the grandeur is obtained more normally from greater architectural resources, and this church, though less ambitious than St. Wilfrid's, Harrogate, can be compared with it for completeness of design and nobility of character (Fig. 11).

As a solution of the problem of designing a broad aisleless church, St. Peter's, Barnsley, is as interesting as it is beautiful (Fig. 12). The exterior of this building is little more than a plain case, fitting but not fully expressing the design of the interior. It is debatable whether such reticence is justifiable when the articulation of the internal design is so strong as it here is, and some people may

think that the surprise they experience on entering has been prepared a little artificially and uncandidly. The window shapes fit the vaulting very well, but the external roof of the nave does not. On the outside the vaulting is not accused in any way, and the window shapes consequently appear oddly out of harmony with the general outline of parapet and gable. The church of St. Anne at Royton, near Oldham (Figs. 13 and 14), on the other hand, though like St. Peter's in that the transverse vaults between its internal buttresses are masked outside by a downward continuation of the nave roof-slope, looks well enough outside; though the windows of different heights under the eaves of the aisles are not explained until one has been within. In the chapel at Lincoln, of which I have shown you photographs, similar windows are not explained even then, but all is well at St. Anne's, the interior of which seems to me of exceptional harmony and beauty. It has many points of similarity with that of All Saints', Uplands.



FIG. 10. ST. COLUMBA'S CHURCH, SCARBOROUGH
EXTERIOR OF APSE

Between the years 1902 and 1908 Moore was building a new nave to the Abbey Church of Hexham in Northumberland, and produced there a building of great dignity and suitability, which could not be described here without entering into an archæological account of the abbey remains

that would be lengthy and inappropriate. In 1914 he designed a cathedral for Nairobi, of which some part has, I believe, been realised. A number of other churches of his building, together with many restorations of older churches, may be found mentioned in a list compiled by me with the assistance of Mr. Leslie Moore and published in the *Architectural Review* for February, 1926. This list is not complete, but is as nearly so as it seemed humanly possible to make it at the time. In that and the preceding number of the *Architectural Review* may also be found an article covering very much the same ground as that I am trying to cover this evening. My only excuse for repeating in different words what some who hear me may have already read is that your Council considers that men as great as Temple Moore should be appropriately commemorated in this room while the memory of them is still recent. I now make no apology for dropping the difference of words in an attempt to characterise Moore's peculiarities as a church designer, feeling that since I wrote the passage I am about to quote I have not learnt anything that could make me wish to change it.

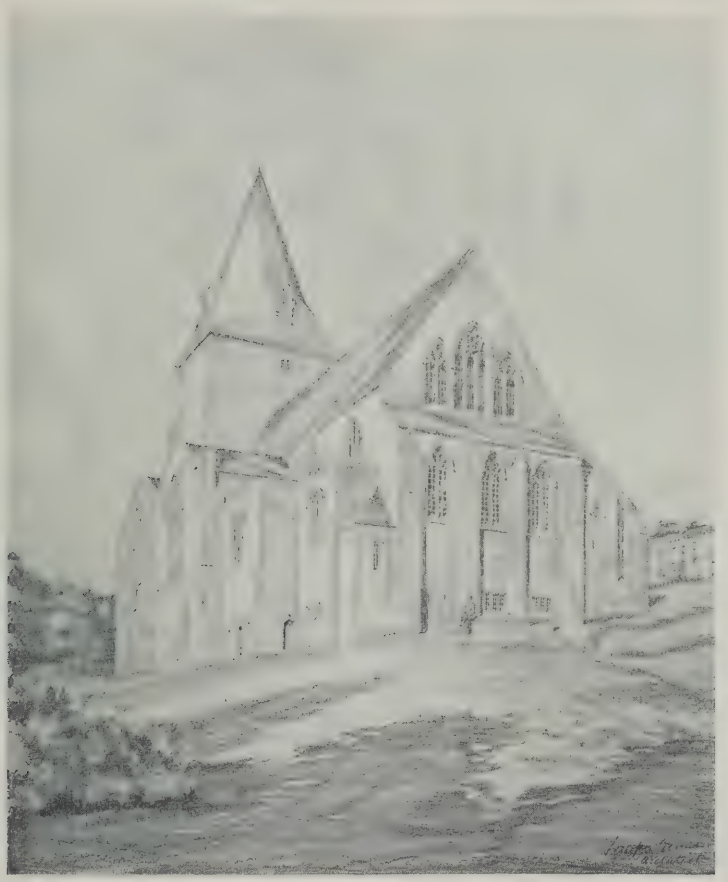


Fig. 11.—All Saints' Church, Uplands. Pencil Perspective from South-East

" Moore's principal churches having now been enumerated, it remains to point out the most striking of their common characteristics. Their external simplicity has already been commented upon. Sledmere is, perhaps, the richest of them outside, and the general appearance even of this is severe. Perhaps their most constant peculiarity

is the dignity of their aisles. Very seldom has Moore accepted the common formula of unimportant aisles kept low beneath a clerestory. Basingstoke is the only one of the smaller churches that possesses a clerestory at all; at Tooting and Harrogate the scale is large enough for the clerestory to surmount aisles of full development. At Middlesbrough and Barnsley the place of aisles is taken by passages cut through the buttresses of the nave, these churches being of the "single hall" type, not generally favoured by their architect. His normal practice was to plan broad aisles of great height, almost always divided into bays by transverse arches running from the columns of the main arcades to the external walls. At Tooting and at Leeds the aisle bays are separated by screens of two arches supporting the wall plates of a series of transept-like roofs, the arches being carried by slender columns standing down the middle of the aisle. The appearance of this arrangement in perspective is extremely striking.

"This full development of aisles results in the arcades being always the ruling element in the internal design of Moore's churches. At Well Hall the arcade appears comparatively low, owing to its wide spacing and the massive oblong piers from which the arches spring, but considering the size of the church its dimensions are prodigious.



Fig. 12.—St. Peter's Church, Barnsley. Interior looking East

Usually, however, Moore's arcades seem very lofty, though he never sought the special effect of exaggerated slenderness so dear to Pugin and to Bodley. Whether as simple as at Harrogate, or as rich as in the new nave at Hexham, the pier and the arch are always beautifully designed, especially in that particular difficulty, the junction of the two at the capital.

"Moore, in common with most mature designers of Gothic, eschewed the open timber roof, though



Fig. 13.—Photograph of Outside with Tower Completed



Fig. 14.—Interior looking East

Church of St. Anne, Royton, Oldham

few designers have been as consistent as he in using the vault form wherever possible. This makes his defection at Sledmere the more surprising. His vaults are sometimes real ones of stone ; where they are mere vault-shaped ceilings he followed mediæval precedent in making them of wood. Modern opinion tends more and more to consider the vault aesthetically obligatory in true Gothic, even though the vault be a mere barrel made of a combustible material. At Well Hall such a barrel is proclaimed as carpentry by its treatment ; more commonly Moore, when designing a wooden vault, treated the material as an accident not to be allowed to influence the design save in so far as it allowed the omission of the external buttressing that a stone vault would have required. The vault of the chapel at Pusey House is complex, as befits the elaborate style of the building ; in general, Moore's vaults were simple and grand. Those in each transept of St. Wilfrid's, Harrogate, show an ingenuity worthy of Pearson in the way a hexpartite bay is made to effect the transition between the design of the nave with its broad, and that of the choir with its narrow aisles.

" Another constant peculiarity of Moore's churches is the large chapel placed behind the high altar. Generally this is flat-roofed with important windows. The presence of this chapel causes the normal east end of his church interiors to exhibit an arcade of open archcs below the east window or windows.

" Other features in which Moore's preferences may be noted are the passages in the thickness of the walls running from window to window and serving primarily for access to admirably placed heating-pipes, and his contentment with small, inconspicuous towers. He does not appear ever to have tolerated broad, low-traceried windows, and where height was not available for broad windows of normal proportions he would group small windows together, a two-light window on either side of a separate window of three lights, for example.

" His use of materials was masterly, and individual ; the stonework of the walls at St. Wilfrid's, Harrogate, has the most beautiful texture imaginable, and such tooled ashlar as this, with its irregular courses and bold joints, is constantly to be found in buildings of his design. Rubble he seldom chose, though at St. Anne's, Royton, he has obtained with it great picturesqueness o colour and of surface. The church at Well Ha is faced externally with beautiful red brickwork that at Tooting with yellow stock brickwor even more pleasing because more unaffecte than the somewhat careful irregularity of th red. Several of his cheaper churches in th north were compulsorily faced with machine made stocks of the most unpleasant colour an texture themselves, stocks that nevertheless loo well as used and combined with other material by Moore. Round the walls of the church a Basingstoke there runs a dado of thin red brick which constitutes the only internal use of brickwor by Moore which the writer of this article ca remember. Normally, Moore's churches were faced on the inside either with stone or plaster.

" The church furniture designed by the maste would need an article far longer than this t describe ; in altars, screens, pulpits, fonts an church plate, his fancy and skill were never at loss. His colouring, both of fittings such as thes and also of the fabric of his churches, was no always completely worthy of the forms to which i was applied. At its best it was very good indeed bold and gay. At its worst, in such examples a the roof at Basingstoke, it was coarse."

In the list to which I have already referred yo will find the names of thirty-eight new churche designed by Moore, of which I have only mentione eighteen. You will also find recorded there forty seven churches that he restored and twenty-seve to which he made additions. In the article tha precedes the list I pointed out that Moore was house-designer as well as a church designer an that I had left his domestic architecture " for som other writer to describe at some future time." fear that I must repeat those words now. Goo as most of his domestic architecture is, it cannot b compared in importance with the ecclesiastica architecture to which his life was chiefly devoted I hope that Mr. Leslie Moore will some day writ an account of it ; it is a hard subject for anyone els owing to the lack of public record of such wor and the difficulties in the way of inspecting it You will find among those on the walls three photo graphs only of house architecture, and two of thes represent an early work that I find it impossible t admire.

There is a grim little Court House at Helmsle in Yorkshire of which I should very much hav

liked to show you a picture, but I have not been able to get one. The dignified hall and staircase at South Hill Park (Fig. 15) prove Moore to have been thoroughly at home in Georgian design, and have, I hope, escaped the fire at that house of which we read recently in the papers. The three more slides that I have to show you, though of a domestic subject, are chosen only to illustrate Moore's



Fig. 15.—South Hill Park: the Staircase

methods of restoration—they represent the condition into which he brought St. William's College at York (Fig. 16). No praise can be too high for the care with which he handled this building, and I think it will be agreed that the building was well worth taking care of.

Nothing is certain in the future development of English Architecture, except perhaps that the architects of each generation will continue as always to think disparagingly of the work of the generation immediately preceding their own. Nothing is certain: but it is extremely likely that there will soon be neither a public to demand nor architects capable of supplying churches like the churches of Temple Moore. In the heyday of Bodley and Micklethwaite it must have seemed that the Church of England had found an architecture proper for herself, and one as little liable to alteration as her prayer book. Whatever change there might be would surely be gradual and orderly, as it had been in the centuries before the Reformation. Gradual and orderly change took place at first—English architects are only second to English parsons in conservatism while all goes well. Things, however, went badly—there was a big war, and a big mental stocktaking afterwards, during which unkind things were said about English Architecture and about the Established Church. Architects and parsons, therefore, each determined that they must move with the times, and

considering what disjointed times they were and are it is not very surprising that they all started—and continue—to move in different directions.

Activity is not a bad thing, however, and if the next prayer book (or the next but one) is to be used in churches built on the model of that at Le Raincy (perhaps deepened and enriched by *motifs* from Sweden and Denmark) we need not necessarily count it loss. Ferro-concrete has its appropriate beauties no less than stone or brick.

The architectural language of Temple Moore was the language of the unreformed Church of England, its use was an assertion of the continuance of that Church, though reformed and altered, against the counter assertion that our national religion was founded by Henry VIII. This, after all, was the chief significance of what is called the Gothic Revival. Nowadays Henry VIII is thought of more as a husband than as an Early Father. The assertion of the Gothic Revival need not be reiterated. Whether our new church architecture is to be rampantly modernist or tastefully eclectic in compliance with the pr posed book of elegant extracts from many ag and many climes remains to be seen. It ma for a time be an architecture of disorder, stimu lating no doubt but improbably productive buildings noble and secure like those that we ha been reviewing.

One advantage we certainly can gain from th coming disorder: we can cease to build o churches in one style and our houses and sho in another. This practice was inexcusable even the eyes of those who inaugurated it. Pugin, S Gilbert Scott, Butterfield, Street, all preached th their manner of church .building would not b justified until it had become the manner of a other kinds of building as well. In spite of th Houses of Parliament, the St. Pancras Statio the Winchester Hospital, the New Law Court it never did. The pious but practical Victoria refused to be Gothic except when at their prayer In Paris, when the Gothic St. Clotilde and S Eugène failed to influence the style of the boul vards, the style of the boulevards was adapted



Fig. 16—St. William's College, York. The Quadrangle

ecclesiastical uses in the churches of La Trinité and St. Augustin. The experiment was never repeated. Norman Shaw's church at Bedford Park, with its villa balconies and dormer windows was no more fruitful—Sir Edwin Lutyens' churches at Hampstead and Knebworth have had no children: we look in vain for traceried windows in the gas offices of our president, or for bucrania on Sir Reginald Blomfield's church at Ypres. Temple Moore could, I think, have built most things successfully in the Gothic style of his hostel at Leeds, but even he was forced to compromise with Georgian and Jacobean on secular occasions.

Let us have no more of these inconsistencies—let us come away from our masquerade and reappear as the sober workmen anxious to build everything in the most sensible way without predispositions or prejudices. Only thus can we find any compensation in the prosaic world of to-day for the loss of the romantic world of yesterday that has left to us the treasures that are the works of Temple Moore.

---

Before reading his paper, Mr. Goodhart-Rendel said: One preliminary thing I want to say before I read my paper, because acknowledgments are always difficult to introduce and are not always attended to. It is very important that everybody should realise the debt of gratitude we owe to Mr. Leslie Moore for having provided all the photographs and drawings that hang on the walls, and for having lent me all the slides I am showing, except one. Without his assistance this lecture could not have been given. I hope he will approve what I shall say, and will correct anything that I may say wrong. And I would point out the great interest there is in one little group of drawings owing to their date. They are very early, before Temple Moore was anything but a water-colour draughtsman. They are very charming drawings, and very representative in their thoroughness of the whole of his career.

I am hoping to show you typical things, very carefully chosen, in the slides. These drawings and photographs have been taken from almost every period, and none of them must be taken by itself as typical of the rest of his work.

---

## Discussion

MR. H. V. LANCHESTER, VICE-PRESIDENT, IN THE CHAIR.

Sir GILES GILBERT SCOTT [*F.*] in proposing the vote of thanks said: As a pupil of Mr. Temple Moore, it gives me great pleasure to hear Mr. Goodhart-Rendel's paper. Mr. Temple Moore did not have an office in the ordinary sense, as he always worked in his private office at his own home in Well Walk, Hampstead. I did not therefore work under his immediate supervision, but in an office in Staple Inn, under the rule of Mr. P. B. Freeman, who was associated with five other architects, all carrying on their own practices. Mr. Freeman was helping Temple Moore with the working drawings of some of his jobs, and it was on these drawings that I was employed. Temple Moore only visited Staple Inn periodically, so my knowledge of him was not as intimate and close as it might have been if the arrangement had been a normal one and I had been entirely under his personal supervision. Nevertheless, it was a very fortunate situation for me, as I not only had Temple Moore's work to deal with, but was also surrounded by other architects all discussing their own problems, and it was an extraordinarily valuable and instructive period of pupilage. The first job I was engaged on consisted of the drawings of a Church in China, which Temple Moore was designing.

As a man, he was extraordinarily quiet and retiring, and was of a rather nervous disposition. He lived almost a hermit's life at Hampstead and did not enter into the politics of architects. He seemed to know and care little of what was going on in the architectural world generally, being entirely wrapped up in his own work. He was wonderfully unassuming, but had a tremendous passion for his work, and did it with remarkable rapidity. He could draw with each hand with equal dexterity, which of course was very useful when drawing a pointed arch, enabling him to put in one side with the right hand and the other with the left. He was extraordinarily fertile in invention. If he came across a difficulty, as in the vaulting of a transept, mentioned by Mr. Goodhart-Rendel (I think the example given was St. Wilfrid's), he solved it in a direct simple way—just the solution which you would imagine the old mediæval builders would have arrived at; there was no affectation about it; nothing ostentatiously clever; he got over his difficulties in such a way that one said: "Of course, that is the

way to do it." That characteristic struck me in all his work ; it was unaffected and direct. He had no use for mere prettiness, or cleverness for the sake of cleverness, but he was a man of great ingenuity. His churches are marked by simplicity and strength. He preferred austerity, though of course to some extent this may have been dictated by the question of expense. There is, however, one feature of his buildings which is by no means consistent with cheapness, and that is the thickness of the walls. I should have been very interested to see what he could have done in church-work since the war, when conditions have become even more difficult than they were in his day, on account of shortage of money. In these days we have to build walls so thinly that we find it difficult to obtain that strong massive character which Temple Moore got in his fine churches.

Temple Moore did an extraordinarily large amount of work, but I myself have not actually seen a very large proportion of it. Mr. Goodhart-Rendel touched on the question of style, and it interested me to hear him say that we built our churches in one style and our houses in another, and I have come to the conclusion that what he said at the beginning of his paper was very true, namely, that style, purely as style, does not matter, and that it is really only a language to express something deeper. It does not matter very much whether you build your church in one style and your vicarage in another; the master artist will always blend them. Even if they are in different styles, they can be beautiful and harmonious. We make a fetish of style, and it is a great pity, because it is only a means to an end. It is what you say that matters, not the language you express it in—the most beautiful ideas may be conveyed in Chinese, English, or any other language. I think Temple Moore's work can rank with the finest done in the Gothic revival.

There is one little episode I would like to relate. I was talking to my mother the other day about Temple Moore, and she said she remembered when he first came to our house. My father said to her : " I wish you would make some excuse and come into the room when he is here ; I have to see this young man, and I am rather a bad hand at judging people, but you are very quick at these things—come in, and then you can tell me what you think of him." She made an excuse and went into the room while Temple Moore was being interviewed, and took the opportunity of looking at him and summing him up. Afterwards she said to my father : " He is all right ; you are quite safe—take him." If she had said : " No, I do not like the look of him," I wonder what would have become not only of Temple Moore, but of me.

Mr. SYDNEY KITSON [*F.*] in seconding the vote of thanks, said : Among the manifold useful functions of the Institute, one of its most valuable was being performed to-night—in the payment of a reasoned and critical eulogy to the memory of a lately deceased English architect of outstanding merit. It is the kind of praise that Temple Moore would have valued more highly than any honour which could be bestowed upon him.

Among the sayings of Mr. Goodhart-Rendel, nothing pleased me more than his statement that Temple Moore spoke Gothic with a strong Yorkshire accent. For more than a hundred years some magic quality which Yorkshire Gothic possesses has attracted artists. Turner, Girtin, and Cotman as very young men went to Yorkshire, absorbed that magic and distilled it into water-colour drawings, which were in advance of anything that had been done before. Many years later Temple Moore also absorbed that magic and translated it into buildings of his own. The secret of the unusual beauty of Yorkshire Gothic lies in its austerity, in accordance with the definite rule of the builders of the Cistercian abbeys. In this Institute, many years ago, Mr. John Bilson read an illuminating paper on the beginnings of Gothic, illustrated largely from the work at the Yorkshire Cistercian abbeys of Byland and Roche ; and I cannot help thinking, on looking at Temple Moore's work, how much he was influenced by that Cistercian determination to develop Gothic on entirely rational and constructional lines. This work, as Sir Giles Scott said, is so simple that it seems inevitable ; and that, of course, is the hall mark of genius. St. William's College was a great triumph of reconstruction work. It was a mediæval building, where the canons of York Minster lived, and after the Reformation it fell into disrepair. When Charles I came to live at York on the eve of the Civil War he started a printing press at St. William's College for propaganda purposes, and many Jacobean alterations were carried out. In the 18th century the place was divided up into tenements, which entailed further alterations. Temple Moore did not sweep these accretions away; he left the 18th century sash windows and harmonised the whole most happily.

Sometimes when people in Oxford deprecate the Gothic revival in its place of origin, and point to the Museum, to Keble College, and the villas of North Oxford, I take them to St. Giles's and show them the north-east corner of Pusey House Chapel. The angle of that building seems to me to epitomise in a very beautiful way the whole life-work of Temple Moore.

Mr. WILLIAM LUCAS [*A.*] : I have endeavoured to keep a folio of Temple Moore's work, begun many years ago, and it seems to me that the military vein of ancestry has had a good deal to do with Temple Moore, his father having been a major-general, I think. We also find something of that vein in one whose work I

ave not been able to trace much, namely, Anthony alvin. It seems to me that in Temple Moore and Sir Giles Gilbert Scott's father, whose work at t. Agnes's, Kennington, appealed to me particularly on eaching England after an interval of many years, there something that the younger members of our pro- ession would do well to study. They should study nything they can of Salvin, of Temple Moore, and f Scott. I think a pilgrimage ought to be paid annually y the younger men to St. Agnes's, Kennington.

Prof. BERESFORD PITE [*F.*]: The work of Temple Ioore is rather distressing to some of us, because we annot imagine what is to come after. It seems as if he ammed up and completed the theory of the Gothic evival which, as Mr. Goodhart-Rendel pointed out, everted, in the case of George Gilbert Scott, junr., rom an eclecticism which was an effort to make the yle universal and applicable to all purposes, including ie sash windows of the Law Courts and St. Pancras tation, to a purely mediæval point of view. Instead f making a move into a new world, such as Butterfield, Vaterhouse, and Gilbert Scott had anticipated, the leal of the Gothic revival retreated back five centuries nto the Middle Ages, and became content with the erfection of the late 14th century as an ideal for our wn times. That this movement had extraordinary ower, is mainly the work of George Gilbert Scott. The whole of the school of Bodley followed in his rain, and it seems to me that Temple Moore's work the last example of that phase. But it is well to look t it without entertaining any disparaging estimate of ie great school which produced Temple Moore, and hich enabled us at the time when St. Agnes's, Kennington, was built, just 50 years ago, to revert to the Middle Ages—the work of Pugin, stimulated by an xtraordinary enthusiasm which we can scarcely nderstand, but which was sufficient to produce the Houses of Parliament, the influence that Sir Gilbert cott exercised over the Church of England, an nfluence which was not merely architectural, but ucceeded in raising the enthusiasm of the clergy and f the public to contribute enormous sums of money or the preservation and the restoration of the cathe- rals.

I must confess to feeling as warmly to-day as I did nany years ago about the work of Butterfield; stimulat- ng and viciously original and powerful; determined hat Gothic must reign, with its extraordinary origin- lity and outlook; an ideal which is entirely apart from Temple Moore's ideal of the 14th century. Side by ide we have the work of Street, a work which only a hallow critic will depreciate. The power, the vigour, ie freshness, the scholarship, and the knowledge of treet's churches must not be forgotten.

Then we have Pearson. And if I may venture to offer advice to the younger members who are supposed to be present, I would say pay a pilgrimage once in your life—you need not do it every year—to the seven churches which Pearson built in London, beginning with Holy Trinity, Bessborough Gardens, in the purest style of the Late Decorated. Then cross over the river to St. Peter's, Vauxhall, and find the first breath of the continental freshness there; then go to St. John's, Red Lion Square; then to St. Augustine's, Kilburn; then to St. Michael's, Croydon, to St. John the Evangelist, Norwood, and, finally, to the Catholic Apostolic Church, Maida Vale. You will then begin to understand what the Gothic revival meant to studious artists, and you will see the ground which had been trodden before Temple Moore comes on to the platform with his purely mediaeval view. The great men who preceded him had the idea that the Gothic would be a living style for all purposes.

The later view is an extraordinary skilful, vigorous reproduction of the finest work of the Middle Ages. When we look at the work of Temple Moore, we cannot get away from the glamour of the Middle Ages; those thick walls, absurdities in modern brick and cement, waste of money, a concession to artistic effect, inconceivable only as works of art. But there they are, and on them he depends. The fantastic originality of his plans, which always justify themselves, is another very interesting feature in this work. It is many years since I saw a delightful church he built at Lake, in the Isle of Wight, a double nave with intermediate pier coming down opposite the chancel arch, a small building, but amazingly bold and successful; and one of his last churches, the Church of St. James, Clacton-on-Sea, an amazing work of art, having the dignity which Mr. Kitson would claim for a Yorkshire abbey. But the Cistercians did not build all the abbeys in Yorkshire, and I do not see Cistercian sternness in Temple Moore's work. St. James's, Clacton, is an extraordinary original scheme; having very few mouldings, brick and plaster are relied on for contrast, and the church has the scale of a triforium and arcade with a clerestory.

We are presented with the work of a genius who reproduced the Middle Ages in our own day, and we honour him as such. But where does he leave us? With what influence? It is refreshing to hear Mr. Goodhart-Rendel water his concrete until it is reduced to weakness. What are we to do? I confess to some sort of pessimism as to the present position of church architecture, simply from the absence of ideals. The day of mediævalism has gone. One would feel unhappy with any further reflection of that which is past, or any attempt to recreate the churches of Christopher Wren to-day. The student may ask himself where are his ideals to be found for dealing with

monumental and sacred buildings? It is a very difficult question to answer, but it was not so difficult in a generation which was fed with the enthusiastic teaching of the great masters of the Gothic revival, to whom we look back and see work which we must humbly admire, but to whom there do not appear to be any real successors.

Mr. H. P. BURKE DOWNING [*F.*]: I have always had the greatest admiration for Temple Moore's work, for its true inspiration and sincere expression of Gothic. Besides the qualities of rare simplicity, strength and austerity his churches have a very real devotional feeling, and are strongly marked by his own personality. They embody in full degree the spirit of their author, and are very characteristic of the temperament and ways which Sir Giles Scott tells us were his.

It is clear that Temple Moore must have received, as he gave great enjoyment and happiness from his work.

Sir CHARLES NICHOLSON [*F.*]: I did not know Mr. Temple Moore much, though I sometimes met him at the Incorporated Church Building Society, but I would like to say a word as to the charm of his personality. I am sure all who had the privilege of knowing him will agree in my estimate as to that.

I would also say that in looking at his plans and drawings one is struck by the " slickness " with which he tackled his problems. His plans are very ingenious, but one of the evidences of the quality which I am trying to point out to you is the extreme sketchiness of his drawings. He would produce a set of plans for a church, and there was not a superfluous line in them; they looked to me as if they might have been made in half-an-hour; yet on those pieces of paper you could see every detail and read his intention in a very marked manner. I do not think I have seen anybody's drawings quite so intelligently " shorthanded " as those of Mr. Temple Moore were.

Another thing I wanted to say is this. I think three people, perhaps four, got up this evening and abused St. Pancras Station. That station was not built by Temple Moore, and I venture to rise and say that St. Pancras Station is one in which you can find your way easily; it is beautifully light, the trains go out punctually, and there are very good refreshment rooms. So I do not think that the architects who designed St. Pancras Station were so very far wrong as some of us in these later days are apt to think.

There is, I think, one weak point in much of the work which is being done now, and that is that our buildings seem to get shabby as they become older; when they lose their freshness they seem to lose also a good deal of their charm. These churches with great broad surfaces of white plaster look very nice when they are new, but when the plaster begins crack and the whitewash rubs off and everything ge a little dingy, the general effect is one of shabbines Last week I was in All Saints', Margaret Street, and struck me when I was in there that it was a buildir which improved with age, and I think many of th buildings of that period, the '60's and the '70's, c improve with age. I think it is a danger we run no that we are too anxious to produce an immedia effect, and we do not always think of the future. F be it from me to criticise a master of the art and practi of architecture; I would pay him the sincerest form flattery by trying to imitate his work. But one cann help feeling aware that the architects of a previou generation were on more truly sound lines than son of us are at the present day.

Mr. H. M. FLETCHER [*F.*]: It is an interestin point which Sir Charles Nicholson has just raised, an it is relevant to the present subject, because Mr. Temp Moore's work has come to the stage at which nearly a work looks shabby. I think that the depreciatio of the work of men of 30 or 40 years ago, whic Mr. Goodhart-Rendel spoke of as an invariable cycle i architectural criticism, is largely due to their havin reached that stage. Probably in mediæval time exactly the same thing happened; they built thei churches with great spaces of plaster, and after 3 or 40 years they looked shabby. Every buildin goes through it, and it requires 150 years or so befor it gets the effect of time upon it. When it is new it i clean, precise, and attractive, when it is old it has time-worn look which rather specially appeals t English sentiment, and we accept it from that point c view. But there always comes an intermediate stag at which it looks shabby. That is the reason, I think why buildings 40 years old are usually looked dow upon, and the best way to avoid that is to keep ther in constant good repair.

Mr. LESLIE MOORE [*F.*]: I had the good fortun of knowing Temple Moore well, and of working wit him. I think, as Mr. Burke Downing has just saic to me, Temple Moore's churches are all devotiona It is one of their great points—when entering a churc of Temple Moore's, it almost makes you kneel. S Wilfrid's, Harrogate, is probably his finest work– I think he thought so himself towards the end of hi life, though St. Peter's, Barnsley, he regarded as a ver good example. His left-handedness in drawing wa quite remarkable; to see him draw with his tw hands, holding the rubber in his mouth, was mos interesting. His detail drawings were exceptionall accurate. He was very quick in his work, and he ha the faculty of being able to dictate letters while he wa working at full pressure. He always worked unt 11 o'clock at night, dictating letters which Mrs. Moor

wrote, and specifications, too. He never wrote letters himself; no one could read them if he did. He had very few architectural books. I do not remember seeing him read any book, except one, and that was, Viollet-le-Duc's Dictionary of Architecture, which he was very fond of. His hobby was sketching, and his sketches were always clear, and fully dimensioned. He had a remarkable memory for dimensions; proportion came to him quite naturally, so, too, construction.

Mr. A. S. G. BUTLER [*F.*]: There are moments when one recalls what induced one to become an architect. I remember at school, looking, when I had the chance, at the *Architectural Review*, and enjoying, more than anything, the illustrations of the works of Mr. Temple Moore which were then being completed, and ever since then I have found in him an inspiration and a guide. I have had the good fortune to do half-a dozen small churches since the War, and I have had the problem of thinness of walls for the sake of cheapness to cope with. One can never bring off now the thickness and the massive effect which Moore achieved. But some of what may be called his "tricks," in the difficult parts of the building, to know where the chancel arch shows in the nave, what to do where the roof inside comes down to the top of the well, what to do with the roof truss when the ceiling shows above it—all this admirable detail work I have never failed to draw inspiration from.

Mr. F. L. JACKMAN [*A.*]: In the tributes to Temple Moore, hardly enough has been said of his restorations. A little while ago I was in Lincolnshire, cycling around, looking at churches, and I found that many of the churches seemed to have been restored, and restored remarkably well. I usually get on speaking terms with the vicars, and make enquiries, and I found that in practically every case the restoration had been carried out by Temple Moore, or was started by him, and was being continued by Mr. Leslie Moore. These restorations are the finest examples I have ever seen. And, as you know, the churches of this district are such that if there is any county in which we should be grateful for sympathetic restorations, it is Lincolnshire.

In adding my appreciation of Temple Moore to that which has already been expressed, I would like to say that I consider we owe him as much gratitude for this work as for the new churches which he built in other parts of the country.

Mr. MACALISTER read the following letter from the President:—

"My Dear MacAlister,—Will you be so good as to convey to Mr. Goodhart-Rendel and the general body my regret at being unable to be present on Monday evening, and so losing the opportunity of expressing my sincere admiration for the work of Temple Moore.

"I think it would be no exaggeration to say that there has been no architect in our own day who had a greater knowledge of those traditions which go to the making of fine architecture and combining with it that freshness of thought, which makes his and all modern work having these qualities, so intensely interesting.—Yours sincerely,

Walter Tapper."

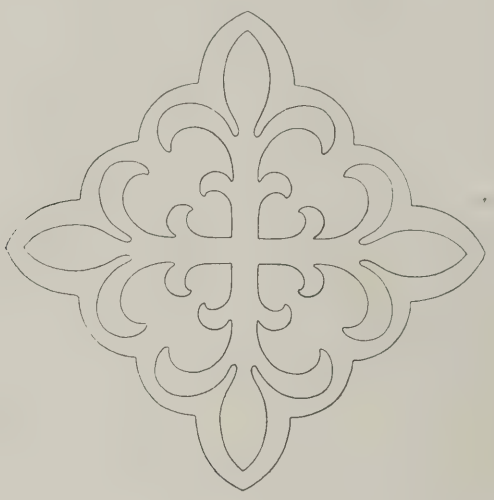
Major H. C. CORLETTE [*F.*]: One thing I understood the reader of the paper to say was that Temple Moore seldom used plain brick work showing in the interior of his churches. And in the course of his remarks he referred to All Saints', Peterborough, as a church done by him while he was still acting for George Gilbert Scott the younger. Perhaps that is why he does not speak of it as one of his churches treated with a brick interior. But it has an interesting brick interior. It is a building well worth seeing. I remember, many years ago, seeing at Albi, in France, an admirable brick structure in the great cathedral church there. The decoration of parts of the interior had been painted straight on to the brick, so that the lines of the brick jointing showed through the painting, but it did not destroy the decorative effect of the wonderful colouring.

Mr. Goodhart-Rendel spoke of roofs and vaults. He appeared to me to suggest that a church was not sufficiently a church, or at all events not very Gothic, unless it was vaulted. To me it seems that a roof of a church is Gothic enough if it is in wood and we show the true structure and the decorative work which can be put into it. We have only to think of the wonderful roofs of Norfolk to realise this. But why should we think of buildings as being Gothic on mediæval lines at all? These Gothic men, so far as I understand what they were doing, simply took the facts of the subject they had in front of them in the way of materials and structure, and handled them with common sense, without thinking of idealism so much as trying to get fine work in whatever they did, whether it was large or small.

The CHAIRMAN: Reference has been made to the rather liberal use which Temple Moore made of thick walls. But what struck me when I was looking at the photographs and drawings was the extraordinary effect he got with an economy of wall material; there was a certain richness and depth, but if you analyse the amount of material that he put into his walls—which it is true was more than you could "just do with"—you will find it was less than many might have used to get the same strength and vigour of effect.

The Chairman then put the vote of thanks, which was carried by acclamation.

Mr. GOODHART-RENDEL (in reply): I admit freely that I fully agree, in theory, with what Professor Pite has said. I consider that the movement inaugurated by Sir Giles Scott's father was definite retrogression from the point of view of the Gothic Renaissance. In style it shrank from the candid modernism of the work of a generation earlier. But I agree with Sir Giles that style matters very little; what does matter is what a man does within the limits he sets fo himself. Temple Moore did not run away from his ag but he had an archæological turn. I would rather pla with Butterfield's box of bricks than with Moore' myself. But Moore did astonishing things with hi and never seems to have been hampered by an restriction that appeared artificial. It does not see to me to matter what your hypotheses are if the do not cramp you unduly, and you keep logically t them.



Consecration Cross Used by Temple Moore in all His Churches

# Correspondence

## CHINESE PAGODAS.

5, *Cannon Place,*
*Hampstead, N.W.3.*

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—Do not the many roofs of pagodas arise from the need of protecting mud-brick towers from the wear of running rain? Frequent bamboo roofs projecting, shelter the walls, and shoot away any rain that reaches the wall from running down farther. Anyone who has lived in a mud-brick house in a storm knows how easily running water cuts it through.—Yours faithfully,

FLINDERS PETRIE [*Hon. A.*].

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—In your current issue by way of reply to a correspondent writing with regard to his recent article on this subject, Mr. Arnold Silcock asserts that lofty timber built pagodas have tall columns (usually cut from the Persen Nanmu) "used to support the storeys of varying height." Is this quite correct? Perhaps instances might be quoted in confirmation, but I well remember (some time in the seventies) hearing a paper read by an expert before the Architectural Association at Conduit Street on the subject of Chinese Art and Architecture. The lecturer explained that such posts invariably found in pagodas of this type were not employed to carry the framings and several floors of these towers, but were set free of the ground and the posts hung pendulum fashion in order that during earthquake disturbances they might correct the poise by bringing the structure back into the vertical. To allow of these diversions the native carpenters avoided rigid joints and pins, using instead an interlocking free play construction to accommodate recurring earth shocks so common in China, hence this traditional method of preserving the equilibrium.—Yours faithfully,

MAURICE B. ADAMS [*F.*].

## LESSER KNOWN ARCHITECTS.

7, *Victoria Street,*
*Westminster, S.W.1.*
18 *May* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—It is frequently asked, in the professional Press and elsewhere why the prospective house-owner so often goes to the speculative builder rather than to an architect. There are, perhaps, several reasons, but one is that, so very often, the possible client does not know an architect or even how to set about finding one. He may, of course, resort to a directory, but, if it occurs to him to do so, he is confronted by a bewildering array of names which convey nothing to him. He will probably recognise a few of the leaders of the profession, but he will be chary of taking his modest requirements to somebody associated in his mind with vast public buildings of the monumental order. The result is that, led away by the attractive advertisements of the speculating builder, he buys one of their houses, which may, with luck, more or less suit him.

Would it not be possible to help the man-in-the-street and, at the same time, the lesser-known architect, by keeping, at the R.I.B.A. and at the headquarters of the Allied Societies, lists of architects in each district who are prepared to accept minor commissions? The existence of these lists would be made known to the public by announcements in the general Press—this, surely, would not be a breach of professional etiquette?—and the enquirer might either be given the name of the next architect on the list, on the principle of the cab-rank, or, with each architect's name there might be filed photographs of executed work and so on, so that the enquirer could choose the architect whose work appeals to him.

The cost of maintaining these lists, with the clerical work involved, would be defrayed by making a small charge to each architect obtaining work in this way, perhaps on a percentage basis.

It might be objected that such lists would be unwieldy, as containing most of the names in the R.I.B.A. Kalender, but I do not think so. The scheme would not appeal to the big men of the profession, who would not want to be bothered with small commissions, but rather to the young architect, struggling to build up a practice and with no means of making his name known.

To sum up, by means of a scheme of this sort, the public benefits by getting proper architectural advice and assistance; the comparatively obscure architect gets a chance of more work; and the profession is brought into more direct contact with the general public.—Yours faithfully,

RONALD TOPHAM [*A.*].

## LICENTIATES AND THE R.I.B.A.

15 *May* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

DEAR SIR,—I have been looking at the attendance records of General Meetings and I have been struck by the very small numbers of Licentiates whose names appear in the book.

I find from the Kalendar that there are many more Licentiates than Fellows and nearly as many Licentiates as Associates, yet I see on

| | | | | | | |
|---|---|---|---|---|---|---|
| April 23rd | 22 | Fellows, | 20 | Associates, | 3 | Licentiates. |
| ,, 2nd | 20 | ,, | 8 | ,, | 0 | ,, |
| March 19th | 11 | ,, | 6 | ,, | 2 | ,, |
| ,, 5th | 19 | ,, | 22 | ,, | 2 | ,, |
| February 20th | 13 | ,, | 10 | ,, | 2 | ,, |
| ,, 6th | 15 | ,, | 8 | ,, | 1 | ,, |
| January 25th | 47 | ,, | 11 | ,, | 7 | ,, |
| ,, 23rd | 18 | ,, | 16 | ,, | 4 | ,, |
| ,, 9th | 24 | ,, | 34 | ,, | 3 | ,, |
| | 189 | | 135 | | 24 | |

At the 9 General Meetings of the last four months there have been 24 attendances by Licentiates! It is quite clear from these figures that Licentiates, for some reason or other, are not attending the meetings of the Royal Institute in proportion to their numbers.

I do not believe that the reason is that they are less interested in the welfare of the profession, in the subjects that are discussed, or in the lectures that are read, than are the members of the other two classes.

I can only think that though four years have elapsed since fundamental changes were made in the status of the Licentiate class there is still lingering in the minds of many a feeling which may have been justified four years ago. They are now full, corporate members of the R.I.B.A. in every sense of the word; they have full and equal voting powers, they have their representatives on the Council and on all the elected Committees. Any

feeling which they may have had in the past that they belonged to a class which had an inferior status is quite unjustified now.

The object of this letter is to appeal to the Licentiate Members of the R.I.B.A., whom I have the honour to represent on the Council, to come forward and take a more active interest in its affairs, and to show that they appreciate the character of the changes which were made at the suggestion of their representatives some four years ago.—Faithfully yours, P. HOPKINS [*L.*].

## PRESENTATION OF HONORARY DEGREES TO THE RIGHT HON. THE EARL OF CRAWFORD AND BALCARRES AND SIR EDWIN LUTYENS, R.A., BY THE UNIVERSITY OF LIVERPOOL. FRIDAY, 11 MAY 1928.

In presenting LORD CRAWFORD to the Chancellor, Lord Derby, Professor Campagnac, as Public Orator of the University, said :—

MY LORD AND CHANCELLOR,—Between the Victoria University of Manchester and our own there is an old alliance : we are neighbours and friends : if we are rivals we are also partners in the service of learning and in devotion to those arts and sciences which are at once our heritage from the past and our hope for the future. In admitting and welcoming to our society the Chancellor of the University of Manchester we proclaim and desire to strengthen that alliance.

Yet it is not in that capacity alone that the EARL OF CRAWFORD deserves such tribute as we can pay him. He has filled many high offices in this country with dignity and distinction : he has brought to the conduct of public affairs the temper of the scholar and the artist, and has proved that a man of letters and a lover of beauty may still have those qualities which are called practical. Drawing his inspiration from many sources and not the least from Italy, he has directed his disciplined taste and lent his strong advocacy to preserving what nature and human effort have produced of fair and lovely in this country. Especially the noble buildings, alas ! not quite imperishable, which record our history have in him a staunch defender : when dangers have threatened he has ever been both connoisseur and combatant, and lately in keeping a bridge has saved an example of peaceful art and a memorial of triumphant arms. We may justly call him an ornament of his country, a patron of all generous studies, dear guardian of the Muses.

*In the name of the Senate and of the Council I present to you* DAVID ALEXANDER EDWARD LINDSAY, EARL OF CRAWFORD AND BALCARRES, *P.C., F.R.S., LL.D., D.C.L., F.R.I.B.A., Chancellor of the University of Manchester, for the degree of Doctor of Letters*, honoris causa, *of this University*.

In presenting SIR EDWIN LUTYENS, Professor Campagnac said :—

MY LORD AND CHANCELLOR,—The art of which SIR EDWIN LUTYENS is a consummate master has always been cherished in our University, for we have known that the fashion of a man's house is an emblem and a measure of his belief in the power of beauty to ennoble the uses of daily life.

The Englishman's house is his castle, because it is his home. When he set himself to make English homes, Sir EDWIN LUTYENS undertook a task which as he fulfilled it endeared him to a home-loving people, ready indeed to travel over the wide world, but ever mindful of the place from which they came, ever glad to return to it.

It was because he so well understood the temper of this country that his work, domestic at first in its scope and always in its nature, has grown to meet the demands made upon him by a people proud of their home, but conscious also of a national life and an imperial destiny. In no quarter of the world has that destiny led them more surely than in India ; in India Sir EDWIN LUTYENS has long been engaged, and at each stage with marvellous success, in planning a new Capital city and making within it a new Government House, interpreting East to West, and West to East.

It was to him that Englishmen turned when they wanted at the heart of their Empire and their country a memorial of the men who had fought and died for home. They were justified in their confidence, for he showed, in the Cenotaph, that he could, by the generous restraint of art, give to deep passion a permanent reality, and hallow the thoroughfare of the living by building in it a home for the spirits of men whose journeying is done.

*In the name of the Senate and of the Council I present to you Sir* EDWIN LANDSEER LUTYENS, *R.A., F.S.A., F.R.I.B.A., for the degree of Doctor of Laws*, honoris causa, *of this University*.

## EXHIBITION OF MR. SELWYN IMAGE'S DRAWINGS.

The varying methods by which Mr. Selwyn Image has expressed himself in a long life of work in the Arts cover a wide range, and he is known as stained-glass artist, designer of abstract pattern, poet of no mean quality, and one of the brilliant band of essayists and critics of the '80's and '90's, and, not least, as Slade Professor at Oxford. It is pleasant to-day to come across him, in his Exhibition at the Fine Art Society in Bond Street, revealing to the public a faculty long recognised by a not very large circle, and now displayed by an interesting series of his drawings in water-colour and chalk.

To turn into the Gallery in which the work of Mr. Image is shown is to appreciate the same kind of relief as that with which one exchanges the blare and dissonance of the saxophone and the ukelele for the restrained intimacy of the spinet or the harpsichord. The pleasant reminiscence of the work of the school of English water-colour artists of the end of the eighteenth century and the beginning of the next is an impression created by Mr. Image's approach to his subject rather than by his method and technique. For while the general sentiment of his work recalls that of such masters, his actual manner of execution is, to a great extent, his own. His favourite medium is water-colour for form and mass, helped by a slight use of crayon, which is, at times, further used for definition of outline, as is the pen-line in " The Startled Rabbit " (No. 5). An effective drawing is " The Old Willow Trunk " (No. 9), with its touch of emphasising pastel. " A Shallow Forest Pool " (No. 13) and " At Shut of Eve " (No. 7) are two pleasing sketches, and with his flower studies—especially the bright and gay little No. 4—bring to us an appreciation of the artist's vivid love of Nature. C. HARRISON TOWNSEND [*F.*].

# Franco-British Union of Architects

## EIGHTH ANNUAL MEETING.

By Lieut.-Col. H. P. L. Cart de Lafontaine, O.B.E., T.D. [*A.*].

The activities of the Franco-British Union really ɔear to be getting known not only to F.B.U.A. members t to those whom we should like to see as members.

May I preface my brief account of this year's euting" by a few words about the rules with regard membership. The qualifications required are that candidate "shall be a properly qualified architect, o is possessed of the full civil and political citizen- p of his native country." British candidates must be ɔposed and seconded by two members of the French ction having personal knowledge of the candidate. cases where this is not feasible, the candidate may be ɔposed by the Committee of the French Section on recommendation of the *Bureau* or the Honorary Secre- y of the British Committee; the names of all candidates election must be submitted confidentially to the sident of the society of which he is a member before candidate is accepted.

There is no entrance fee or annual subscription, the Union is supported by grants made by the two rent societies, the R.I.B.A. and the Société des Archi- tes Diplômés.

I hope these few words of explanation may be sufficient dispel the impression that the Union is a sort of close rporation, limited to those who have achieved some inence in the profession; in actual fact, the youngest ɔociate is just as welcome as the Royal Academician the *Membre de l'Institut*, and is accepted as a brother chitect by his fellow-members.

This year our meeting at Winchester was voted by ɔse who took part in it to be wholly enjoyable, with, rhaps, the one exception, that some of us did not enjoy particular brand of "summer" weather, which in- uded every known variety, with the exception of snow.

Our programme for the first day was "Winchester," here visits were made to the College, under the guidance Alderman J. S. Furley, himself an old Scholar; the ɔusing Scheme at Stanmore, where we were shown round Mr. Curtis Green, A.R.A., the architect, and Mr. Thomas olt (Town Clerk), then on to St. Cross, where we were ken over the Church and Hospital by the Master.

Members and guests were next entertained to luncheon His Worship the Mayor and Mrs. Webb-Manley his official residence, "Abbey House."

Later in the afternoon a visit was paid to the Cathedral, here we had hoped to have the pleasure of meeting e Dean, but owing to Dr. Hutton's indisposition, e were met by the Sub-Dean, who very kindly showed the beauties of this fine example of mediæval archi- cture, which tempted many of our French friends to nger in admiration.

At dinner, and afterwards, members discussed various pics in that informal way which is the characteristic ature of our meetings and one of its most useful nctions.

Next day, in the morning, we had meetings; first that the *Bureau*, followed later by the annual general eeting, at which the following members were present:

*M.* Legros (President), Sir Reginald Blomfield, R.A. (Past-President), *M.* Louvet (Past-President), Mr. E. Guy Dawber, A.R.A. (Vice-President), Messrs. Letrosne (President S.A.D.G.), H. P. Cart de Lafontaine (Secretary-General), Arthur Davis (Hon. Secretary British Committee), Bérard, Bradshaw, H. M. Fletcher, Expert, Guiard, H. V. Lanchester, Lisch, Maigrot, E. B. Maufe, A. N. Prentice, Remaury, Schneider (Hon. Secretary French Committee), and E. P. Warren.

After the usual formal business had been disposed of, the President referred to the loss the Union had suffered since their last meeting by the death of Monsieur Jules Godefroy, one of their founders, a distinguished architect and a keen supporter of the policy of the Entente of Architects. The Union had also lost good friends in the late Mr. W. Woodward, Mr. W. E. Willink, and M. Saint-Marie Perrin.

A discussion took place on the subject of international and other competitions, and it was resolved that the Secretary-General should propose at the next meeting of the *Comité Permanent International des Architectes*, which is to be held in Paris in June next, that the Competitions Committee of the C.P.I.A. should endeavour to establish permanent relations with the Secretariat of the League of Nations, in order that the regulations with regard to international competitions should be followed in any future international competitions. The possibility of a uniform standard of professional practice in France and England with regard to architectural competitions was also discussed, and our French colleagues asked that a copy of the R.I.B.A. regulations should be sent them with a view to this end.

The meeting then proceeded to elect Mr. E. Guy Dawber as President, and Monsieur Letrosne as Vice-President 1928-1929. This was followed by the election of M. G. Gromort (proposed by Mr. H. M. Fletcher, and seconded by Mr. H. C. Bradshaw), Mr. G. G. Wornum, proposed by the French Committee, and Monsieur Ravazé, proposed by the British Committee.

It was decided that the next meeting of the Union should take place in France at one of the following places: Strasbourg, Reims, or Caen, the final choice and arrangements being left in the hands of the Bureau.

In the afternoon we visited Southampton Docks in a steam launch kindly provided by the Southern Railway Co., under the guidance of Major Biddle (Assistant Marine Manager), and Mr. Burrow, of the Southern Railway Co. Our trip concluded with a visit to the R.M.S. "Aquitania," where we were received by Mr. Cotterell and entertained to tea by the Cunard Co. Our Honorary Secretary, Arthur Davis, took us over the ship and explained the problems in design and fittings which he had to solve as architect.

On Saturday a whole-day excursion took us through some delightful country to Amesbury and Stonehenge, then on to Salisbury and Romsey, where the Abbey proved to be one of the most interesting items on our programme.

# Charing Cross Bridge Scheme

## ENGINEERS' REPORT

The report of the engineers on the execution and cost of the scheme recommended by the Royal Commission on Cross-River Traffic in London, in their Report of 30 November 1926, has now been published (9 May) by H.M. Stationery Office (price 6d.). The engineers were Messrs. Mott, Hay and Anderson and Sir George W. Humphreys, who reported on the instructions of the Director-General of Roads, and the report and full estimates of the cost include the bridge and its approaches, including alterations to the Southern Railway Company's lines, and the purchase of property, and showing the amount of compensation for which, in their view, the company might be able to sustain a claim under arbitration proceedings.

The scheme recommended by the Royal Commission for a bridge at Charing Cross is summarised as follows :—

(1) A double-decked steel bridge, with not more than five arches over the river, providing for six railway tracks on the lower, or present level, with a 60 feet roadway and two footways of 15 feet each above, should be built immediately alongside the present railway bridge on its down-stream side, and that a new Charing Cross Station should be simultaneously constructed on a site to be acquired which is bounded on the east by Buckingham Street. As soon as these become ready for use, the railway tracks would be switched over to them, and the old bridge and station demolished, leaving the site of the latter free for the erection of a new hotel or any other development that might be desired.

(2) The roadway on the northern side of the bridge should cross over the Strand with a headroom of about 18 feet and, passing behind St. Martin's Church, reach the ground level in the vicinity of the Cavell Statue.

(3) The roadway on the southern side should pass by Waterloo Station, at platform level and opposite the main entrance. The new roadway from the bridge, on this side, would be built, in part, on the present railway viaduct (a new viaduct being simultaneously provided to maintain the railway connection with Waterloo Junction Station).

(4) At Waterloo Station the new road would branch, by two inclined ways, 75 feet wide, down the centres of Oakley Street and Webber Street respectively (both of which would have to be widened to 150 feet), and would thus connect at two points with the proposed circular road designed to by-pass St. George's Circus and the Elephant and Castle.

The report to the Minister of Transport says :—

After a close and detailed investigation we are of opinion that there are no insuperable engineering problems involved in the scheme as outlined in the Royal Commission's recommendations. There would be serious constructional difficulties on the north side of the river owing to the existence of the Metropolitan District Railway and the Tube railways and stations at Charing Cross Underground Station, and under Villiers Street; but after considering various methods of construction we are of opinion that these difficulties could be overcome without undue risk to the various railway and other interests concerned.

If it is definitely decided that Charing Cross Station is to be retained on the north side of the Thames for all time, and if the double-decked bridge will admit of æsthetic treatment in a manner worthy of so exceptional a site, the scheme outlined by the Royal Commission does present in principle a solution of the problem. There are, however, certain important features in the scheme so presented which do not appear to us to be satisfactory and should, in our opinion, be modified. We enumerate these :—

(*a*) The roadway leading on to the proposed bridge from the northern side of the river is shown to pass over the cen of the roof of the proposed new Southern Railway termi station and to descend on a gradient of 1 in 50 to a point the bridge situated at about one-third of its length across river. The railway on the lower deck would, however, level throughout. The bridge could be built in this mann but its appearance as a whole would be adversely affected.

(*b*) The construction of a roadway over the centre of proposed new station would prevent compliance with reasonable requirements of the railway company as to a 28 f headway above rail level for the whole length of the statio The platforms as shown would not be long enough to meet requirements of a modern railway terminus—such as in f exist at Charing Cross to-day.

(*c*) An alternative roadway 50 feet between buildings fro the Strand down to the Embankment or from the Strand to the bridge is proposed. We are of the opinion that provisi should be made for a roadway 80 feet wide from the Stra up to the bridge. It appears to us that the width shown wou be insufficient.

(*d*) The proposed roadway crossing the Strand would te minate in St. Martin's Place near the Cavell Statue. Th point is at present much congested, and additional extensi street widenings would be necessary if still further congestio is to be avoided.

(*e*) On the south side of the river the proposed roadwa would follow the same line as the existing Waterloo Road, b at a higher level, thus creating a tunnel about 900 feet lo over that road. To obtain access to the bridge from the low street levels north-east of Waterloo it would be necessary make a long detour to Blackfriars Road.

We have given considerable thought as to whether modific tions could be introduced into the scheme which would impro these features, give full effect to the Southern Railway Com pany's requirements, and preserve the principle of the schem We think that the modifications we have shown on drawin Nos. R.C.10 and R.C.11 will attain these ends. The chi modification is a bifurcation of the road approach on the nor side of the river whereby the proposed roadway would n pass over the roof of the new Charing Cross Station. Th would allow the levels of the roadway and railway on the brid to be parallel to each other and the parapet to be level throug out. This modification would also enable the headroom 28 feet above rail level to be provided over the whole statio and would allow the platforms to be extended considerabl One arm of the bifurcated roadway (80 feet wide) would pa over the Strand and would reach the present road level at S Martin's Place, as proposed by the Royal Commission. Th second arm (80 feet wide) would give a roadway from th proposed bridge to the Strand. Drawings Nos. R.C.10 an R.C.11 also show the necessary street widenings if a recon struction of this magnitude is to be developed to its fu capacity, as it must be if the additional traffic from and to th new bridge is to be handled satisfactorily. We have incor porated in these drawings the valuable advice given by officer of your department as to road traffic requirements which woul be necessary.

On the south side of the river we show a deviation of th new high-level roadway so as to avoid the tunnel, 900 feet long in Waterloo Road. We also show a branch to Waterloo Roa giving direct access to the general street level in that area, thu obviating the long detour to Blackfriars Road.

As regards the proposed bridge over the river, we agree that in order to interfere as little as possible with the river traffi both during construction and afterwards, it should have thre

as outlined on the longitudinal section which appears in Report of the Royal Commission. Drawing No. R.C.5 vs such a bridge—not that the details of the design need essarily be adhered to (as there are various ways of treating but in order that this report may be complete in itself. are strongly of opinion that the treatment of such a bridge, its approaches, in a scheme of this character, occupying hey would so unique a site, should be the joint work of neers and architects in collaboration. We have given siderable attention to the height of the proposed bridge. parapet could not be lower than approximately 65·5 feet e ordnance datum, or, say, 10 feet above the girders of existing railway bridge. Opinions will differ as to the t of the silhouette of such a structure upon the vista up down the river.

rawing No. R.C.9 shows the outline of the proposed ge superimposed upon the outline of the existing structure. also submit two photographs—one taken from West-ster Bridge, looking downstream, and the other taken n Waterloo Bridge, looking upstream. A perspective view ne proposed double-decked bridge has been superimposed he photographs, and fairly represents what its appearance ld be from these view-points.

ur terms of reference, if rigidly construed, deal only with bridge and approaches as recommended by the Royal mission. In the course of our detailed examination of the blem, however, certain features of its engineering, financial æsthetic aspects have emerged, and we venture to deal with n. We have already alluded to certain constructional culties which would be met with on the north side of the r, but these would not affect the scheme æsthetically.

he Southern Railway Company have in the past promoted slation, and in fact did obtain powers, now lapsed, for a ral enlargement of Charing Cross Station. If the station be nstructed on the site recommended by the Royal Com-sion it would appear to us that any prospect of further rging it to meet requirements of increased traffic in the re would have to be abandoned on account of the pro-tive cost; hence, even after the expenditure of the large n of money mentioned in the estimates, a limit would have n set to the railway facilities at this site. In our attempts econcile the many conflicting aspects of the problem it has ome abundantly evident that the central difficulty lies in mpting to provide roadway and railway facilities by means double-purpose bridge to a terminal station on a restricted . The difficulty is of such an order that we have felt com-ed to examine the possibility of the problem being solved erwise than by the provision of such a bridge and the con-ction of a new main-line terminus of restricted dimensions. Ve have had brought to our notice a scheme prepared by . G. Griffin Eady, M.Inst.C.E., whereby trains from the thern Railway system would branch off from the existing way near Southwark Bridge Road, and by means of four ks laid in tunnels under the river between Blackfriars and terloo Bridges, curving round under Aldwych, Drury Lane, v Street and King Street, would run into a new terminal ion on the site of Charing Cross Station, with its public rance at the Embankment instead of the Strand. With this hod of railway approach the necessity for a railway bridge oss the river at Charing Cross would disappear. The eme would, however, impose additional haulage of approxi-ely one mile on every train entering or leaving Charing ss Station, and would transform the terminus into one that ld be in a great measure underground; also the rail level ld be 3 feet 6 inches below high water. The curves and dients of the railway would be severe. Owing to the amount tunnelling involved and the difficulty of providing com-ated underground cross-overs and connections north of the minus, the construction of such a railway would be a formid-e task. The site, moreover, suffers from the same disability as regards the restricted area as that recommended by the Royal Commissioners.

The scheme provides for a road bridge over the river the approach to which leads from the Strand. All road traffic to and from the new bridge would have to cross the Strand on the level. The scheme possesses the advantages of the public approach to the station being from the Embankment instead of from the Strand, and passengers would be discharged close to Charing Cross Station of the Underground Railways. So far as we are aware, Mr. Eady's proposal is the only one of its kind that has been put forward. Mr. A. W. Szlumper, C.B.E., M.Inst.C.E., of the Southern Railway Company, has carefully considered the scheme. He does not favour it, and we cannot regard it as a practical solution of the problem.

The abolition of the existing terminus at Charing Cross and the creation of a new station on the south side of the river have been advocated freely in the past. We have explored the possibilities of this method of dealing with the problem, and have prepared drawing No. R.C.12 to show one way in which this might be effected. On the south side the bridge approaches would be substantially the same as in our modification of the Royal Commission scheme. On the north side the bridge approach would be bifurcated somewhat as in our modification of the Royal Commission scheme, one arm passing over the Strand by a bridge and terminating at the Cavell Memorial, the other arm forming a connection to the Strand (practically level) with the same improvement for traffic facilities as recommended above. This arrangement of roads would be capable of modification so as to develop to the fullest the possibilities of this magnificent site.

The bridge would be one for vehicular and pedestrian traffic only. This would admit of the level of the parapets being kept down to about 48 feet above Ordnance datum, or about 17 feet 6 inches lower than the parapets of the proposed double-decked bridge. We suggest that the lesser height of the bridge over the river would be an important factor in the æsthetic aspect of the scheme. The levels of any bridge and its approaches at this site are dictated by the requirements of road and river traffic. We think it essential that level crossings for road traffic both at the Embankment and the Strand should be avoided; consequently any proposal to construct a bridge taking off from the Embankment level, whether raised or not, is inadmissible. The navigation channel of the river at this site does not lie in mid-stream, but near to the Westminster shore on the concave side of the quarter-circle bend in the river between Waterloo and Westminster Bridges. A bridge, therefore, at Charing Cross must have the necessary navigation clearances near the Westminster shore.

The site we have shown for the new station at Waterloo Junction is free from the disadvantages as regards restricted space which are inherent to the site at Charing Cross. The new bridge would give direct access by road from the north side of the river to the new station, and the large area to be created between the new and the existing stations at Waterloo would become a great centre for traffic distribution to all parts of London both by public conveyances and by Tubes. There are already three Tube stations serving Waterloo Station, namely, the Hampstead and Charing Cross, the Baker Street and Waterloo, and the Waterloo and City. The creation of a new terminus on the south side, coupled with the provision of an approach road from the north side of the river, would give an opportunity for a general treatment of the combined termini and the adjacent lands on the south side of the river in a manner that has never before been possible.

We are conscious that a scheme of this nature involves large questions of policy affecting the interests of both the Railway Company and the public, and Mr. A. W. Szlumper has not felt himself in a position to discuss it on behalf of the railway company.

The crux of the problem is the retention or abolition of

Charing Cross Station as a terminus for the Southern Railway. If abolition could be accepted, the proposals we have outlined provide facilities for rail and road traffic, and the possibilities of the scheme are such that we think it would constitute an improvement in the heart of the Metropolis that could be treated in a manner worthy of the site.

In order to arrive at reliable estimates of cost it has been necessary to prepare detailed drawings and quantities. The prices for works have been based on the actual cost of works being carried out at the present time. The amounts included for land and properties have been based on figures obtained from Mr. C. H. Gott (Chief Valuer of the Inland Revenue) and Mr. Frank Hunt (Valuer to the London County Council). These figures have been arrived at without reference to the advisers of the Southern Railway Company. The estimates are net estimates after taking credit for recoupment values, and neglect any time factor which might involve accumulation of interest charges. Paragraph 130 of the report of the Royal Commission gives the total cost of their Charing Cross project as in the neighbourhood of £7,500,000. This figure appears again in Paragraph 194 of the report, which collects the estimates for bridges and works at other sites adding up t gross total of £25,000,000. An addition of 10 per cent. contingencies (or £2,500,000) is added to this gross total.

Our estimate for the scheme as recommended by the R Commission amounts to £11,720,000 for land and works. have pointed out that in certain respects the scheme delineated by the Royal Commission would not comply w the railway company's requirements and would not give requisite facilities for road traffic. To deal with the lat which would include the provision of a spur road from southern bridge approach road to Waterloo Road, wo involve additional expenditure, and our total estimate for Royal Commission scheme with these roadway addition £12,850,000 for land and works.

Our total estimate for the Royal Commission sche including the modifications suggested by us to meet the rail company's requirements and the requisite facilities for r traffic, including the spur road to Waterloo Road, is £13,050, for land and works. Our total estimate for the scheme inv ing the abolition of Charing Cross Station (but exclusive of further new Tube railways) is £10,770,000 for land and wo

# Discussion on the Annual Report

## 94th Annual General Meeting, Monday, 7 May 1928

MR. H. V. LANCHESTER (VICE-PRESIDENT) IN THE CHAIR.

Mr. CHARLES WOODWARD [*A.*]: May I ask, with regard to page 407, Conditions of Contract? It says "The Committee has finished the draft new form of Contract which has been accepted by the Conference composed of," and then there are three starred names. May I ask whether those three bodies which are starred have accepted the draft form of contract?

Mr. H. D. SEARLES-WOOD [*F.*]: Those gentlemen served on the Committee in an advisory capacity, and they did not pledge their various bodies to anything with regard to the contract.

Mr. WOODWARD: Is it accurate to say the draft has been accepted by the Conference, which was composed of those bodies? I should have thought some word ought to have been added to the starred portion of the Report to make that clear.

The CHAIRMAN: Is it not clear from the starring that those gentlemen attended in an advisory capacity?

Mr. WOODWARD: The first part of the Report says it has been accepted by the Conference.

Mr. SEARLES-WOOD: It was so.

Mr. WOODWARD: May I ask, further, since the meeting of the general body in January have there been objections by representatives of these bodies dissociating themselves from the draft form of contract?

Mr. SEARLES-WOOD: No, Sir, no notice.

Mr. E. H. WOODCOCK [*A.*]: I wish to call your attention to page 307; R.I.B.A. premises. I should like to know if the rumour that premises were going to be accepted in Burlington Gardens has been confirmed.

Mr. E. STANLEY HALL [*F.*]: The Burlington Gardens premises are not in the programme at all.

Mr. JOHN HUNT [*F.*]: I desire first to draw attention to what I consider is the dearth of information given in the reports and the withholding from members generally of information to which they are entitled. The Art Standing Committee's Report—Work of the Committee. The "many valuable suggestions" and the "programme" referred to under this heading, if worth mentioning other than as padding, are worth giving to members in detail to enable them to judge how the Committee is serving their interests, and the value of th present representatives. The Practice Standing Committ Report—Charges and Contracts. The Council have thou fit to remove from this Committee's influence several mat which formerly they dealt with. I do not, however, see it corded how this Committee has yet been of advantage to me bers. It is to be hoped that this special Committee, wh names do not appear, will not include these members who w so good as to reply to my suggestion regarding the Professio Charges, in respect of negotiations with District Surveyo which I thought might be more particularly referred to wh the new paper was issued. The reply I received was, of cou warranted to make an obscure member feel he was und interfering in a province belonging to his betters. As rega Cubing of Buildings: information on this point is of consid able interest to members. It should not be refused to th There are some who might find it useful even though its usef ness is not evident to the Committee. The nature of the instr tion given to architectural students in Ethics of Practic another thing on which the Committee give no informati Specifications for Large Contracts: The Committee appear have prepared a skeleton draft. It is to be hoped that t skeleton will be shown to members and not kept in a cupboa Useful suggestions as to its clothing might quite likely be tained from others beside members of the Committee. Science Standing Committee's Report: This report is, a usefully padded with notices and praises of a Government d partment. It is evident from the profuse thanks tendered this Department that members of the Committee have be fited considerably. As in previous instances, however, t appear to have kept to themselves any information obtain I remark generally that it can be gathered from the report t such information seems to be looked on as the perquisite the Committee-man. The ordinary member is entitled to equal share and that within a limited time after its receipt. I the Committee are hoping to visit Watford again. Let us h also they will share with members the benefits of their v In respect of Government Publications, information as to th issue ought to be published in the JOURNAL from time to ti not retained to serve as padding for a report. I hope Mes Gunn and Sayer who, unlike the Committee, have alre

vulged to someone the information they have obtained, will sist in getting it distributed amongst members generally. In gard to Building Science Laboratories, etc., my remarks ually apply. We are allowed an insight into the Committee's tivities annually, but results, as regards distribution of infor- ation, are annually nil. This is well illustrated by the final ragraphs of the report of this Committee in which they make eir bow and promise before submitting themselves to the ectors. The Competition Committee's report: Reference ight here be made to a note in a paper recently circulated ving advice to those who may think themselves aggrieved by e decision of assessors. Not being a part of the report, per- aps I am not entitled to refer to it. I hope, however, to do in another place where my remarks can reach a wider audi- nce. The London Building Acts Committee's report—" All atters bearing on the provisions of the London Building Acts ve been considered." Are we to understand that " all mat- rs " are only those that follow. The Registration Committee's port—the History of a Disaster. The promoters certainly d have " unprecedentedly good fortune," after its first recep- on, in securing any one with a place in a ballot to take up this ill. The report says that only one body opposed. The facts ould here be inserted, and members not left under the im- ression that there was the least general support for the Bill in e House of Commons. I believe the majority of the members the Institute are quite unaware of what actually occurred, d have no means of finding out except from this report, hich ought to state that the Committee by their misguided tivities placed the Institute in a position before the House at it should never have occupied. The inference that can be rawn from the description in the last paragraph of the report grossly misleading, either intentionally so, or the result of capacity to impart a correct report of occurrences. The Bill d not meet with its rejection, as might be inferred from the port, by an unlucky chance. It was the considered and eliberate action of the House, which resulted in no one com- g forward in the time allowed to form a quorum. I am sured of the fact that there were numbers of members waiting a part of the House and in the lobby, but none would go rward to that part of the House where it was necessary they ould be if the Bill was to be further considered. Refer to ansard, the adjournment was made in seven minutes after one 'clock. The House could not have rejected it and have had a oliday on a Friday afternoon unless they waited till one 'clock to count it out. The two hours' discussion that the ommittee refer to was the least it could receive. The report ould state that had the Bill been presented as it was repre- ented, one solely for the improvements of the qualifications of n architect, it might by now have been law. I would also oint out that this Committee has succeeded in wasting about £2,000 during this and last year. Having dealt with the reports, will turn to the appointments.

My remarks must not be interpreted as a criticism of the bility of any of the gentlemen appointed.

You will note, if you examine, that appointments, practically ithout exception, go to members of Council or Committee. assume they are looked on as legitimate perquisites.

I suggest those responsible for making the appointments hould make it known to members generally when appoint- ents are vacant, and annually obtain a list of all members ishing to take part in the life of the Institute. This year, I see, s in other years, some gentlemen have received more than one ppointment. It should, however, be an unwritten rule that no ne member, in fairness to the others, accepts more than one ppointment of any description, even though offered others, eeing how few there are to distribute. The Board of Educa- ion and its Committees present another example of the aucity of initiative exhibited by the Council in obtaining embers to serve. If the names are examined the repetition ecomes evident. The Art Standing Committee: this, again, is an example illustrating my remarks. Stars are placed against the names of Sir J. Burnet and Mr. Jenkins indicating that they were appointed after the first meeting of this Committee. Referring to the voting list, I find these gentlemen were rejected by their fellow-members at the last elections, clearly showing that a change was preferred. The same remarks apply, to the Literature Standing Committee. Three gentlemen, Messrs. Monson, Watson, and Kirby, selected for nomination, were on the Committee last year. They may have feared defeat, or have been sure of re-nomination. They did not, however, stand for re-election to test their chance. It would be only courteous to ordinary members if such gentlemen submitted themselves for re-election and stood aside if so indicated by the election results. The proper action for the Council to take is so to regard the expression of opinion, and to endeavour to find others, if possible, outside the charmed circle, to fill the nomination places. The Council's one graceful act is the nomination of a lady to the Literature Standing Committee. It is to be hoped that shortly the Council will see their way to nominate one to the Council itself. The nominations to the Council, made by itself, may or may not be within the scope of the report. They have been put before us and can be criticised shortly. Dealing with the 18 members and the last eight years, including 1920-21: these 18 places during these years have been occupied by 60 gentlemen, of whom one has served seven times, three six times, one five times, eight four times, ten three times, ten twice, the rest once only, clearly showing that the present system for finding representatives is better adapted to support the continuance of—shall I say—a Mutual Admiration Society than to assist the healthy activities of the Institute. The proposal for new premises: It is to be hoped the Council will not arrogate to themselves the decision in respect of new premises but that they will at the earliest moment issue a clear statement of the pros and cons, cost and income, advantages and disadvantages, and give every member an opportunity to form and to express his opinion on the necessity or otherwise of the proposals before negotiations are started for sites or premises. Considering the use to which the present premises are put, the library seems to be the only part really calling for extension. The attendance at meetings certainly does not warrant an increase in accommodation. It is so scanty that on the two occasions I have attended recently the lecturer had reason if he felt slighted.

Mr. W. E. WATSON [*F.*]: I stand here as Honorary Secretary of the Practice Standing Committee. I may be a little dull of hearing, but the only indictment against that Committee which I heard from the gentleman who has just spoken is that bearing on the question of attendance at business meetings. I take it that the duty of the Practice Committee is to deal with those propositions which are sent, chiefly in writing, to the Practice Committee for their consideration. And I venture to suggest, with all respect, that at a meeting of this character it is not at all necessary that members of the Practice Committee should be in strong attendance, provided someone is here representing the Committee to answer any questions which may be put as to the constructive policy which that Committee is pursuing.

Mr. SEARLES-WOOD: I think I have nothing to answer.

Major H. C. CORLETTE [*F.*]: The Literature Committee is represented by others here who will reply if necessary. I was interested in what has just been said by way of criticism. The Literature Standing Committee, I gather, comes off fairly well. It is clear that the one thing we have to do when we are considering new premises is to provide satisfactory accommodation for our valuable Library. It was part of my business some time ago, as chairman of the Literature Standing Committee, to urge very strongly on the Council the importance of that point. And they with equal strength took it up. They have been doing all they possibly can under difficult circumstances to bring the proposal for new premises to a con-

clusion for some time past. It is a much more difficult question than members seem to realise. I have been on the Premises Committee all through, and have had some opportunity of discovering what the real difficulties are that we have to face on that question. The subject will be fully discussed later, when all members will be given an opportunity of saying what they wish.

The criticism of the Report which we have had is, to my mind, valuable. As a member of the Council perhaps I can say we all welcome any real criticism of the work we have been doing. But I do not think any member can come here and say we are a " charmed circle." We are doing all we possibly can in the interests of the Institute, and certainly not in our own. We are sacrificing an enormous amount of time to attend to the work of the Institute. And I would like to say, Sir, most emphatically, that I think many more members ought to come here and help do the work, either on the Council or on the committees, than is the case at present. It is a standing disgrace that members generally do so little to carry on the Institute's work. Look at the attendances that we have at our meetings ; look at the attendance we have to-night. Members of the Council attend, at great inconvenience to themselves, and then a few members come here and criticise. Let them do more of the work which must be done. I do not think a single one of us wants to be a member of the Council. But we are put there, and we do our best, because we feel that it is our duty. As to the nominations of the Council of itself for itself, I am certain, so far as my experience of the Council goes, that the Council does not nominate for itself, for its own interests, or for its own convenience. Every member outside the Council has an opportunity to nominate members. And if they do not choose to act on that opportunity it is their own fault. It is not the fault of the Council. Still, I welcome the criticism which has been made ; it gives an excuse for such remarks as I am making.

I now want to say something about a point in connection with which my name is mentioned in the Report. You may know, perhaps, that I am interested in the work which this Institute can do on behalf of the Dominions. I am interested for a very good reason. Two of those Dominions are quite 12,000 miles from the heart of what was civilisation when fine architecture was being done in the past. And I think it is our business to do all we possibly can to provide them with opportunity for study at that distance. They cannot get it unless we send something out to them. Part of my business as an honorary Representative of New Zealand and of Australia, in which, I am thankful to say, I have associated with me Mr. Maurice Webb, is to welcome the junior men and students from those Dominions and do what can be done to indicate methods of study, make suggestions for travel, and so on. It takes up some time, but one is delighted to do it. The point mentioned on page 398 of the Report about sending drawings and studies of old buildings to the Dominions, I think, is most important. It is not I alone who think it important. You will see from the Report that Mr. Guy Dawber, our past President, thought it worth while especially to attend the meeting at which a proposal was put forward that we should send a collection of original drawings periodically to the Dominions, the first to be sent in 1928, to Australia. We have not been able to send them. We tried to get a collection from South Kensington. But rules, regulations, precedents, and all that sort of thing, stood in our way. Whether it may be possible, at some future period, to collect in this country some of the hundreds of available drawings that we could send out to Australia and New Zealand, so that the men there may see the best examples of old and modern work, I do not know. If so, we shall be helping them to realise what old buildings are like, and how they are brought into being, by drawings which illustrate the structural difficulties with which the creators of those buildings had to contend. It seems likely that soon w shall have a Bursary under which we can invite certain mem bers to make studies of particular buildings which are regarde as of historic importance. I suggest that those studies shoul be published in a Supplement to the JOURNAL, so that men i the Dominions, as well as in this country, may see what suc buildings are and how they are produced. And let them b reproduced to a scale which is suitable, because it i not sufficient to send small drawings without details. Th JOURNAL is a very valuable production. It is well edited— do not know whether Mr. Dircks is here, but I congratulat him on the way he conducts it for us. I should like to reac men outside England with better and more important illustra tions of old work, both English and foreign. I am not suggest ing we should send them studies of such work in order that the may copy it. They do not want to copy. But if tradition i to be of value we must see how things have been done in th past. We are to have a discussion soon on " Modernism i Architecture," so I will say nothing about that, I strongly urg we should do something definite as a settled policy to send ou studies of good work to the Dominions, to help the younge men there as far as we can. They are keen to produce goo architecture. They are doing good work, and they look to u to help them that way, as they look to us as an Institute o standing and good repute in architectural practice.

The CHAIRMAN : We have with us Mr. A. C. Walker who has just arrived from Tasmania.

Mr. A. C. WALKER [*A.*] : I would like to back up the las speaker in what he said about the Dominions. I happen to b a member of the smallest Institute affiliated with the Roya Institute, the Tasmanian Institute of Architects ; but I als happen to be on the committee of the combined Federa Institutes of Tasmania, and we had a meeting in Canberra las August, which I attended, at which it was decided to form Federal Institute of Architects for Australia. I hope that a the present time that meeting is taking place. We had a exhibition of the drawings sent out from this Institute las year, and, speaking for myself and fellow members and for th general public, I may say it created very keen interest i Tasmania and in the other States where it was shown. It i good to find the Institute taking such a keen interest in ou doings out there. I hope the time may not be very far distan when the Council of the Institute may find it convenient t recommend the King to grant the Royal Gold Medal to one o our Australian members. We are all very keen Imperialist out there, and any recognition we can get would be a real help You can have a Dominion Medal if you like, to give us encour agement. The majority of our students do not get the condi tions of competitions soon enough. The R.I.B.A. is a sma god to us, and we look to you to give us a little bit of recogni tion.

Mr. H. M. FLETCHER [*F.*] : I may say that arrangement have now been made by which the conditions of the Prize and Studentships shall be sent out so that they shall be in tim for all the Dominions to compete.

The CHAIRMAN : We shall look forward to one of th students in the Dominions winning it.

Mr. J. DOUGLAS SCOTT [*A.*] : My friend, Mr. Joh Hunt, has made criticisms about my old Committee, th Practice Committee ; I am not on it this Session. I gathere that he inferred that members could not get sufficient informa tion. That is rather contrary to what I have always under stood was the experience during the twelve years that I serve on it. This evening I hear that the inquiries sent to tha Committee reached nearly a thousand in a year. That wil give some idea of the work this Committee does. And, wit all respect to Mr. John Hunt, I have a recollection that we di answer some questions of his ; the answers may not have bee satisfactory to him, but that is another matter.

In connection with the Report generally, there is one interesting thing I notice, and that is the proposal of the Science Committee to consider a new standard size of bricks. It is very interesting to remember that when the old standard size was printed in the *Kalendar* many architects started using smaller size bricks, and I imagine that directly they get a new standard size further different sizes will be used. Therefore I am wondering how far standardisation in things of that kind where individual idiosyncrasies come in, will be useful. At the present moment, I suppose, there are twenty different sizes of bricks, and therefore the matter wants very careful consideration by the Science Committee as to what they will put forward to meet the requirements of all architects.

There is one question I am very interested in, and that is the Architects' Defence Union. I am intensely disappointed at the response made by members of the Institute. It is a question that has been before the Institute for some considerable time, and there have been great demands for some such organisation. We have now got it on a firm basis, but the response is not commensurate with the importance of the services which that particular Association renders. I cannot help thinking it must be due to apathy on the part of members of this Institute and lack of appreciation of the work it does that more members have not joined it. I know that many members of the Institute come and see our Secretary and put questions to him, inviting support in their troubles, but the Institute have no money with which to further their claims, whether it is for fees, or copyright, or for other matters in which they may be involved. Here, however, we have founded an Association which deals with these things, and at a very small fee. It seems to me that architects generally should support such an Association, which, for a premium of 3½ guineas does adequately protect them in the various pitfalls with which they are surrounded in their profession. Over 500 members replied to the circular which was sent out, but the number who have joined has fallen far short of the number of pledges which were given. I think it is a great pity, after all the groundwork has been done, after the demand has been in existence for some such body for ten or twelve years, and after it has been launched on a proper basis that its efforts to safeguard the interests of the profession should not receive greater support than so far it has.

I do not think there is any other point I want to mention, except to assure my friend John Hunt that the Practice Committee, at any rate, will always be pleased to receive his inquiries and give him the best answer they can.

The CHAIRMAN (Mr. H. V. Lanchester, Vice-President) : I support from the chair Mr. Douglas Scott's strong appeal for a general adhesion to the Architects' Defence Union. I think it most important that architects should make use of this purely nominal subscription to secure themselves against attacks to which all architects, even the best of them, are liable, owing to something having gone wrong with their affairs. The value of this scheme to the architectural profession is so obvious, and so essential, that I can do nothing less than support Mr. Douglas Scott's appeal. I do not know whether there are any here who have not looked into this proposition. If there are, I strongly urge them to look into it and see if they can join up. There would not be another opportunity for a number of years, perhaps not within our lifetime, to re-organise such an arrangement by which architects are protected against the accidents to which they are liable when attacks are made on procedure which may have appeared to be quite justifiable.

Major CORLETTE : I think that perhaps a little experience may be worth a good deal of urge in this matter. I joined the Union, not realising that I might have occasion to use it, and it proved very helpful. I recommend everybody to do the same, because it costs them practically nothing in comparison with what it will probably save them.

Mr. SEARLES WOOD : In answer to Mr. Douglas Scott's remarks concerning the size of bricks, we have got a small Committee which is drawing up terms of reference for a conference to call in all the manufacturers and users of bricks, to discuss this question. The standard size of bricks was settled by a conference many years ago, in which the civil engineers took part, and it is the only occasion on which the civil engineers joined an outside body. I hope we shall get them in again.

Mr. SCOTT : Is it proposed we shall alter the standard which was instituted some years ago ?

Mr. SEARLES WOOD : No. It is to draw up references to discuss the question. We have two standards, and it is a question whether we should keep the two standards going.

Mr. BERNARD J. DICKSEE [*F.*] : I was on the Committee. It arose in connection with a building in which stock bricks were used outside, and we had three sizes of bricks, and they would not bond in. It seems undesirable to alter that standard. It was carefully thought out, and was adopted at once by most of the brick makers.

The CHAIRMAN : You cannot work all through the country on one standard ; you want three, I think.

Mr. SEARLES WOOD : We have got two at present.

Mr. B. DICKSEE : I want to ask a question—I was asked to ask it. I was present when the contracts question came up on 25 January, and further consideration was adjourned. I think it was to be adjourned for six weeks. The six weeks have passed, and we ask what has been done in the matter.

Mr. WATSON : In answer to this question, the matter came before the Practice Standing Committee, under By-law 54, which gives the Practice Committee power to review any matter of general interest to its members. The Contracts Committee has received from the provinces many comments on the contract, as well as from members in London, and it was recommended by the Practice Committee to the Council that the adjourned meeting should not be held until the Practice Committee had had an opportunity to go through the annotated form of all the comments, and that annotated comment has not yet been received by the Practice Committee. As soon as it is received, the Practice Committee will hold a special meeting and make recommendations to the Council, before the date of the adjourned meeting is fixed.

The CHAIRMAN : I take it that nothing will be done until the adjourned meeting has been held to get the general views on the contract.

Mr. WATSON : That is so.

Mr. FRANCIS HOOPER [*F.*] : With some temerity I rise, thinking Mr. Hunt's remarks have been somewhat misunderstood. Does he complain of the Practice Committee, either as to their activities or their loyalty ? Looking at page 400 of the Report, one is impressed in the many subjects they have tackled during the past twelve months. They make, too, an excellent record in percentage of attendances throughout the Session ; our thanks are most sincerely due to them for what they have done, not alone on the Committee, but also on their sub-committees.

Being a somewhat elderly member of the Institute, I venture to put in a word for the younger members, the men who are to come after us, by trying to make their way easier and clearer, if possible. Curiosity is aroused by the paragraph at the foot of page 400 : " Instruction of Architectural Students in the Ethics of Practice of the Profession " ; this, following a matter which affects both young and old, in regard to *Ancient Lights*. Many remember the enthusiasm of our friend Henry T. Hare during his presidency. Some believe he even hoped to see, in his lifetime, a solution of this matter,

but his lamented death seems to have cut the movement at its foundation. What is being done, we may some day hear. By the Report we learn that proposals are now under the consideration of another Society. Would this be paralleled by referring to the " Liquor trade " the policy of " Prohibition " ? Would it be possible for a group of experienced men—the Practice Committee by preference—to draw up a Form of Agreement (with plenty of blank spaces) for use among architects dealing with ancient lights, by which the servient owner might say : " If you allow me to do this, I will allow you to do that," so seeking a *quid pro quo* without fighting and obstruction. Such has been tried with success in the past.

As to *Professional Practice and Charges*, is it wise to continue for another generation the basis of percentage of cost for fees ? Can the average employer be persuaded that the architect is trying to keep down costs if fees are dependent on the outlay ? The man who can get his scheme through most economically is the man who deserves to be paid on the highest scale.

In the Science Committee's Report, allusion is made to the *Standard size of Bricks*. Mr. Dicksee has referred to a Committee, in the days of our youth, which drew up a scheme, about the year 1903. To-day we have alternative sizes. Should a *Standard* be wanted, should there not be a *single* standard. Why have an alternative, varying a fraction of an inch in length, width or depth ? With one standard some pressure could be brought to bear on manufacturers.

I would like now to allude to the enthusiasm of another man no longer with us. The late Mr. Daubney drew attention to the condition of the *Timber Storage in Surrey Docks*. It is pitiable that, after some three years of correspondence, during which officials have been met, they have not yet secured conditions to prevent the spread of disease in timber stored there by the clearing of the site.

Lastly, I would congratulate our Council on the papers read during the past Session. It is a delightful innovation to bring doctors and others here to discuss problems of health, and also to have a discussion on the increased use and promotion of Recreation Grounds and Open Spaces. The Council in this deserve our hearty thanks.

The SECRETARY (Mr. MacAlister) read the following letter from the President, Mr. Walter Tapper :—

10 Melina Place,
St. John's Wood, N.W.
7 May 1928.

My dear MacAlister,—Will you be so good as to express to the General Body my regret that, owing to unavoidable circumstances, I am unable to be present at the General Meeting to-night.—Yours sincerely, Walter Tapper.

Mr. J. ERNEST FRANCK [*F.*] : If I may speak for a moment, I would like to draw the attention of members to page 411. There is a Report there from Mr. Arthur Keen, the Chairman of the Finance and House Committee, and he speaks in that Report of having to provide for the cost of the long-desired pension scheme for the staff, and the recommended adjustment in the salaries. And though most of these are much overdue, I should like to propose a very hearty vote of thanks to the staff for the work which they do for us, for their ever-ready courtesy, and for the way in which they respond to out multitudinous requirements. .

Mr. GILLBEE SCOTT [*F.*] : May I say a word with reference to a criticism of Mr. Hunt's ? He appeared to think that in the nominations for the vacancies on the respective committees some members were overlooked. The majority of the members at the annual elections appear to put all the names in a hat and draw out haphazard, and with, sometimes, extraordinary results. The Council, knowing the value to the respective committees of some of the rejected men, are not only justified, but to be commended, for recommending the Some of us know a little about these things, and we know t the most capable, hardworking, and efficient members may at the bottom of the poll, and do not get elected at all ; som times even the Chairman of a committee is not re-elected.

Mr. FRANCK : We must now include in the Balan Sheet the profit from the " Kalendar," in our gene income. If that is so, then in comparison with t other large professional bodies, our salary expenditu is low. I have had the opportunity of seeing the retur from two other bodies, and I think we are to be co gratulated upon getting such excellent services with less r muneration to the staff than those other bodies pay. congratulate our friend Mr. Hooper on his enthusiasm for t improvement of the insanitary conditions at the Surr Commercial Docks. It is really a piece of work which is the utmost importance to architects and their clients, and appreciate the remarks made by Mr. Hooper. On the oth hand, the Port of London Authority have met us with gre courtesy. Only when you go down there and see the si of the Docks and the amount of timber which is import do you appreciate the magnitude of the task. The timb trade is the second largest carrying trade in the United Kin dom, and the amount of timber imported into this count is over £100,000,000 in value, on which more than one-thi comes into London. That will give you an idea of the proble which confronts them. Much might have been done in t way of clearance of decayed timber, but the difficulty is th stacks are not cleared until a month before the new timb comes in, and in that time the P.L.A. have to clear somethi like 50 acres, and they are not allowed to employ a large numb of extra men. With regard to sheds, they have spent a quart of a million on new sheds since the War, and that was at t request of the soft wood importers, and it will be a great he to architects. They will spend another half-million in pr viding more shed accommodation, because the more the timb is under cover the better for all concerned. It is in co sequence of the representations from the R.I.B.A. that t sanitary covering to the ground has been commenced ; th is, clean clinkers. Even for a small section of those she they require 1,000 or 1,500 tons of clinkers. You will appreciate the large quantity of material required witho mentioning the labour involved.

Mr. STANLEY HALL : I support Mr. Franck's fir remark, in which he proposed a cordial vote of thanks to t staff here. For the past three years I have troubled them much as most people, and they have always given me t extraordinarily wonderful impression that everything has be a pleasure to them. I can't understand how Mr. MacAlist exists with all the work he does, and with the time he y appears to have to discuss everybody's troubles and shephe everybody into the right path, and smooth everything ov Members of Allied Societies know that to them MacAlist is the link that brings the R.I.B.A. to their very door. Wh he has done for this Institute no words can express. W have just been able to conclude a proper staff pension schem and we have also just brought in a certain rise in salaries, whic no doubt, is overdue. What we want to do is to get a larg staff, so as to avoid the existing staff having to work so muc overtime. But, unfortunately, as the building is, we have r room to put extra staff. But at the Finance and House Con mittee we have that in mind, and it is one of the first thin we have to attend to at the earliest opportunity.

I would like to suggest one point to the Science Committe They have had an enormous field of research, but I felt would be good if they could study the origin and the caus of the fires in country houses. A layman friend said : " is the sort of thing your Institute should issue a pamph

He is a member of Lloyd's, and so it was particularly esting to him. I think we could get that information y easily, and if we could diagnose the causes and find whether the fires were due to bad electrical installation, d-fashioned wood beams built into the chimneys, or having on the hearth instead of on raised bars, it would be very esting.

ith regard to the attendance at the General Meeting, or Corlette thought it was a standing disgrace. But I k it is rather a sign that the general body of members are fied with what is happening. If there is anything to se, we find that the opposers attend in great force, and supporters stop away in even greater force. Mr. Hunt's cisms are good, but I wish he could multiply himself by ndred, and so get elected for every committee ; it would some of us a good deal of work.

Ir. J. H. MARTINDALE [*F.*] : On behalf of Allied eties, I would like to support the vote of thanks to the . Mr. MacAlister is troubled a good deal, I am afraid, ur North country societies with questions, etc., but we lways met with courteous and full answers.

he CHAIRMAN : I would like to take your opinion on vote of thanks to the staff.

arried by acclamation.

Iajor CORLETTE : I would like to say that Mr. :Alister's services are so thoroughly appreciated all over Empire that the fact should be stated here. He is the id of all men who come from overseas ; they are delighted eet him and that makes a great difference to their stay in country.

Ir. C. McARTHUR BUTLER [*L.*] : As Secretary of the hitects' Defence Union I support Mr. Douglas Scott's arks, feeling that the Union is entitled to a fuller measure of port from the members of this Institute than it has so far ived. Out of the large number eligible for membership I k we ought to be able to count upon the immediate support t least 1,500. (The CHAIRMAN : Perhaps you can collect w to-night.) I am willing to do anything I can in that ction. I do not think it is altogether a question of apathy the part of architects. They are mostly very busy men are apt to put unfamiliar matters on one side. In many s they have deferred giving the matter attention for perhaps months or even longer because they have not so far had trouble in their practice and are not anticipating any. s, however, the unexpected that happens, and often they glad they did not delay too long and sometimes have reason egret that they did not join at an earlier date. I venture to e that members of the Institute who have not yet joined Union will do so not only in their own interests but also of loyalty to the Institute which, as stated in the Annual ort, was responsible for the formation of the Union.

s a member of the Institute there is another matter to ch I would invite attention, as I observe with some concern this year the admissions to the Associate class are about er cent. less than last year and it seems probable that the itute is hardly making good the losses in the total member- due to deaths and resignations, to say nothing of increasing membership to any appreciable extent. I do not know ther the examination standard is too high or the qualifica- s of the applicants too low, but I draw attention to the ter in the interests of the Institute. Referring to the ncial position, there appear to be outstanding arrears of scriptions of something over £1,000, which means that the itute is carrying a deadweight of members who do not gnise their responsibilities and I hope it may be possible levise some means of reducing this amount in the future.

he Report was carried unanimously.

he CHAIRMAN : The list of attendances at the Council and the Standing Committee meetings has been laid on the table and will be printed in the next issue of the Journal and also sent out to members with the Voting Papers.

I beg to move that a hearty vote of thanks be accorded to Mr. Henry A. Saul [*F.*] and Mr. J. Maclaren Ross [*A.*] for their services as Hon. Auditors for the past year.

Mr. Henry A. Saul [*F.*] and Mr. J. Maclaren Ross [*A.*] are both eligible and willing to be nominated as Hon. Auditors for the current year, and if it is your pleasure I beg to move that these gentlemen be so nominated.

The Resolution was carried.

Mr. IAN MACALISTER : I feel that this is the last occasion on which I ought to be making a speech, but as I am trying to represent the staff, I feel it is my duty to do so. The very kind things, the almost too kind things which have been said by members generally about the work of the staff are very deeply appreciated, I know, by those I speak for. I am speaking not so much for myself because I know my own shortcomings better than anybody in this room can know them ; but I am sure that no professional body ever had a more loyal, a harder working or a more devoted staff than you have, and nothing you can say of them, and nothing you can give to them is too great for their deserts. Thank you very much, gentlemen.

---

## ARCHITECTS' BENEVOLENT SOCIETY.

The seventy-eighth Annual General Meeting of the Architects' Benevolent Society was held in the rooms of the Royal Institute of British Architects on Tuesday, 15 May 1928, at 5 p.m. Among those present were Mr. Walter Tapper, A.R.A., President (in the chair), Mr. Walter Dewes, Mr. Maurice E. Webb, Mr. Arthur Crow, Mr. T. C. Yates, Mr. Arthur Keen, Mr. Ernest Bates, Mr. A. E. Gurney, Mr. T. W. Moore, Mr. H. S. E. Vanderpant (Vice-President), Mr. E. Stanley Hall, Mr. William Gilbert, Mr. Osborn C. Hills, Mr. A. Saxon Snell, Major H. C. Corlette, Mr. Maxwell Ayrton, Mr. Arnold Mitchell, Mr. Edward Beaumont, Mr. Gilbert H. Lovegrove, Sir Charles A. Nicholson (Hon. Secretary).

Messages expressing regret at their inability to be present were received from Sir Edwin Lutyens, Sir John Burnet, Mr. H. D. Searles-Wood, Mr. C. H. Brodie, Mr. Michael Waterhouse, Mr. Albert Herbert, Mr. H. B. S. Gibbs (Hon. Secretary of the Sheffield and South Yorkshire District Society of Architects), Mr. L. S. Sullivan and Mr. Charles Woodward.

The annual report was read and approved as follows :—

The Council have the pleasure to submit their seventy-eighth Annual Report. Ninety applicants have been assisted with grants during the year, an increase of five over last year, and fourteen have received pensions, the full complement of ten pensions being supplemented by the three Dinwiddy Annuities and the Henry L. Florence Annuity. In all, the sum of £1,608 10s. has been expended in grants and £540 10s. in pensions.

The Council have to record with gratitude many large donations received during the year, including £500 from Mr. Thomas Dinwiddy, to augment the Dinwiddy Annuities ; an anonymous donation of £65 ; £52 10s. from Dr. Oscar Faber ; £50 from the Builders' Benevolent Institution ; £30 from Mr. S. Price ; £25 from Mr. E. Bates ; £21 each from Mr. A. Ashbridge and Mr. A. Herbert ; £10 10s. from Messrs. Forsyth and Maule, Mr. H. R. Goodrham, Messrs. Imrie and Angell, Mr. A. Saxon Snell, Mr. G. M. Watson, Mr. Maurice E. Webb ; £10 from Mr. A. N. Prentice ; £5 5s. from each of the following : Mr. Edwin Gunn, Mr. E. Stanley Hall, Mr. A. N. Hansell, Messrs. W. and E. Hunt, Mr. Norman O. Searle, Mr. William Stewart, Mr. A. Sykes, Mr. Walter Tapper, the Tylers' and Bricklayers' Company, and the South Wales Insti-

tute of Architects ; and £5 from Messrs. Keppie and Henderson, Mr. A. N. Scott, and the York and East Yorkshire Architectural Society.

With the donations received the Society was able to purchase stock to the value of £800.

During the year the funds of the Society have been further augmented by a legacy of £2,344 8s. 10d. worth of 2½ per cent. Consolidated Stock from the late William Glover, who left a large sum of money to the Society at the time of his death in 1905, and a further sum (the present legacy) to be paid on the death of his daughter. Mr. William Woodward bequeathed £250, and the late Mrs. M. A. E. Turner £200.

It was felt by the Council that more architects might subscribe to the Fund if the claims of the Society and the object of its existence were brought more forcibly to their notice. Accordingly the President (Mr. Walter Tapper, A.R.A.), in his Inaugural Address at the Royal Institute, made an appeal to his hearers for their active and sympathetic support, and this was followed up in the beginning of December by a circular letter addressed to all members of the Institute. The result was excellent. Most of the donations referred to above were received in response to the appeal, and over £200 was received in subscriptions, in cash or in bank orders. The Council hope in consequence to extend their benevolence this year, and would like to take this opportunity of putting on record their gratitude to all who gave in response to the appeal, both new members and those old members (a large number) who have increased the Society's indebtedness to their generosity and goodwill by adding by way of subscriptions or donations to what they have already given in the past.

The Society's Insurance Scheme continues to make headway, a new scheme of House Purchase having been introduced which has created widespread interest, and is making a welcome increase in the amount received in commission.

The Council report with deep regret the loss of many warm supporters during the year, including four members or ex-members of the Council, one of whom was the Honorary Treasurer, Mr. W. Hilton Nash. Mr. Nash had identified himself very closely with the work of the Society, and had been Honorary Treasurer for over thirty years, and his loss will be deeply felt by all who are in any way connected with the Society. Another loss that will be deeply felt is the death of Mr. Henry Lovegrove, for many years Honorary Auditor of the Society and an enthusiastic member of the Council, on which he sat as representative of the London Society. Mr. William Woodward predeceased Mr. Nash and Mr. Lovegrove by the space of a few months, and though latterly he had taken no active part on the Council, he was always interested, and warmly supported its work. Mr. Lewis Solomon, another former member of the Council, died as the result of a street accident, and deep sympathy will be extended to his relatives and friends in their bereavement under such tragic circumstances. Other generous supporters who have died during the year include Sir Robert Edis, K.B.E., Mr. P. Hoffman, Mr. Maurice Hulbert, Mr. A. E. Pridmore, Mr. E. H. Rouse and Mr. G. Scamell.

To fill the vacancy as Honorary Treasurer caused by the death of Mr. Nash, the Council have the pleasure to nominate Mr. Maurice E. Webb.

To fill the vacancy as Honorary Auditor caused by the death of Mr. Lovegrove, the Council have the pleasure to nominate Mr. Osborn C. Hills.

To fill the vacancy caused by the death of Mr. Lovegrove as representative of the London Society, the Council have the pleasure to nominate Mr. Arthur Crow.

The five senior members of the Council retire by rotation, viz., Mr. A. H. Moberly, Mr. H. D. Searles-Wood, Mr. Osborn C. Hills, Mr. Arthur Crow and Mr. Michael Waterhouse.

To fill the vacancies caused by these retirements, the Council have the pleasure to nominate : Mr. Gilbert Lovegrove, Mr. Charles Woodward, Mr. W. Henry White, Mr. C. H. B and Mr. Maxwell Ayrton.

The Council have the pleasure to acknowledge their indebtedness to the Royal Institute of British Architects fo use of office accommodation, and to Mr. MacAlister an staff of the Institute for courteous help on all occasions.

The President (Mr. Walter Tapper), in moving the ado of the Annual Report, said :—This is our Annual Ge Meeting, and it is usual on such occasions to take stock o affairs. The report is before you, and unless any gentl wishes to call attention to any particular matter, I will take approved.

There are one or two matters, which, as President, I sh like to mention. I am sorry to say there was a rather l obituary roll last year. The death of our Honorary Treas Mr. Hilton Nash, was a severe loss. For thirty years he has our Treasurer, taking a personal interest in the work of Society, which cannot be over-valued. A further loss i passing of one of our Vice-Presidents, Mr. Thomas Dinw Vice-President since 1923, and Founder of the three Dinw annuities. Mr. Henry Lovegrove, Honorary Auditor t Society, Mr. William Woodward, who always warmly ported the work of the Society, and Mr. Lewis Solomon, all passed away.

I am glad to say that our Balance Sheet shows an increa nearly three thousand pounds over last year, but the numb our applicants increases too, and the interest on £3,000 not go far when spread over ninety cases. I am glad t that the special appeal in November last had an exce result, and I would like to record the Council's gratitu all those who so kindly responded. I would like once aga call the attention of the Profession to one method of ra money, which might be more universally followed. Each vidual member of the office staff of a member of our Co has pledged himself to contribute 5s. annually. Not an exa sum I think you will agree, but one that would increase finances considerably, if generally adopted. I, therefore, mend it to the Profession. Another architect combined his staff to send a donation, and one of the schools (this is an innovation) has been enrolled as an annual subscriber o guineas.

I am glad to see that Mr. Maurice Webb has kindly cons to be our Honorary Treaurer, and I am sure we, as a Co can be congratulated on having his very valuable help. Osborn Hills has consented to act as Honorary Auditor, an are obliged to him for accepting this office, and to Mr. A Crow for filling the vacancy caused by the death of Mr. L grove.

In conclusion, gentlemen, I may say that we must, of n sity, in order to carry on the good work of all such chari societies as this, be always bringing its needs before our m bers and be always asking for help. I have the less hesitati so doing as I am quite sure you will all agree with me tha of the greatest pleasures in life is to help our less fort brethren. It is really a very great privilege and one we sh always accept in that sense.

The Council for the ensuing year were elected as follow

*President :* Mr. Walter Tapper, A.R.A., President R.I.

*Vice-President :* Mr. H. S. E. Vanderpant.

*Honorary Treasurer :* Mr. Maurice E. Webb, D.S.O., M M.A. Cantab.

*Honorary Secretary :* Sir Charles Nicholson, Bart., M.

*Ordinary Members :* Mr. L. S. Sullivan, Mr. H. V. As Sir Banister Fletcher, Mr. E. Bates, Sir A. Brumwell Tho Sir John Burnet, R.A., Mr. A. Saxon Snell, Mr. G Lovegrove, Mr. Charles Woodward, Mr. W. Henry W Mr. C. H. Brodie, Mr. Maxwell Ayrton, Mr. R. Dircks, E. Stanley Hall (representing the Architectural Associa Mr. Arthur Crow (representing the London Society).

# Allied Societies

## Report of Meetings

E MANCHESTER SOCIETY OF ARCHITECTS.

t the Annual General Meeting of the Manchester Society Architects held on Wednesday, 16 May, the Officers and mbers of the Council for the session 1928-29 were ointed, as follow :—

*President.*—F. Jones, F.R.I.B.A.
*Senior Vice-President.*—I. Taylor, F.R.I.B.A.
*Junior Vice-President.*—H. S. Fairhurst, F.R.I.B.A.
*Hon. Secretary and Treasurer.*—John Swarbrick, F.R.I.B.A.
*Assistant Hon. Secretary.*—Gerald Sanville, A.R.I.B.A.
*Auditors.*—P. Howard, A.R.I.B.A., H. Jones, A.R.I.B.A.
*Members of the Council.—Fellows :*—J. R. Adamson, R.I.B.A., H. H. Brown, F.R.I.B.A., H. A. Dalrymple, R.I.B.A., Francis Jones, F.R.I.B.A., Dr. P. S. Worthington, t.D., M.A., F.S.A., F.R.I.B.A., Prof. A. C. Dickie, M.A., R.I.B.A., C. G. Agate, L.R.I.B.A., John Cocker, A.R.I.B.A., . Holt, A.R.I.B.A., Ernest Prestwich, M.A., A.R.I.B.A., T. Halliday, A.R.I.B.A., F. B. Dunkerley, F.R.I.B.A.
*Associates :*—E. Adams, A.R.I.B.A., R. Bruce, A.R.I.B.A., Hembrow, A.R.I.B.A., H. W. Cruickshank, A.R.I.B.A., Jones, A.R.I.B.A., P. G. Fairhurst, A.R.I.B.A.

EST YORKSHIRE SOCIETY OF ARCHITECTS.

The first General Meeting of the 53rd Session of the above ciety was held at the Society's Rooms, 62, Woodhouse ne, Leeds, on Wednesday, 9 May 1928. Colonel A. E. Kirk ], the retiring President, presided over a good gathering of mbers for the opening part of the proceedings.

The reports of the Hon. Secretary, Mr. T. Butler lson [*F.*], and of the Hon. Treasurer, Mr. W. Whitehead .], for the past session were submitted to the meeting and proved. The Hon. Secretary's report showed an increase membership which will make the Society, now with membership of over 300, probably the largest of the Allied cieties, numerically, in the country. It was intimated that proposed change of title from " The Leeds and West rkshire Architectural Society " to " The West Yorkshire ciety of Architects " had received the sanction and approval the R.I.B.A.

The retiring President installed the incoming President, r. G. H. Foggitt [*A.*] into the chair, and Mr. Joseph Addison .], the newly appointed Hon. Secretary, took over the duties that office from Mr. Butler Wilson. Votes of thanks to l. Kirk and to Mr. Butler Wilson and to the other retiring icers were carried with acclamation.

Mr. G. H. Foggitt gave a brief address from the chair tlining the programme for the new session and inviting ther suggestions and helpful criticism of the proposals from mbers present. Amongst the proposals is the institution a Society's Annual Excursion. This year a visit to Amsterm is projected for the week-end 28 to 31 July. During summer months, day excursions to places of interest are ing arranged. The first of these excursions is arranged for turday, 19 May to Rievaulx and Byland Abbeys. Liverol is under consideration for a later date. The Sketching ub is being revived and at the close of the meeting a comttee was elected and a programme of visits arranged. The ogramme of lectures and other meetings for the session was iefly outlined and was favourably received.

The following is a list of the officers recently elected for the ssion 1928-29 :—

*President.*—George Herbert Foggitt, A.R.I.B.A., A.R.C.A.
*Past Presidents.*—W. Carby Hall, C.B.E., F.R.I.B.A., .T.P.I., T. Butler Wilson, F.R.I.B.A., H. S. Chorley, M.A. (Oxon), F.R.I.B.A., Percy Robinson, F.R.I.B.A., Sydney D. Kitson, M.A. (Cantab), F.S.A., F.R.I.B.A., Col. Albert E. Kirk, O.B.E., F.R.I.B.A., John Clifford Procter, M.C., A.R.I.B.A., Eric Morley, F.R.I.B.A., F.S.I. (Bradford), W. Alban Jones, L.R.I.B.A.
*Vice-Presidents.*—F. L. Charlton, A.R.I.B.A., George W. Atkinson, F.R.I.B.A.
*Honorary Secretary.*—Joseph Addison, M.C., A.R.I.B.A.
*Honorary Treasurer.*—W Whitehead, A.R.I.B.A.
*Honorary Librarian.*—F. W. H. Allison, A.R.I.B.A.
*Honorary Editor.*—Victor Bain, F.R.I.B.A.
*Members of Council.*—Douglas Bowman, Norman Culley, F.R.I.B.A. (Huddersfield), John Ellis Stock, J. F. Walsh, F.R.I.B.A., F.S.I. (Halifax), R. J. Edmondson, L.R.I.B.A. (Bradford), W. Williamson, F.R.I.B.A. (Bradford).
*Solicitors.*—Bromley and Walker, 7 Greek Street.
*Auditors.*—Leather and Veale, 10 East Parade.
*Bankers.*—Lloyds Bank, Ltd., Park Row.

### MR. T. RAFFLES DAVISON

The Society of Antiquaries have recently elected Mr. T. Raffles Davison (Hon. Associate R.I.B.A.) a member of their society.

# Obituary

### SIR GEORGE FRAMPTON, R.A.

It is with great regret that we have to announce the death of Sir George Frampton on the 21st instant, after a rather long illness. Sir George was for many years probably the most popular English sculptor of his time.

He was born in 1860. He studied in the studio of W. S. Frith. He entered the R.A. Schools in 1881 and was awarded the Gold Medal and Travelling Studentship in 1887 ; he was later awarded gold and silver medals and other honours in France, Germany, Belgium, Spain and America, including the Médaille d'Honneur at the Paris Exposition in 1900. He executed many memorials and statues, including that of H.M. Queen Victoria for Calcutta. He designed the terra-cotta decoration for the Constitutional Club, the sculpture on the Glasgow Art Galleries, the whole of the sculpture on the exterior of Lloyd's Register, and the entrance to Electra House in the City, the spandrels at the entrance of the Victoria and Albert Museum, the lions at the entrance to the new extension of the British Museum, portrait busts of King George V and Queen Mary for the Guildhall, and other works too numerous to mention. His two most familiar works are his Peter Pan in Kensington Gardens and the Edith Cavell memorial. He also executed works in ivory, silver, etc., and designed many medals, including the Coronation Medal.

Sir George was elected a Royal Academician in 1902, and created a Knight in 1908. He was elected as Hon. Associate R.I.B.A. in 1900.

### SORAB FRAMJEE BHAROOCHA.

Mr. Sorab Framjee Bharoocha, M.S.A., F.S.Sc., F.N.B.A. (London), was born in 1877. His father, the late Mr. Framjee Sorabjee Bharoocha, was Chief Justice Judicial Councellor and Dewan of Jamnagar State, Kathiawar. The Younger Bharoocha received his education at the Elphinstone High School, Bombay, and he displayed considerable aptitude for drawing, art and mechanics ; he took up this course of studies at the Technical Institute and passed the London City and Guilds Examinations with credit. He joined Mr. Shapoorjee N. Chandabhoy (then in partnership with his brother Mr.

Munchershaw N. Chandabhoy) as an articled assistant in 1899, the year in which the former was engaged in the work of the Framjee Dinshaw Petit Parsee Sanatorium. Here again Mr. Bharoocha took up an architectural course for S.A. and R.I.B.A. He has designed and carried out many architectural buildings, amongst which Chothia Manor and Mon Desir, at Cumballa Hill; The Bombay Cycle and Motor Agency, at New Queen's Road; Govindji's mansion and Raval building at Lamington Road; Carnac House at Carnac Road; a building for the late Hon. Mr. Justice Buddrudin Tyabji, and Tawawalla building at Princess Street, are worthy additions to the architectural features of Bombay. He also carried out the works of the Kasara power-house and the Principal Esplanade sub-station of the Bombay Electric Supply and Tramways Co., Ltd., and was responsible for preparing a scheme for the laying out of the Cotton Market on Cotton Green, Colaba, and for carrying out the construction of the water-houses there. Mr. Bharoocha was elected a Member of the Society of Arts and Fellow of the Society of Science in 1901, became a Member of the Society of Architects in London in 1904 and was elected a Fellow of the North British Academy in 1909.

Mr. Bharoocha took a keen interest in Freemasonry being one of the Founders of several Lodges in Bombay.

### COMMONWEALTH FUND FELLOWSHIPS.
AWARD IN ARCHITECTURE.

The Committee of Award for the Commonwealth Fund Fellowships have made appointments to the twenty Fellowships tenable by British Graduates in American Universities for the two years beginning in September 1928.

Included in the list of appointments is the name of Mr. Alfred C. Light, Student R.I.B.A., of the Bartlett School of Architecture, University College, London University, who will go to Columbia University to continue his studies in architecture.

The Fellowships are offered by the Commonwealth Fund of New York.

The Committee of Leplay House E.T.A. would like to inform all those interested in historical, geographical, and social studies, that during the coming summer vacation visits have been organised to the following places:—(1) To South Sweden visiting Gothenburg, Stockholm, afterwards going to Lappland. The return journey to include the famous Cota Canal. (2) To Aldrans, above Innsbruck, in the Austrian Tirol. (3) To St. Peter in the Black Forest, "students' camp." For full particulars of these visits apply to Miss Margaret Tatton, F.R.G.S., 65, Belgrave Road, S.W.1.

# Notices

### THE FIFTEENTH GENERAL MEETING.

The Fifteenth General Meeting (Business) of the Session, 1927-28, will be held on Monday, 4 June 1928, at 8 p.m., for the following purposes:—To read the Minutes of the General Meeting (Ordinary) held on 21 May 1928; formally to admit members attending for the first time since their election.

To proceed with the election of candidates for membership whose names were published in the Journal for 12 May (pp. 464-466).

To read the report of the Scrutineers appointed to examine the voting papers for the election of the Council and Standing Committees for the Session 1928-29.

At the conclusion of the Business Meeting there w be an informal and private discussion of matters of curr professional interest or concern. Members are invi to bring up for discussion, with or without notice, s jects of professional interest or difficulty. The views members will be invited upon the question of n premises for the R.I.B.A.

### BRITISH ARCHITECTS' CONFERENCE, BAT 20–23 JUNE 1928.

Final arrangements for all the events of the Confere are now being made. It is hoped that all members w have not already done so will at once refer to the p gramme sent to them with the last issue of the Jour and send in their names for such of the events as th desire to take part in without delay.

### ANNUAL SERVICE FOR ART IN WESTMINSTER ABBEY.

The President and Council of the Royal Academy ha made arrangements with the Dean and Chapter of We minster Abbey for holding an Annual Service for Art the Abbey. The service this year will be held on Thu day, 7 June, at 5.30 p.m.

The Royal Academy will undertake the issue of ticke but they wish the R.I.B.A. to let them know how ma members are likely to attend with their relatives.

Members, therefore, who intend to be present a invited to communicate as soon as possible with t Secretary R.I.B.A., stating the number of tickets th require.

### R.I.B.A. SCALE OF CHARGES FOR HOUSIN WORK.

The Special Committee on the working of the sc of charges have been asked to report upon the necess or desirability of revising the R.I.B.A. Scale of Char for Housing Work (printed on pages 613-6 of the curre Kalendar). With the object of assisting the Committ in their task members are asked to send their comme on this scale to the Secretary R.I.B.A., 9 Conduit Stre W.1.

### EXHIBITION OF BLACK AND WHITE AN COLOUR WORK BY MEMBERS OF THE R.I.B.

It has been decided to hold an Exhibition of Black a White and Colour Work by members of the R.I.B.A. the Institute Galleries from 1 to 11 October 1928, wo to be submitted not later than 14 September.

*All works sent in for exhibition will be submitted to judgment of the Selection and Hanging Committee, wh decision will be final.* Exhibitors will be required to p the cost of carriage and insurance during transit and make arrangements for the collection of their works the close of the Exhibition.

*In order that the Committee may be in a position formulate some idea of the amount of work available, me bers who are willing to submit black and white drawin original etchings, or engravings and colour sketches for c sideration by the Committee are requested to write to Secretary R.I.B.A. not later than 1 June, giving the follo ing particulars:—*

(1) Sizes.
(2) Subjects (these need not necessarily be arc tectural).

3) Names of draughtsmen.
4) Whether black and white or colour.
5) Approximate value of each work.
A provisional limit of 15 square feet per exhibitor has been fixed, but this may be revised when the Committee know how much work is available

### CHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, United, was formed under the auspices of and with the direction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

### THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of their insurable staff insuring through :—

### HE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *ntributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *alth urance nefits* | Sickness Benefit : up to 22s. per week.<br>Disablement Benefit : up to 11s. per week.<br>Maternity Benefit : up to 54s. |
| *d-Age nsions* | 10s. per week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *ditional alth urance nefits* | Full cost of dental treatment.<br>Full cost of optical treatment (including glasses).<br>Part or full cost of surgical operations.<br>Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.<br>Part or full cost of provision of trained nurses during serious illness.<br>Cash grants to members in financial distress through illness. |

lp us to help you by applying for membership in :—
The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

# Competitions

### PROPOSED OPEN-AIR SCHOOL COMPETITION, KEIGHLEY.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

### BOROUGH OF LEWISHAM : PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor : Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham. S.E.6.

# Members' Column

PRACTICE FOR SALE.

LICENTIATE has a small practice for sale in West Country town. Quantity surveying as an extra qualification would be beneficial. Splendid offices on lease, three, five or seven years. Main thoroughfare. Central.—Box 1258, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

PARTNERSHIP OR PRACTICE WANTED.

MEMBER (age 30) with experience in domestic, factory, hospital, brewery, shop design and alterations is desirous of acquiring Partnership or purchase of well-established practice near London. Now in West Country.—Apply Box 1458, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNER WANTED.

SOLE remaining member of small old-established West London firm of Architects is open to take suitable partner.—Apply Box 1558, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PRACTICE OR PARTNERSHIP WANTED.

MEMBER (age 41) with provincial practice, which he has carried on for the last eighteen years, but which is at present dormant through severe local industrial depression, desires to purchase a genuine, well-established practice or partnership with firm of standing.—Apply Box 1538, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.

APPOINTMENT WANTED.

ARCHITECT (A.R.I.B.A.) with extensive experience in London, the Home Counties and Wessex would carry out work in his London office for another architect who is exceptionally busy, or for a provincial firm by mutual arrangement.—Apply Box 8829, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

FELLOW of the Institute with a West-End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9, Conduit Street, London, W.1.

F.R.I.B.A. with an office in the West End desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

# Minutes XVIII

SESSION 1927-1928.

At the Fourteenth General Meeting (Ordinary) of the Session 1927–1928, held on Monday, 21 May 1928, at 8 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 38 Fellows (including 11 Members of Council), 39 Associates (including 1 Member of Council), 9 Licentiates (including 1 Member of Council), 3 Hon. Associates and a very large number of visitors and students.

The Minutes of the Annual General Meeting held on 7 May 1928, having been published in the Journal, were taken as read, confirmed, and signed as correct.

The following members attending for the first time since their election were formally admitted by the President :—

Mr. Charles Marriott [*Hon. A.*].
Mr. A. L. Roberts [*F.*].
Mr. F. L. Jackman [*A.*].
Mr. R. C. Theobald [*A.*].

The President announced that the meeting was to be devoted to a debate on " Modernism in Architecture " and called upon Professor Beresford Pite [*F.*] and Sir Reginald Blomfield, R.A. [*F.*] to open the debate. A large number of members and visitors took part, and the proceedings closed at 10.25 p.m.

LIFE ASSURANCE.
THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attrac " Ten Years Optional Policy " particularly designe interest the young architect. The special feature of policy is that it avoids the necessity of a decision at outset as to the ultimate form and amount of the poli

*For the first ten years* under this scheme, the full assured is payable in the event of death, the prem payable being less than that for an ordinary Whole- With-Profit Assurance. If death should occur du the first ten years, the return in cash is very large c pared with the amount of the premiums paid.

For example, in the case of a man aged thirty a po for £1,000 can be obtained for a quarterly deposi £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choic one of the following four different forms of benefit :-

1. The Policy may be continued at the same premi for the full amount assured as an ordinary Whole- With-Profit Assurance for £1,000.

2. The assurance may be continued at the s premium, as a With-Profit Endowment Assurance f reduced amount, e.g., £766 maturing at age 65, £66 age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be c tinued as a With-Profit Endowment Assurance at increased annual premium, e.g., £31 13*s.* 4*d.* payable age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altoget and the policy be converted into a fully paid-up W Profits Assurance, either Whole Life or Endowment desired. (Whole Life £331, Endowment £270 at £251 at 60, or £228 at 55.)

*Special " House Purchase " Option.*—If after five y the assured should require an advance towards the purch of a house under the Architects' Benevolent Society "Ho Purchase Scheme " (applicable only in Great Britain), policy may be used as part of the collateral security the loan. If this were done a considerable saving co be made.

N.B.—Under options (1) to (4) the policy will be entitled to share in profits declared in resp of the period after ten years, so that the figu quoted above will be considerably increased.

It should be noted that, unlike all other schemes convertible assurance, the premiums are not increa when the change is made, unless an Endowment Ass ance for the full amount of the policy is chosen, and, e then, no further medical examination is required.

Please write for particulars and special terms to Secretary, Architects' Benevolent Society, 9 Conc Street, W.

---

It is desired to point out that the opinions writers of articles and letters which appear in R.I.B.A. JOURNAL must be taken as the individ opinions of their authors and not as representa expression of the Institute.

---

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 9, 23 June; 14 Ju 11 August; 22 September; 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 15 — 9 JUNE 1928

## Contents for 9 June 1928

Page

HYDE PARK CORNER. Water-Colour Drawing by Decimus Burton .. .. .. .. .. .. *Frontispiece*

MODERNISM IN ARCHITECTURE. Debate. [Professor A. Beresford Pite, Sir Reginald Blomfield, R.A., and Others] .. 511

ARCHITECTURAL MYSTERIES. By Lord Riddell .. .. .. .. .. .. .. .. .. .. .. 523

THE R.I.B.A. ANNUAL DINNER—

SPEECH BY H.R.H. THE DUKE OF YORK .. .. .. .. .. .. .. .. .. .. .. 525

CORRESPONDENCE :

CHINESE PAGODAS. By Arnold Silcock .. .. .. .. .. .. .. .. .. .. .. 532

BAMBOO RODS. By W. B. Hopkins .. .. .. .. .. .. .. .. .. .. .. .. 532

EMPIRE TIMBERS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 532

EXHIBITION OF ARCHITECTURAL STUDENTS' DRAWINGS AT THE CENTRAL SCHOOL OF ARTS AND CRAFTS. By C. H. James .. 533

SOCIETY OF ARCHITECTS' LIBRARY .. .. .. .. .. .. .. .. .. .. .. .. 533

ALLIED SOCIETIES :

ESSEX SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. .. 534

PROPOSED SOUTH-EASTERN SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. 534

OBITUARY :

R. LANGTON COLE .. .. .. .. .. .. .. .. .. .. .. .. .. .. 535

W. H. PERTWEE .. .. .. .. .. .. .. .. .. .. .. .. .. .. 535

GEORGE CRAIG .. .. .. .. .. .. .. .. .. .. .. .. .. .. 535

RODERIC CAMERON .. .. .. .. .. .. .. .. .. .. .. .. .. .. 535

MALCOLM S. MCCALLUM .. .. .. .. .. .. .. .. .. .. .. .. .. 535

THE R.I.B.A. ANNUAL ELECTIONS : RESULTS .. .. .. .. .. .. .. .. .. .. .. 535

ELECTION OF STUDENTS .. .. .. .. .. .. .. .. .. .. .. .. .. .. 537

R.I.B.A. STATUTORY EXAMINATIONS .. .. .. .. .. .. .. .. .. .. .. .. 537

NOTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 537

COMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 538

MEMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 538

MINUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 539

A.B.S. SCHEME OF INSURANCE .. .. .. .. .. .. .. .. .. .. .. .. .. .. 540



HYDE PARK CORNER: SCREEN AND ARCH, CONSTITUTION HILL

Water-Colour Drawing by Decimus Burton

R.I.B.A. Collection

VOL. XXXV. No. 15 9 JUNE 1928



# Modernism in Architecture

[*A Debate held at The Royal Institute of British Architects on Monday, 21 May 1928*]

THE PRESIDENT, MR. WALTER TAPPER, A.R.A., IN THE CHAIR.

THE PRESIDENT: The meeting this evening is to be devoted to a debate on "Modernism in Architecture," and I have much pleasure in calling upon Professor Beresford Pite to open the debate.

Professor BERESFORD PITE [*F.*]: The presupposition of Modernism is manifestly against the stream of Tradition, Antiquarianism and Revivalism. It is, indeed, a burning question with an architect to-day how to be modern. Unless he knows what the assessor wants, or unless his client has imposed upon him some fancy of his own, he has to sit down and ask himself "What style shall I design this building in?" He ought not to ask that question. When St. Paul's was burned down, it was rebuilt in the modern style, though I suppose you, Sir, would have urged the Institute and every member of it to petition the Government that it should have been rebuilt as it was before. If a disaster were to happen to Westminster Abbey now, what a to-do there would be if some dilettante don from Oxford, who read architecture, perhaps had been a Fellow of his College, suggested they wanted a novel treatment with a rotunda in the midst of Westminster Abbey!—something which would be entirely up to date. Wisdom is justified of her children, and time has justified Wren's Modernism in St. Paul's.

Our difficulty is that we have been entirely submerged since that date by an effete and feeble striving after antiquity. Our eyes are in the back of our heads, instead of in the front; we can see nothing straight. Our roof lines have to be curved, our pavings have to be crude, our glass has to be antique, before we can feel that we are either artists or architects. Well indeed it is that we face to-night the problem of Modernism. We want waking up; we want stirring out of this absurd reactionary want of courage, this inability to design, which has tied us down to the past for many generations.

It is interesting to look back and see how this belauded classical tradition which we are urged to pick up and develop, at the end of the eighteenth century, finished up with three monuments of romantic art: Beckford's Fonthill Abbey, Chambers' Pagoda at Kew, and the Pavilion at Brighton. Much the same fate has awaited the Gothic Revival, which began well and became better, and opened the door to a living development of vital architecture. Street used plate-glass windows at the Law Courts, and Butterfield devoted all his ingenuity of design to Keble College Chapel. Then the whole thing was plunged back again into the antiquarian obsolescent darkness of the fifteenth century, where the ecclesiastical mind sticks to-day.

It is time we thought for ourselves. It is time we arose and said, "We are the heirs in possession of archi-

tectural forms which have been granted us; but let us think for ourselves." And we proceed to do so. We lay aside the garments, we throw off the fashionable raiment, and stand in the nudity of our minds before our drawing boards and we proceed to design on abstract principles. How far do we get? We have not got very far in England yet: students are still designing gasworks and labelling them theatres, they are still designing warehouses and labelling them town-halls. We are beginning to enjoy our abstract notions, feeling for proportion without knowing what proportion is. I am reminded of Lethaby's quip about proportions: that a door 7 feet by 3 feet was a good proportion because man moved vertically, but if a man moved on his stomach, like a serpent, 3 feet high and 7 feet wide would be a suitable proportion. The standard of proportion is, as yet, vague, impersonal, and, apart from the traditions, antiquated; it does not exist. I do not think the Greeks bothered themselves about proportion. They achieved it, but without bothering themselves about it. You might ask if the Mediæval men bothered about proportion. They achieved it, but without thinking about it. And we, if we proceed frankly, nakedly, fearlessly, to group and build, we shall achieve, without doubt, some recognisable standards of proportion. The plan will be left to speak for itself. Construction and atmosphere will speak for themselves. The architect has to come in with the refining, the modifying, the—I do not want to make a pun—the elevating influence, which he can bring to bear upon his problem.

I admit a difficulty comes in the way of Modernism when we consider memorials, art which is monumental. But the historic view refreshes us. Scott's monument in Edinburgh; the Albert Memorial, which is the greatest work of its generation; the Victoria Memorial; the Cenotaph. That is a progress in the use of the arts which is exceedingly instructive. We wind up without sculpture, without painting, almost without architecture. This is the frame in which we find ourselves. But whether it is healthy or not, I leave you to judge, or to debate. Anything is healthy which will get rid of little patches of glass for architecture; anything is healthy which will liberate plate glass and let it have its proper sphere as the finest product of building materials of the day. If we can make up our minds to turn our heads from the past to the future, to think of art as men of science think of science, of our work as being progressive instead of retrogressive, there may be some hope. Our difficulty is the provision of a practical ideal for the student. The efforts which are being made, chiefly on the Continent, are very extraordinary and exciting. The Exhibition by the Architectural Association of German Architecture is illuminating and a visit to Holland is equally so. The Continent is striving with violence to get rid of the classical traditio and to create a style which is indescribable. Th Germans have invented a word for it—"Sachlichkeit —which *The Times* correspondent says is untransla able, but I think it means the sackcloth style, whic perhaps describes the art, coarse, hard, stern, strivin for effect. It is interesting to reflect that these effec are traced back to England. *M.* Salomon Reinach say that it began in England with Morris, and Crane, an Burne-Jones. It then proceeded to Belgium, wher Hankar and Horta took it up. Otto Wagner, at Vienn followed, subsequently copied by Berlin, and followe by ferro-concrete in France. It is interesting to fin this movement brought back to England. It is for us t develop it; resolutely turning our faces forward, instea of backward.

The time available will not permit of my enterin into the practical difficulties, but the main practic difficulty is that this Institute insists upon the trainin of candidates for its examination in a wooden, peremp tory, and ignorant study of the historic styles of architec ture. When this is reformed and a sound philosophic analysis, based upon a real study of the history whic made Greek architecture the Modernism of its da and which made Roman construction the Modernism o its day, and Gothic Modernism in its day, is carrie out, our new material and our new requirements wil I hope, provide us with new ideals.

Sir REGINALD BLOMFIELD, R.A.: Mr. Pit has covered the ground with his usual address, thoug I am not quite clear whether he is a true Modernis or not. I have been asked to present the case fro the other side, but this is not quite so simple as might seem.

There is one point I must refer to at once because it rather a serious one. Professor Pite, who has muc knowledge on these things, said the Greeks arrived a proportion practically without thinking of it. As close student of the Greeks and their work, I am n prepared to admit that; they arrived at proportio by a continuous series of systematic studies; it wa taught to them from A to Z. It is not to be sup posed that even the most facile genius could arriv at proportion by just taking thought and saying "Th is proportion." It is necessary to think it out, t analyse it, and work it out from top to bottom. Ther fore Professor Pite's is not a sound historical generalisa tion, and I must warn you against accepting it. It one of the root questions whether out of your ow consciousness you can arrive at a new language i any architecture. You cannot do it.

On the other hand, I think there is some misunde standing about this whole discussion, because, to a lar extent, I find myself in agreement with Professor Pit

I imagine that I have been invited by the Coun under an impression that I belong to the Old Guard

Art, but, great as is my regard for that devoted band of warriors, I cannot claim to belong to them. *La Garde meurt mais ne se rend pas* may be all very well on the battlefield, but in the spiritual world it is apt to mean a living death, and it may surprise some of you to hear that, when some important reforms were introduced in the Academy ten years ago, my colleagues, in quite a friendly way, used to call me " Bolshie." But I am neither a " Bolshie " nor a reactionary. I am, I venture to hope, a Humanist, finding good where one can, following the λογος wheresoever it leads, and jilting at what I believe to be unsound in those matters which come within the range of my experience. You may recollect those fine lines in Matthew Arnold's *Scholar Gypsy*.

" Still nursing the unconquerable hope,
Still clutching the inviolable shade."

And that represents my position far better than any words of mine. I do not present myself as a rigid champion of antiquity, because we must move on ; or as an enthusiastic advocate of " *tabulæ novæ*," because the past is a priceless legacy, and because without study and knowledge of the past we are as a ship without a rudder.

Of course, the dispute between the claims of the ancients and moderns is an old story. It provided a pleasant opportunity for discussion by the French Academies for quite half a century. It appeared in another form in Classic *v.* Romantic, degenerating into Classic *v.* Gothic in the nineteenth century—but in this century things have moved much faster, and it is a singular fact that France, which in the eighteenth century led all the countries of Europe in matters of Art, except our own, has become in the twentieth century the protagonist of their disintegration. The ten plagues of Egypt are nothing to the series of spasmodic movements that have shaken painting and sculpture since the end of the nineteenth century. Even the sedate art of architecture has been dragged into the mud ; indeed, a violent attempt is now being made to strip all clothing off her decent and respectable person, and leave her like the heathen goddesses in the groves of Blarney, " all standing naked in the open air," and though lip service is paid to the glories of the past, we are told to turn our back on them with the least possible delay. *M.* Corbusier rejoices in the close relationship of his new architecture to Cubism, and he will find this exemplified in the latest thing in reinforced concrete bridges. He almost prophesies the end of society unless we accept what he terms a revolution in art. The test of all architecture is to be " efficiency " for its purpose, and efficiency of a very limited kind, the efficiency of the great liner, or the newest model in motor cars. Now it may surprise some of our younger men to hear that, nearer 40 than 30 years ago, this idea of making architecture identical with efficiency was a commonplace in the cheerful meetings of the old Art Workers' Guild. Enthusiasm for guns, steamers, railway trains, and machinery was for a time the shibboleth of the elect. Therefore the " efficiency " idea is not so new as our young enthusiasts suppose, but it remains as inadequate as ever—I will give you a case in point. The *Aquitania* is a very efficient production —it completes the journey from New York to Southampton in 6 days, and it is undoubtedly impressive by reason of its size and its suggestion of adequacy for its purpose and tremendous power. Yet I maintain that it is less beautiful than the six-masted barquentine *E. R. Sterling* with all her sails set. But the *E. R. Sterling* took nine months to sail from Australia to England, and arrived in the Thames with only three masts standing—hardly efficient, yet beautiful. Big Bertha was unquestionably highly efficient. She could hurl projectiles of huge weight some 30 miles—indeed, on one occasion she threw them 70 miles, much to the surprise of the German gunners. Big Bertha was undoubtedly efficient, but she was also undeniably ugly. A French locomotive is efficient in the sense that it can drag an express train 70 miles an hour, till it runs off the line or into another train, but it is an unsightly, squalid object. As for motor cars, the motor cars that I watch from the top of No. 13 'bus remind me of the cockroaches that industriously sprint across our bathroom floors. The fact is that the emotion excited by this sort of efficiency is not the æsthetic emotion at all, it is intellectual or ethical—the feeling that the thing has done what it was intended to do, a definition which would include many things with no claim whatever to æsthetic value. It might even include the houses in the Rue Mallet-Stevens in Paris, so much admired by a vivacious lady journalist, though I am sceptical as to this. But, if we decline to accept mere efficiency as the test of architecture, what are we to take as our working test ? I can offer you nothing beyond that time-honoured test of Aristotle, the judgment of that responsible person, ὁ φρονίμος, the man of sense and knowledge, and ὁ χαρίεις, the Humanist, to which I would add, as a useful if rather dangerous gloss, " *quod semper, quod ubique, quod ab omnibus*," in other words, the test of centuries. By common consent, certain works are accepted as standards in the different arts. The Iliad and the Odyssey, for example, in literature—some of the Greek tragedies and comedies : the Georgics and the Æneid ; some of Shakespeare's plays ; the work of the finest periods of Greek architecture and sculpture in the Arts, though the latest thing in criticism is to abjure their existence ; the works of Bach, Mozart and Beethoven, say, in music—the list can be extended as much as you like, but there can be no doubt that the value of certain

works of men has been placed practically beyond criticism by people of knowledge and intelligence in successive generations—and it is the qualities of these works, spiritual, intellectual and technical, for which one should seek in the study of past work. No good artist studies them for the sake of literal reproduction, but I maintain strongly that all who hope to be good artists should so far as they can steep themselves in the spirit of these mighty men of old, before they set out on untrodden tracks of their own, and my quarrel with the " Modernist " is not that he wants to move forward, but that he tries to run before he can walk. The past, at any rate, provides a firm starting point, and a standard of attainment. Moreover, in the arts of design, as in literature, there is a subtle pleasure to be derived from association, from allusions, from suggested rather than fully expressed emotion—echoes and cadences, from a world long past, yet still living in the soul of the poet and the artist. The charm of the Eclogues of Virgil is partly due to their reminiscence of those exquisite little pictures of the Sicilian shepherds that Theocritus had drawn over two hundred years before. Lycidas still holds its place of pride as the finest of all elegies in our language by its suggestion of the grave and chastened dignity of Virgil. Are we to lose all this ? Are we content to substitute for it the mechanised efficiency which seems to satisfy the soul of the " Modernist" ? It is the continuity of life reaching far back into the past, and passing on through us into the future, that makes existence intelligible and immensely interesting to the humanist. I think that there is something more serious in this clash of art and mechanised life than appears on the surface. To the " Modernist " there is no such thing as an absolute standard of beauty—an " idea of beauty," to use the familiar phrase of Plato. The " Modernist's " view is that beauty is merely relative ; he may fluke into it, but he doesn't much care whether he does or does not, because he contends that the fact that the result answers its utilitarian purpose, *ipso facto*, makes it beautiful. My view is that he terminates his labours too soon, that he stops just at the point where the artist should take up the running.

I would urge our " Modernists " to think again. They have plenty of energy and ability, and we older men take a genuine interest in what they are doing, but to us it seems a pity that they should waste their labours on experiments which our wider experience leads us to think may end in smoke. With their wish to move forward, and not to be hidebound by the past, all thoughtful people will sympathize, but, before venturing on uncharted seas, it is wise to see that the ship is well found and thoroughly equipped, and I would remind them that to turn one's back on the past is to starve oneself spiritually, and is to substitute a mechanised existence for a li rich in those elements that make life most valuable.

In a recent number of *The Sunday Times* I can across a remark of that acute critic, Mr. Ernest New man, which seems to me to state the case agains " Modernism " admirably. He was writing abou " Atonalism," the latest fad which attempts in musi what " Modernism " attempts in architecture, paintin and sculpture, and if you want to know what that i you will have to listen to Herr Schönberg's *Pierro Lunaire*. The Atonalists, he says, have failed t realize that " the great masters have innovated ver little ; they have been content to take over the mai structure of music as they found it, and modify i here and there to their own needs." That seems t me exactly what we architects ought to do. As Mr Newman says, it is impossible to " invent a nev language and at the same time to think in it," an this is as true of graphic and plastic art as it is o music. The result will only be gibberish. Th conclusion I come to is that neither side shoul ignore the other. We don't want to stick in a rut but neither do we want to run off the road and en in the ditch.

The PRESIDENT : Professor Beresford Pit and Sir Reginald Blomfield have given us much foo for thought, and there are a good many young me here. You are often hearing men like ourselves wh are getting on in life, and it will be interesting on a occasion like this to hear remarks from some younge men if they will give us their views on this importan matter. Sometimes it is of value to get views o laymen. I wonder if Dr. Mackail will say anything

Dr. J. W. MACKAIL : The question, I think, seem largely to turn on what we mean by " proportion," an what value we attach to it. That is certainly true of th other arts, so far as I have been able to see, and I think it is true of architecture, even, if possible, more vitally That is to say, that what matters in architecture i the expression of the human spirit, and unless it b an expression of the human spirit, it is not worth of being called an art—it is only an artifice. Valuabl architecture as an expression of the human spiri lies in the degree to which it satisfies that instinc of proportion which is one of the innate qualitie of the human race, a sense which is difficult, perhap impossible, to define. I quite agree with Professo Pite when he says that any rules of formal proportio are necessarily of an accidental nature. But tha there is such a thing as proportion, an essentia principle, no one can doubt. A man is trying t think out the meaning of his own sense of beauty Proportion is one of the two elements which Aristotl laid down as constituting beauty. I do not think yo can have beauty, in whatever materials you are workin upon, without that instinct of proportion. But whe

you have that sense of proportion, you may vary its working and its outcome infinitely. It was only the other day that I saw, not a hundred miles from London, a building—if I may so call it—which had proportion and had a strange beauty. It was a gasometer. Half a mile from it was an imitative church in the Gothic manner, which was hideous. Why? Mainly, I think, because the designer of the gasometer had somehow got proportion in his mind and in his soul; while the architect—I suppose it was an architect—who was responsible for the church had not. He had imitated, but dully and blindly, without perception. If this be the case, need there be such a controversy between "Modernist" and "Traditionalist," as too often appears to be inevitable? Need we have Sir Reginald Blomfield and the old academic type on the one hand, and on the other a representative of the violent unacademic type, such as Professor Pite? Or cannot we reach, if we take pains to exercise our imaginations, some synthesis in which we shall realise that on the one hand all Art, if it is to be a living thing, must be a moving thing also? And on the other hand, that by deliberately turning our backs on the past and on the amount of beauty which has been created by our predecessors and which still survives for our delight, we are not only turning our back on what we could learn, but we are cutting ourselves away from the roots of our life. It is in the past we are rooted and grounded, and we have grown up out of it. The attempt, therefore, to throw it overboard, to destroy everything and start afresh, is, I think, a mistake. But given that we have that sense of the continuity of real human progress, the further progress we shall be able to make will be very great indeed, for we shall have some basis to go upon. We shall then have some roots out of which the new life we are attempting to create can be drawn. In a good deal of the tentative experimental work of "Modernists" at the present day, they seem to have lost sight of some of the things which are most valuable. It may be that that phase is merely a temporary one; that the "Modernists" of a generation hence will have recovered their hold on the continuity of life, of history, and will be able to resume in their own work not only what we call the past, but what we now call the present, a present which some of us look upon, I confess, with distaste, but others look upon with enthusiasm. Whichever be nearer the truth, the art which is now being evolved is something which is happening to human nature, and in which, together with the elements in its past, human nature in the future will find its basis.

Mr. H. S. GOODHART-RENDEL [*F.*]: I have been thinking that possibly before the debate goes further we might make a distinction between two things that might be meant by Modernism. If they are not distinguished there may be much misunderstanding in the further discussion. Modernism, in the sense of using modern materials in modern days for fulfilling modern needs—trying, as well as one can, to conform to special modern conditions under which work is done, is the only thing for us. If we chose to spend the rest of our time reproducing the Five Orders, we should still have to prop them up with reinforced concrete, because nobody would pay for our doing it in any other way.

The other thing, which is more debatable, is the conscious Modernism of style that sometimes appears to have been evolved naturally in the work we see, but often seems artificially made.

I would make one suggestion. I disagree with some conclusions which were drawn by Sir Reginald Blomfield when he spoke of Corbusier as being the essential voice of the modern movement. I do not think he is that, in any sense. I think he is one of those men who are born old-fashioned. I think he has the worst Victorian ethical view of architecture, and he only manages to be heard because he talks a great deal and is very noisy. A man I do admire and strongly distinguish from *M.* Corbusier is *M.* Stevens. Corbusier concludes that the only proper window is that which gives most light with the least glass area. It is like saying that of all faces that have a nose and mouth that function perfectly, the one that does it with the least flesh and bone is the best. I notice that *M.* Corbusier invariably uses one kind only of each thing because his theories have led him to think it is the only logical kind, and must be applied in season and out of season. Now, Stevens says "Let us see what we can do with these forms." He uses Corbusier's formulas in the most illogical fashion, because he has that superior thing which Corbusier has not, that sub-conscious instinct of what will be amusing, and it is his business to be amusing. I have a great opinion of Stevens's works, because they amuse me; those whom they do not amuse will probably not have so high an opinion of them.

It seems to me that, if we are arguing about Modernism in style, style is a thing you give a great deal too much value to if you consciously try to do without it, just as we have given too much value to it for three centuries by trying to do everything with it. Style is something which matters very little. I once bought a book of recipes for cocktails, and I tried to make a few. And I concluded that there were about two things in the six given which tasted, and that the other four were put in because they sounded amusing and were an easy means of making each cocktail look a different one. It is the same with style; you can throw as little or as much

style into it as you choose, it is proportion and mass that give the taste. If you have a mind which feels so much moved by the styles of the past that it is easier for you to speak in those styles, you should do so. If you have not that type of mind—which few of us have by nature, though we have been suggested into it—there is a marvellous opportunity for liberation at the present moment, when to be without style gives you a sort of special public and you are allowed to do the outrageous but delightful things you would not be allowed to do as a stylist.

I suggest it is not quite fair to bring in a parallel between music and architecture, because music has developed without any big break, and nothing very much has troubled its tradition. It is a question whether we have had any architecture at all during the nineteenth century, though I think we have, in the works which Professor Beresford Pite mentioned. When the Gothic Revival forgot to be Mediæval it made some great works. The position of the Moderns is that we have not hitherto been able to do architecture at all, and therefore it is necessary to make a change when you start doing a thing that you have not done for three hundred years. It means there is no exact parallel between the frankly wanton experiments which have been tried in music and the desperate remedies tried in architecture.

I have suggested that the two forms of Modernism should be distinguished: those that are merely moving with the times in construction, and those that are a definite search for new idioms because they are new. And I now add a further suggestion. Most of the sane Modernism consists in elimination. Most of us have felt very bored when we have had to draw in that egg and dart and that Corinthian capital, and would have liked to leave them out. There is no longer any wonder in work, because the most elaborate thing in the world you do is open to suspicion that it has been done by a machine. There is no fun in an elaborate plaster ceiling now when you know it can be done by stick and rag, with the irregularities of the old ceiling carefully cast. There is no art in diaper work when every railway carriage is covered with lincrusta. The sort of thing you see in the Lady Chapel, Ely, does not impress you now as having cost so much money. You know there is three times as much money as that in the latest skyscraper in America. Therefore simplicity of the most extreme and æsthetic kind is imposed upon us at the present time, if we are going to learn anything.

Mr. A. H. GERRARD: To me this seems to be rather a lesson on the history of architecture than a debate on Modernism. Sir Reginald Blomfield says saturate yourself in the past. It is not a question of saturating yourself in the work of the men of the past, but of going to the source from which they got their ideas. The last speaker said music could not be compared with architecture, but I am of the opinion that all arts are really the same. When I was in Germany last year I learned that Beethoven derived his ideas from the sounds he heard in the fields. We have heard much of the architecture of the Greeks and Romans, but no word about Egyptian architecture, though that goes back a good deal further. Egyptian works of art went for their inspiration to Nature, and the Greeks learned from the muscles, as you do in the dissecting room. The greatest thing the student of arts, including architecture, can do is to go back to Nature for his ideas; note the structure of the trees, animals and birds.

The PRESIDENT: Professor Pite drew attention just now to the "woodenness" of the Institute education. We have Mr. Fletcher with us to-night, and I wonder whether he has got anything to say about it.

Mr. H. M. FLETCHER [*F.*]: I would like to say a few words about efficiency. With efficiency you have the beginning, but not the end. Surely efficiency should be taken as read. When you start to design a building, the first thing you have to make sure of is that the building answers its purpose. It is very largely a matter of plan. Any man who designs with thought and care for what he is doing will give all his attention to making his plan efficient; by which I do not mean merely that everything works well, but that due proportion is given to the kind of building which he is designing, whether he makes it dignified, with ample spaces, or whether everything is given up to the business purposes of the building. Every kind of building should have its own treatment in that way. But when he has made his building efficient, he has to clothe it in some way or other, and he has an infinite choice of forms in which to clothe it. I imagine that even *M.* Corbusier, when he has designed a house, takes some care and thought whether his door is 2 metres by 1, or some other measurement, and he can alter the whole effect of his building by such details as that. Proportion is not a matter of rules. You have to realise that for one building a door of a certain size is appropriate and gives the effect required, making the whole thing hang together; whereas for another you will require a door of a different shape. I think you can illustrate the subject of efficiency by going to nature, in the way a speaker has just mentioned. A nettle is quite efficient for its purpose, or a dog-mercury, or any of the common weeds in the hedge. The wild rose is not more efficient for its purpose. But it is the universal feeling of the whole human race that the wild rose is a more admirable

object than the nettle or the dog-mercury. And so with buildings. You cannot say that when you have got them absolutely efficient from the utilitarian point of view they are also efficient to express the purposes of the building. That is a matter of infinite study and care.

As to education, I do not think I have very much to say. The Institute lays down the main lines upon which education is to be conducted : a certain knowledge of history, and a certain knowledge of construction, and—if Professor Pite will excuse me for saying so—a certain standard of design. I know he does not believe in it at all, but he is careful about his own standards ; he knows that there are standards in design, that there are things which are " not done," and that people who habitually do them have not reached that standard. Beyond that, I hope the Institute leaves to the different schools the power to carry out their education as they think best. The Board of Education exercises a sort of supervision over them, goes round and sees that they are up to that standard. I do not think you can teach Modernism. You can teach students to study the works of the past, not in order that they may adopt the features, which, as Mr. Goodhart-Rendel said, is neither here nor there. The point is whether you can build a structure which hangs together as a whole, and is not a collection of bits. For that purpose you must study buildings, whether modern or old buildings ; you must go about with your eyes well open, considering why one building is successful and another building is unsuccessful. In that way you must build in your own minds some sort of criterion or some collection of principles, not of rules, of eternal laws, which you can apply in criticising other buildings, and, as far as your powers permit, in designing the buildings which you have the chance of erecting.

Mr. MAXWELL AYRTON [*F.*] : Modernism may be described as a real eagerness on the part of architects and designers to adopt modern materials and modern construction, and to help forward in their work, as far as possible, the adoption of those modern methods which we have to use. The birth of ultra-modernism may have come from imitation caused by the sluggishness of the profession at large in accepting modern materials and modern construction.

Mr. Fletcher said you cannot teach modernism, and with that I agree. Modernism, as the idea of sitting down at a drawing board and deciding to draw something which nobody else had thought of, is a poor thing. You must teach and encourage the younger men to accept and look forward to the new form of materials and the new construction, and see how they can adapt them to the full. That is Modernism, as it should be accepted.

Mr. R. A. DUNCAN [*A.*] : At present I think we must be rather disturbed in our minds, or we should not be debating this question as to whether there was such a thing as Modernism, or any other kind of " ism." We want to go back and see what has happened, to find out why there has been this sort of disturbance. The vital question is, what has shifted the trend of Western civilization and deviated it from the old traditional development which could be observed up to the end of the eighteenth century? What has come in is science. This is the vital thing ; it is something new. No other civilisation has had science, in the sense we understand it to-day. Recently I had some experience of what is likely and may possibly happen, and it is staggering beyond words. To-night, or within a few months, it may be possible to get electricity from the air, and thus wipe out our present system of obtaining power. The Bessemer steel process was invented in 1856 ; there are now 150 different types of steel ; Ford uses 24 of them in his car. Aluminium was discovered in 1888, but it was not until 1900 that it was a practical material. There are only four alloys of aluminium at the present time ; in fifty years there will perhaps be fifty of them, and every other process will be altered in like manner. I believe Modernism to be a different method of looking at the Universe, enquiring into it, and discovering its inspiration, its systems of law and order ; it is this which is disturbing the old empirical methods of art, of politics, of economics, of religion, and of industry. Most people do not consider these things from the scientific point of view. There is no science in economics or in politics or in religion, and there is very little science in many departments of our life. But science is nevertheless changing our civilization, we shall have to pull in line sooner or later, because science is a search for the truth and for the inspiration behind the Universe. However it may cut athwart our present ideas, that is what it is. Within the next hundred years, unless there is some disaster or we destroy ourselves by the misapplication of science we shall change the appearance of architecture and everything else. Look at what has happened in the last hundred years. Take the case of transport and communications. At the beginning of the seventeenth century, when the Renaissance flooded over Europe, it took three years to go round the world ; it now takes 33 days; such factors are rapidly internationalising architecture ; there is now much the same architecture in China, where the Western mind is operating, as in England, and in the future that kind of thing will spread much more rapidly.

Major H. C. CORLETTE [*F.*] : Science, as I understand it, is merely knowledge in its various forms. Art seems to me to consist of a knowledge of how to use practical things in connection with architecture, but with a little something added to a mere knowledge

of scientific facts, something which transcends them. It is something which we can only describe as being of a mental and spiritual nature. After all, in order to speak to us, most buildings must have something in them which is beyond utility and efficiency. We have heard references to-night to work done by the Egyptians, the Greeks and the Romans, as well as by those of Mediæval times. I cannot help feeling that the Greeks, the Romans, the Goths in their respective days were Modernists. And if we can only to some extent follow their great example, we can be Modernists and at the same time produce what I hope may be really fine architecture. What was their method of approach to their work? They took the actual things, the facts and problems of their day, and tackled them, not with the mere notion of being efficient only, but with the intention of doing something which was really fine as well as practical and usable. They were not satisfied with mere utilitarian ideas; they were not satisfied with the worship of what money could produce. They added something of mind and spirit in their own day, and gave a lasting delight to the generations to come. If we attempt, in the smallest degree, to follow their example we shall be Modernists, without being, shall I say, imitators of things we might very well leave alone.

The Hon. H. A. PAKINGTON [*A.*]: Opponents of Modernism are inclined to think the world is a very old place; but it is absurdly young. There is behind us a civilization of only about 10,000 years, whereas there are probably ten thousand thousand years in front of us. What do we know about beauty? We are mere babies. A child knows nothing about beauty; we have got to find out, we have got to look forward, and to look back too. And the best of Modernists do look back, to find out what it was that other men discovered. Corbusier, I believe, has his office full of beautiful antique furniture. I object to the term "Modernism" altogether. A person who rides down Regent Street in a coach-and-four is considered eccentric, but a person who builds a Georgian house is considered quite natural. I would prefer to talk about "naturalism" and "ancientism," and I hope the next debate we have will be on "Ancientism."

Professor A. E. RICHARDSON [*F.*]: To-day we have heard a good deal about buildings in Hamburg, Amsterdam and Vladivostok and other places, but what about the buildings in Scotland? Is there no architecture there? When I think on those lines I narrow the issue to two points. One is ultra Modernism, novelty, stunting, make-believe, fashion. The other is intelligent evolution, imaginative devisement—I do not use the word "composition." This is my own view, and I know it to be the view of everybody in this room. And the Modernists at my back believe the same. We have learned to simplify, to invent, to economise. We have learned to meet new conditions. Planning has shown us the lines on which the art is likely to develop. Concrete has demonstrated new structural possibilities. The copy-book has been relegated to the architectural nursery. But we architects nevertheless still have a just pride in the past, a reasonable view of the present, and a keen desire to invent. In the works of Sullivan, Otto Wagner, Tony Garnier, etc., you will find a vindication of classical principles. The works of these architects are up to date, they are structurally sound, and they continue the principles which have accompanied the architecture of the past. Yet we descend to discuss the scratching of surfaces and call it Modernism. These men have advanced the art. Do the ultra Modernists think that other people are blind? Do they think others are not watching the world? Have they a monopoly? Have they new principles to advance? No; they place before us photographs from every part of the world, and they say because you do not admire these photographs you are out of date. The "yellow" ultra Press is full of such photographs. The ultra Modernists call upon us to forgo our birthright. Perish the thought! Because they have cut off their tails and made themselves comfortable, are we to do the same? Have they any definite principles to offer us? No; they are not articulate, they cannot offer principles. I want principles. They talk of science. Men who are not scientists mouthing science! Science does not give us comfort. They say Give us something to look at. Science? Motor cars? People get tired of those things. They want beautiful surroundings. There is something to be said for intelligent evolution. The volume of opinion of this country will pursue a middle course, it will follow the political course of compromise. It is comforting to know that foreigners view us as not so bad as we seem to ourselves. Indeed, efforts are made abroad to copy some of the qualities of our domestic architecture. We still have the idea of preserving the landscape, and the London County Council, among other bodies, is making a noble effort. Regarding Modernism we find the Germans pointing to the Crystal Palace as a pioneer building. They say England started this movement, and give the Crystal Palace as an example. Since then we have had the Forth Bridge, and now we have that magnificent structure which is across the Tweed, which is up to date, but the ultra Modernists will not speak of it. If it were in Sweden, we should be passing Gold Medals to Sweden for it.

I am not on the side of pride and prejudice; my own attitude is that of sense and sensibility. I favour devisement in three dimensions: enquiry into new materials, blending of technical requirements, with structural adventure. I expected to hear this from the ultra Modernists. They, like all of us, will follow the middle course—it is inevitable. And the real

Modernists will be found among those who have the greatest knowledge of the past. When I was at the Sorbonne, in Paris, I looked at the new statue of Richelieu. I said, " This is recent; who is the young man who designed it? " They said, " The sculptor is a man of mature years."

Mr. HOWARD ROBERTSON [*F.*]: Sir Reginald Blomfield has practically advocated the middle course mentioned by Professor Richardson. The trouble with the middle course is that up to the present it seems to have shown itself to be rather bankrupt. People have taken the glorious legacy of the past and they have dealt with it so atrociously that it has been said " This is disrespect to the past, we must drop this procedure and do something creative." I think people have seen what this middle course of so-called respect has given us. No contribution has been made in ideas. The ideas of our predecessors have been pilfered, and brains have stagnated. That is a point on which nobody has yet touched. The essence of the Modern view is that it has nothing to do in particular with the concrete house or Corbusier; it has to do with the attitude of mind towards the architectural problem. The Modernist is the man who is inclined to apply the brain once more, after it has been stagnant for a hundred years, to a fresh view of problems which are fresh to-day; because, as Mr. Pakington said, science has advanced very much. He is trying to do it with a fresh outlook; to use his brain for organising solutions to architectural problems. He sees London, he sees our suburbs, through which you can go for miles without seeing a building which reveals any architectural interest. And he says that this is a result of plagiarism and the thoughtless following of tradition. The minds of those responsible have been at work only in the smallest sense. They have not looked at the organization of architecture on a large scale. The Modern is taking another attitude; he is saying " We have all sorts of things to deal with in our buildings: electricity, heating pipes, large windows, and we have new materials. Our business is to make cities which are composed of these units. We are trying to make them in a better way than ever before." I think the true Modern is applying himself to that problem. In Holland there has been a great movement in the organization of the new working quarters of Amsterdam. There something of a contributory nature has taken place. The squalid streets of ill-assorted character in Old Amsterdam have been replaced by beautiful streets of harmonious buildings, which are properly laid out. Town planning is evident. The streets are bright and gay, and are good to live in. We are not accustomed to them and may not like them, but they are a great improvement on the streets of thirty years before. The architecture of modern Holland is different, to look at from the architecture of Mullet-Stevens—it is a truth that each country produces its own type of architecture—but the point is that the mind behind this new architecture is, generally speaking, in all countries working along similar lines of thought and is trying to get back to fundamental ideals. There is a great misuse of the word " beauty." Many buildings show it. Take the Parthenon. If Greek architecture had never existed and somebody put the Parthenon in Hyde Park, I think there would have been well-trained architects and artists who would have called it a triangle set on a lot of drain pipes. I think there is much in habit and a gradual growth of appreciation. In judging architecture we should forget to be self conscious about beauty, which is, after all, largely a matter of personal taste, and try to find out whether those buildings have certain fine qualities. They may not have prettiness; they may have impressiveness and grandeur.

I do not think the debate has been finite. Sir Reginald Blomfield and Professor Pite have been speaking along similar lines. Neither of them, I think, has given sufficient due to the mind of the architect, which is trying to assert itself and which is not primarily concerned with styles at all. As regards the schools, the Institute is a good guide to teaching in the profession. We must all have a brake on our energies, but I can fairly say that the Institute does not in any way dictate the kind of architecture which the student at the school has got to do. As Mr. Fletcher said, the Institute merely asks for a certain standard of qualifying attainment. But the Modernist is allowed as much scope as is due to his point of view, and I think that point of view is fairly appreciated.

Mr. H. W. CHESTER [*A.*]: This term " Modernist " is unfortunate. It has come to be applied to the architecture which Corbusier has boomed so much in his books. He may be a fine writer, but I do not think he can be considered as a good architect. I favour the so-called " Modernist school," but I would not like to say that Corbusier's works are typical of the new architecture. There are, however, some very fine Modernist structures in concrete, some houses, some larger buildings, such as the Centennial Hall at Breslau, and the concrete churches in Paris. Some of the modernist architects have attempted to design in an abstract manner, they have attempted something which, to the eye, is beautiful.

I think there is much in this so-called Modernist architecture. The time is due for a new style; we cannot get away from it. A consideration of history will show that architecture continually changes. In the last 200 years we have attempted to copy all the previous styles; we have put up Greek buildings and Roman buildings; we have attempted to copy Gothic, and Egyptian. And what have we left? We must advance and go to something different.

The modern style will take inspiration from modern materials. Within the last quarter of a century the conditions in building have changed to a large extent. The materials we use nowadays are very different from those which were used thirty years ago, and this has largely been brought about by the use of steel work and reinforced concrete. And spans are much bigger than in previous years and the supports used are smaller. It seems to me, and, I think, to many others, that there is certainly a call for some form of architecture which will express this modern construction. It is a mistake for architects at the present day to keep on trying to adapt classic architecture and make it fit a type of building for which it is not suited. We strive, at all costs, to put in Orders ; we will have our cornices, our mouldings, and we are making difficult problems for ourselves in trying to fit these classical ornaments to buildings for which they are unsuitable. The so-called Modernist school of architects have got their ideals ; they want to produce a new type of architecture. Putting aside Corbusier, who is a bad advertisement for the movement, I think the Modernist is sincerely trying to get something which will adequately express the modern conditions in building. For, after all, what is architecture ? It is straightforward building, and it is the aim of the modern school to produce a building which adequately expresses its purpose and which is a beautiful building, though not necessarily belonging to any past style.

Mr. CHARLES MARRIOTT : As a layman, I claim the privilege of sitting on the fence. And if I may approach things in a roundabout way, I would quote from Maeterlinck : " Mankind is beginning to understand that all that does not go as far as the logical conclusion of its intelligence is but a useless game by the wayside." That is a sound argument for Modernism. But on the same page of my notebook I have entered : " Every truth to produce the effect of truth requires focussing, and Christ Himself, had He been addressing Plato instead of speaking to fishermen, would probably have said to him things different from those He did say." If you transform individuals into conditions, that applies to architecture. We want to go as far as the logical conclusions of our intelligence, but having regard to all the conditions. And I would like to go back to the best definition of architecture I have ever read, and Sir Reginald Blomfield is responsible for it : " The art of ordered building." If you take concrete or bricks and apply the system the Greeks evolved from long stones, it is not ordered building, and you are imposing an Order on something which does not correspond to it. Somebody said there is the test of the centuries. What are the things which have survived in art from the centuries ? They are the things that conformed to all the conditions of their day. The imperfect works of art are the things which failed at some point to conform to all the conditions of their day. We are faced with very different conditions from those of the Greeks, and I ask you to picture the Parthenon in brick. Many people talk about proportion. I cannot think of proportion except in relation to all the factors. If the Greeks had had for their materials concrete or brick, I think their proportions would have worked out into something different from those of the Parthenon. But in all these matters we have to consider context. Where will yourbuilding be ? I am out for Modernism where you have a clear field and have not to consider your neighbours. That is where the second quotation I used comes in ; you have to consider the conditions and the people to whom you are speaking. I should not express myself on any problem of life in the same way in the drawing-room of a Victorian spinster as I should among men of my own age and experience. My opinions would not alter, but I should adopt a different form of statement. If you are up against some fine works of the past, you may still be modern in principle, but you adapt your form of statement to your surroundings. If you have a new arterial road, you can go all out for Modernism and base your design on all the factors. And among them we have to consider human sensibility. People say much about efficiency, and I find that when people are talking about efficiency I am thinking about what I should say under the heading of beauty. If an efficient thing is not beautiful, there is something wrong with its efficiency. You will say So-and-So is a splendid workman, he does his work well, but nobody can work with him. Well, that man is not an efficient workman ; the man is not efficient if he annoys his fellow workmen in doing his job. It is the same with architecture. We are tied down to words ; and all these words like " efficiency " and " proportion " are relative. Relative to what ? If you get down to your job and take all the conditions into account, at the end you will find yourself both Modern and Traditional.

Mr. F. E. TOWNDROW [*A.*] : It was towards the end of the discussion that someone discovered that the architect had a mind. And most of us agreed there was something wrong with it, but we could not diagnose what it was. There *is* something wrong about architects' minds ; when we reflect on their works we shall see there is something immoral about them. What it is that is wrong, it is our business to discover. It is not sufficient for us to look at Corbusier or other men, or to say that ancient Greeks did their work in a certain way ; it is not enough for us to say this sort of discussion has taken place in the past. One speaker touched on a fundamental point, and that is that the world is as yet very young ; it is likely we are nothing but a back-wash of Greece. This heritage of æsthetic misconception has gone on to the present day ; nothing has

happened which matters much. The Renaissance was a great intellectual revival, but I doubt if it counted for as much as would alter form. This world of science must alter form, and what must alter architecture is structure. We must grasp, at the beginning, that beauty is an attitude of the mind; nothing more. When I first saw the big oil liner "Asturias" at Southampton I said "That is rather ugly." When I saw it the next day I said "There is something about that," and on the third day I thought it was beautiful. What is the germ of this attitude of mind? It must be that, basically, there is need for it, a moral need. That it has truth, and that is all we can get back to. Truth is beauty, and beauty truth. That is so old and ordinary that you might despise it; but it is fundamental, and all the philosophies of the ages have not gone further than that. Certain modern things appeal to us; an aeroplane is a thing of beauty, one which cannot fly is ludicrous, and that is because it is inefficient. No one has touched on what is the most efficient thing, which has nothing unnecessary about it, and that is the human body. As soon as the human body takes on unnecessary fat, it loses some of its beauty. Beauty is an attitude of the mind. A friend of mine, who plays golf in this country, has come back from America. He wears plus fours. He said "When I first saw the golfers over there with the linen things over their knees I laughed at them, but in time you get used to them; when you see the best people wearing them."

The last speaker brought the discussion back to where it ought to be. He said structure was the basis of the whole thing, but structure alone was not sufficient. The basis of the whole thing is to be absolutely true. I know there is such a thing as unity, but what is also important about structure is the indication of it; the human mind could not grasp it unless it was focussed. The architect comes in and gives expression to the organic idea of a structure. That is where the artist comes in. I do not think structure is sufficient, in the present state of man's intelligence. Man is just evolving; he has got a conception of beauty, which may be a survival from the Greeks, yet structure is a necessary factor. Architecture must get down to structure, which by itself may not be sufficient, but if we could persuade ourselves to return to it for forty years, possibly a new architecture would come from it.

The following letter from Professor LETHABY was read by Mr. MacAlister:

111, Inverness Terrace,
London, W.2.

DEAR MR. MACALISTER,—I am going to be away during May and shall not be able to be present at your meeting on the 21st. I am sure it will be interesting, and thank you greatly for the kind thought of sending me an invitation.

I should like to have had the chance of making the remark that there are two quite opposed things which go by the name of "Modernism in Architecture." One, reasonable building, and the other just another form of "crank," cubism, and jazzery jump. Many people appear to be all agog about this latter as something they may call a "style" and imitate from the Continent. The first variety of "Modernism" we shall surely have to attempt some time within, say, 20 or 200 years, but I am afraid we shall put it off until we can think of that too as a "style" we may copy. Of course, it is properly an experimental way like the steamship and aeroplane styles.—Yours sincerely,

(Signed) W. R. LETHABY.

Sir HERBERT BAKER [*F.*]: I think the moral of the controversy lies in a very simple maxim which is eminently classical and also eternal, and therefore modern: "Observe the golden mean." It is a platitude to say the truth lies between half-truths on either side, but if you exaggerate half-truths on the one side, you will get a reaction to the other. And so, at the beginning of the last century, when classical architecture came to be a spiritless formalism, you saw a reaction into romanticism, imitation Gothic, and so on. I think at the present day, if architecture is getting into the extreme of Modernism, there must be some stereotyping in our architectural education as well as the causes which Mr. Goodhart-Rendel emphasised. But I do not think we need be afraid of Modernism at the present day; I think English people are much too sensible. Sir Reginald Blomfield thought it would end in smoke, and Mr. Goodhart-Rendel thought it would end in a cul-de-sac. I would apply another simile and say it will end in an explosion, which will leave some dust behind, and whatever may be good in the movement will be the dust added to the mountain of Tradition, which, in itself, can never be moved, though often a little shaking may do it considerable good. It would be all to the good if it shook out such atrophied appendices as triglyphs and crockets. The art of architecture is rather apt to be lost in the material side, which is necessarily very strong. So much of our work is prose, and so little poetry, that we have to go to the other arts for criticism. Not having the eloquence of Sir Reginald Blomfield, I have made a few notes, which express what he has so well said. I have an extract from Hazlitt:—"A study of the classics teaches us to believe that there is something really great and excellent in the world, surviving all the shocks of accident and fluctuations of opinions. We feel the presence of that power, which gives immortality to human thought and actions, and catch the flame of enthusiasm from all nations and ages. It is hard to find, in minds otherwise formed, either a real love of excellence or a belief that any other excellence exists superior to their own." And I have also made a few notes from

Professor Gilbert Murray's recent book on *Classical Tradition in Poetry*, which I recommend you to study, for much of it is appropriate to the discussion to-night. He says :—" It is one of the very feeblest of critical errors to suppose that there is a thing called ' originality ' which consists in having no models," and he compares the greatest poets, Milton and Shakespeare, and shows how, in Milton, quite apart from his obvious and direct classicism, his simplest poetry is soaked in classical tradition. Shakespeare is generally thought to be at the other extreme, with his " native woodnotes " wild, and was, I suppose, thought to be " modern " in his day. All through his language, his metaphors, his form, his meanings, there is always this undercurrent of tradition, inherited from the past. Murray says, " An undercurrent of desires, fears, passions "—he is talking of the drama, but the principle is the same in all arts—" long slumbering and yet eternally familiar, which have for thousands of years lain near the root of our most intimate emotions, and been wrought into the fabric of our most magical dreams. It seems as if the power of stirring it, or moving with it, were one of the last secrets of genius." And he says " by tradition the old beauty is kept alive and used for the discovery of new beauty." I think that is the secret, that all our sense of beauty is what we have inherited from the past. And if we want beauty in the future, we must inevitably carry on with those old ideals to inspire what is new. There are two lines in Shakespeare which embody the essence of what beauty is and what we should aim at. In *The Phœnix and the Turtle* he says :—

> " Beauty, truth, and rarity,
> Grace in all simplicity."

That is a fine judgment to test modern works of art and architecture, particularly as regards what we are discussing, Modernism. It may have truth in construction, simplicity, or direct expression, and rarity, if that means originality. But, even in works where a study of Shakespeare might have been thought essential, have they that grace, inherited from our past which is necessary to breathe into our work the eternal spirit of beauty ?

Professor BERESFORD PITE : I close the discussion with a question, and I do so very shortly. Before putting that question, let us not forget that in this world of science in which we are so young, and which is moving on with such terrible impressiveness, there is such a thing as the human soul ; there is a living, vital, personal spirit, which, after all, would dominate science and reduce it to beauty.

One question, which to my mind seems to sum up the discussion, I want to hurl at the head of Sir Reginald Blomfield because he objected so strongly to my suggestion that the Greek idea of proportion was a phantasy. Suppose that the Greeks had had iron girders, is it not reasonable to suppose that the portico of the Parthenon would have had a stanchion at each end, and the inevitable system of proportion created upon modules of intercolumniation would not then have existed. The art of proportion on which our classical brothers live and thrive would have disappeared in the presence of steel construction in the hands of the Greek !

Sir REGINALD BLOMFIELD : I should like to congratulate the R.I.B.A. on its vitality. I do not suppose that anything any of us have said to-night will convince those who take different views. The satisfactory thing is that a genuine interest has been shown on this question of Modernism, and some very thoughtful speeches, not that I agree with them always, have been made by some of our younger Members. It shows that the Institute is alive and doing its work. There have been one or two misunderstandings evident which I would like to correct. I seem to be supposed to be an advocate of the reproduction of Classic styles. I am nothing of the kind ; I am very much in sympathy with these experiments. All I suggested was that people should look carefully where they are going, and in order to do so, they should acquaint themselves with what has been done in the past. I do not at all say they should reproduce these works. All great writers steep themselves in the best literature of the past before doing any writing themselves, and architects should be steeped in the great works of the past in the same way. You should furnish your own minds with these, not for reproduction. Then you can go ahead and do what you like. I must say this in defence of myself, because several of the speakers talked about modern work. Two or three years ago I saw what they were doing in Sweden, and I was enormously impressed. A certain church I saw in Stockholm was constructed in reinforced concrete, except for the casing, and it is the most original Gothic church I have seen ; it is the only original modern Gothic church of the kind I know of.

Mr. Goodhart-Rendel made a sound distinction in discriminating between phases of style and design and the use of the modern materials. Of course, all sensible architects know you must do the best you can with the modern materials ; we are all trying to do it. But when it comes to the latest forms and efforts at expression, we do not entirely accept them.

Mr. Marriott hit the nail on the head in this matter of context. When you have got a big stretch of uninterrupted country, there is no reason why you should not do what you like ; but when you are in polite company you must be polite, and that is what we, as practitioners with common sense, try to do. And the truth lies between us. Some of our more ardent architects do not accept that. We do not want to stick in the rut, but

we want to get what we can from the past, and then go ahead with a good conscience.

The PRESIDENT : My opinion on this subject I think I can put before you in a very few words. I believe that Modernism is architecture applied to modern methods and to the materials we have to-day. If we apply them in that way, that is all Modernism should mean : it is all it means to me.

As President, I should say this. The business of this Institute, I believe, is to see that men get the best possible teaching and training as architects under conditions of freedom in regard to the various schools of design, and I was glad to hear Mr. Robertson say we help in that direction. Secondly, to ensure that they are soundly equipped in matters of construction, materials, and practice. Thirdly, to see that what is done in the present and future is done with a knowledge of what has been done in the past. Fourthly, to ensure that all are given fair opportunities of seeing what they can do in the creation of fine architecture. Fifthly, to encourage, as far as possible, the development of individual genius of design, provided it is based upon a sound knowledge of building and a sincere desire to provide the best possible solution of the problems that face modern architects. I believe this Institute stands for all those principles.

---

The following contribution to the discussion has been received from the Rt. Hon. Lord Riddell [*Hon. A.*] with the accompanying letter :

31 *May* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

DEAR MR. EDITOR,—When we met after the Discussion on 21 May, you were good enough to suggest that my views as a frequent building owner and man in the street might be of interest to my fellow members of the R.I.B.A. Here they are—*quantum valeat*, as the lawyers say. I may mention, however, that the article has been written for publication in one of the newspapers with which I am connected, as I am anxious to take another opportunity of creating a wider interest in architecture. I give this explanation as I should not like my fellow-members of the R.I.B.A. to think that an ignoramus is butting into the sacred precincts !—Sincerely yours, RIDDELL.

# Architectural Mysteries

BY LORD RIDDELL.

Mr. Walter Tapper, the distinguished President of the Royal Institute of British Architects, has propounded an interesting theory. He contends, as I understand, that the minds and character of men and women are largely influenced by their architectural surroundings. If we live among stately, dignified buildings, we are likely to be stately and dignified. If we live among sordid, mean buildings, we are likely to be mean and sordid. This is an attractive idea, but it requires verification. Many mean people live in fine mansions, and many fine people live in miserable little houses. Unhappily, most people pay little attention to the architectural features of buildings they pass hundreds of times in the course of a year. How many of us could give a more or less accurate description of the buildings in the principal streets of the town or city where we live ? My readers can test this for themselves. As a matter of curiosity let them examine the buildings they pass from day to day. They will find how little they know about the upper storeys.

The truth is that many people are affected very slightly by their surroundings. Much of the best work, including creative work, has been done under apparently most disadvantageous conditions. Brightness and space have more influence than form. A liberal dose of white paint would entirely change the appearance of the poorer parts of most towns. Unpainted brick and stucco absorb instead of reflecting light. There can be no doubt, however, that Mr. Tapper is partially right. A prominent structure like St. Paul's, Westminster Abbey, the Houses of Parliament, Edinburgh Castle, or St. George's Hall, Liverpool, strikes the popular imagination and thus produces an elevating effect that permeates the whole community. Such buildings may not make the mean dignified, or the sordid stately, but they tend to produce civic pride and to infuse personality into the whole district. What would London be without St. Paul's ? As Sir Christopher Wren himself says :—

> Architecture has its political Use ; Public Buildings being the Ornament of a Country ; it establishes a Nation, draws People and Commerce ; makes the People love their native Country, which Passion is the original of all great Actions in a Commonwealth. The Emulation of the Cities of Greece was the true Cause of their Greatness. The obstinate Valour of the Jews, occasioned by the Love of their Temples, was a Cement that held together that People, for many Ages, through infinite Changes.

On the other hand there can be no doubt that the architecture of a city reflects the character and occupations of its inhabitants, its wealth, and in some degree its culture. Professor Lethaby, in his delightful work,

*Form in Civilization* (Oxford University Press, 1922), says :—

> Towns and civilization are two words for nearly one thing ; the City is the manifestation of the spirit of its population and the larger body it builds for its soul.

One must admit, however, that while the buildings reflect the requirements of the owners, the architectural style reflects the skill or otherwise of the architects. An architectural genius can make a district ; an architectural hooligan can ruin it.

To quote Professor Lethaby again :—

> No architect has any more right to put up an insulting building than to stand on the pavement and " make faces " at us.

Therefore, as the Duke of York remarked at the Institute's Annual Dinner, " Architecture is the one art of supreme importance in our national life." We cannot escape from the structures that adorn or disfigure a district. Consequently we are entitled to demand good, sound architecture.

Then comes the question, What is good, sound architecture ? Much has been said and written on this fascinating problem, but each age presents fresh difficulties, and so the discussion goes on and is likely to go on till the crack of doom. It flourished again the other night at the Royal Institute of British Architects, the debate being due to the size and variety of modern buildings, steel girders, and concrete. There was much good speaking, and I was impressed by the vigour and enthusiasm displayed by the younger members of the craft. I felt, however, that many of the speeches were too metaphysical. It is useless to declaim about the necessity for beauty and variety. That is admitted. The problem is how best to secure them. From a practical point of view the discussion may be summed up as follows :—

1. A building should be suitable for the purpose for which it is intended.
2. The materials should be suitable and the workmanship sound.
3. The necessity for artistic treatment should never be overlooked.
4. The proportions and lines should be good.
5. Classical models should be studied, if I may say so, not only because they are classical but because they embody fundamental truths.
6. The decorative work should be appropriate. We require decorated construction, not constructional decoration.

All this has been said a hundred times before, but the reaffirmation of a creed is often useful. To me, a layman, it seemed that insufficient stress had been laid upon the principles that should govern new architectural developments arising from changed conditions. Remembering that Sir Christopher Wren had made illuminating observations on this subject, when I reached home I turned up his " Tract on Architecture " in *Parentalia*, and my friend, Sir Lawrence Weaver's, charming life of the great man, *Sir Christopher Wren, Scientist, Scholar, and Architect* (*Country Life* Library, 1923). This is what Sir Christopher says. It should be noted that his observations apply with equal force to all styles and forms of construction—brick, stone, steel girders, concrete or wood :—

> Beauty is a Harmony of Objects, begetting Pleasure by the Eye. There are two Causes of Beauty—natural and customary. Natural is from Geometry, consisting in Uniformity (that is Equality) and Proportion. Customary Beauty is begotten by the Use of our Senses to those Objects which are usually pleasing to us for other Causes, as Familiarity or particular Inclination breeds a Love to Things not in themselves lovely. Here lies the great Occasion of Errors, here is tried the Architect's Judgment, but always the true Test is natural or geometrical Beauty. Geometrical Figures are naturally more beautiful than other irregular ; in this all consent as to a Law of Nature. Of geometrical Figures, the Square and the Circle are most beautiful ; next the Parallelogram and the Oval. Strait Lines are more beautiful than Curve. . . . There are only two beautiful Positions of strait Lines, perpendicular and horizontal ; this is from Nature and consequently Necessity, no other than upright being firm.
>
> Beauty, Firmness and Convenience are the Principles ; the two first depend upon geometrical Reasons of Opticks and Staticks ; the third only makes the Variety.
>
> Modern authors who have treated of Architecture seem generally to have little more in view, but to set down the Proportions of Columns, Architraves and Cornices in the several Orders, as they are distinguished into Dorick, Ionick, Corinthian and Composite, and in these Proportions finding them in the ancient Fabricks of the Greeks and Romans (though more arbitrarily used than they care to acknowledge) they have reduced them into Rules, too strict and pedantick, and so as not to be transgressed, without the Crime of Barbarity, though in their own Nature they are but the Modes and Fashions of those ages wherein they were used.

Someone recently remarked that bad design is often produced by the desire to show off, or, to put the point in another way, by an excessive attempt to be original. In other words, vanity is an architectural vice to be avoided. This fits in with Sir Christopher's views. He says in effect that the architect is bound by certain fundamental considerations which cannot be disregarded. Styles may be changed to suit new conditions, but new styles must conform to unchanging geometrical necessities. As Wren says in one of his early letters, building, having the attribute of eternal, is unfit for strange fashions. Fantastic shapes are abominations. It is the custom of British architects to bestow lavish praise on American architecture. Consequently we may note with interest that American architects are strict adherents to Sir Christopher's theories. Furthermore, they are not ashamed of copying and adapting. When designing commercial buildings, with great skill, they have used classical styles or " orders " as they are called. What was designed to honour the gods of Olympus has been

onverted to the use of Chicago dealers in pork, who re thus enabled to carry on their gruesome trade n surroundings of classical beauty. Furthermore, onvenience has not been sacrificed to appearance. Beauty is combined with admirable internal planning. Adherence to Wren's theories may be perceived also in he modern skyscrapers, which are constructed on trict geometrical principles that would have rejoiced is heart.

The R.I.B.A. discussion ranged over other subjects, notably the desecration of the countryside by hideous petrol-filling stations and ugly buildings.

The former are one of the scandals of the age. When vith an air of virtue the oil companies abandoned the nsightly placards with which they had disfigured the ields adjoining railways, there was a general sigh of elief. But it soon appeared that if we had been hastised with whips we were to be chastised with scorpions, in the shape of these petrol-filling horrors. Let us hope that the companies will see the error of their ways, and that if they do not local authorities will take immediate steps to rescue us from a public nuisance. The pumps and stations might easily have been designed in a more pleasing fashion.

The bungalow eyesore presents more difficulties. Houses are a necessity. A man of small means who has to provide for his requirements thinks first of economy and second of æsthetics, about which perhaps he knows precious little. How the construction on country roads of these unsightly little dwellings is to be avoided it is difficult to say. Apparently the only method is to invest local authorities with wider powers. Considering the opportunities for permanent disfigurement provided by the vast mileage of the new roads, not to speak of existing roads, this is a subject that demands immediate attention.

# The R.I.B.A. Annual Dinner

The Annual Dinner of the Royal Institute was held on Wednesday, May 23rd, in the Hall of Lincoln's Inn, London, the President, Mr. WALTER TAPPER, A.R.A., in the chair.

The Guest of Honour was His Royal Highness the DUKE of YORK, K.C., P.C., K.T., G.C.M.G., G.C.V.O.

After the loyal toasts had been proposed by the President,

HIS ROYAL HIGHNESS THE DUKE OF YORK said: Mr. President, your Grace, your Eminence, my lords, ladies and gentlemen, I thank you very sincerely for the kind words with which the toast of my Family has been proposed, and the manner in which you have received it. I am very glad to be with you and to be the guest, for the first time, of so distinguished a body as the Royal Institute of British Architects.

I have a pleasant duty to perform to-night, in that I have the honour to propose the toast of this Institute. In this country and in this Empire of ours, architecture means the Royal Institute of British Architects, and the Institute means architecture. And in asking you to drink the health of this noble Institute I am asking you to honour the art of architecture. At your annual dinner two years ago, my brother, the Prince of Wales, addressed you on this subject. I have been reading his speech, and I find that he spoke to you on the importance of architecture in our daily life, of the fact that—whether we like it or not—we are surrounded by architecture, good or bad, and that there is no escaping from its influence. Therefore I am sure you will agree with me when I say that this influence which surrounds us should be of the finest possible quality. I am tempted, at the risk of repetition, to enlarge on that argument this evening. I think it is one of those things that the ordinary citizen is inclined to forget. He is so familiar with his everyday surroundings that he does not appreciate the effect that they really have upon him.

Well, gentlemen, imagine yourself, any one of you, taking two walks in London on successive days. On the first day walk down from Marble Arch beside Park Lane—not raising your eyes too high at any particular point—past Apsley House and the Hyde Park Corner gates, then look down the vista of Piccadilly, and get a glimpse of the new work at the Circus end of Piccadilly. Then walk down St. James' Street, with St. James' Palace facing you; then turning East, passing such buildings as Davis's Automobile Club, Barry's Reform Club, and Burton's Athenaeum. Go down the steps—the Duke of York's steps—to get the panorama of the Horse Guards, the Foreign Office, the India Office, and the rest; pass through into Whitehall, with its noble fragment of Inigo Jones, and so through to the Abbey and Barry's Houses of Parliament. Then on to the Embankment and look at the new County Hall, Shaw's Scotland Yard, Chambers's Somerset House, and Wren's St. Paul's. Now stop and ask yourself what that walk has meant to you, and what a treasure of history, of art, of national character you have been reviewing. You will be a Philistine indeed if you have not been thrilled by that glimpse of our national gallery of architecture; if you have not then begun to realise—provided that you never realised it before—that, with all the arts of every sort, the art of architecture is the one art of supreme importance in our national life.

Next day, take another walk. Go to the Britannia at Camden Town, or to the Elephant and Castle. If you do not know where to find them, the Tubes will take you. Then just walk three miles Eastward, or South-eastward, your exact direction does not really matter; just go ahead for an hour through the streets in front of you. When you have made that pilgrimage, stop and reflect a moment

on the wilderness of desolation through which you have passed, through the miles of squalid, vulgar, ugly, shoddy stuff, without one scrap of beauty or brightness, one touch of imagination, one memory of history. Think of the waste of opportunity that those miles of mean streets imply. Think of the effect that they must have on the lives, on the imagination, on the outlook of those who are doomed to spend their days in such dreary surroundings.

This Institute of yours stands for the art which is fighting against all this mass of dulness and ugliness, which is demanding from the nation its fair chance of creating new beauty in our midst. For that reason it is a source of pride and pleasure to me to propose its health this evening. It has been my good fortune to wander far afield in the British Empire, but in all my wanderings I have never left the territory of your Institute, for in every one of the great Dominions and Colonies there are your Allied Societies, working, as you are doing, for the advancement of the art of architecture. And in giving you to-night the toast of "Architecture and the Royal Institute of British Architects" I am asking you to drink to the health and prosperity of the greatest of the arts and the great Imperial Federation of Architects, of which this Institute is the head.

The PRESIDENT, in responding to the toast, said:

In replying to the toast of the Royal Institute of British Architects, so graciously proposed by you, Sir, may I say, first of all, how we appreciate the great honour you have done us by being with us to-night, and by having graciously consented to become an Honorary Fellow. It is, Sir, if I may say so, not so easy for most of us to become a great architect in so little time. As you are aware, Sir, your illustrious Father, His Majesty the King, is our august Patron; your beloved Brother, His Royal Highness the Prince of Wales is an Honorary Fellow; as is also His Royal Highness the Duke of Connaught. We are, therefore, in a very real sense, a royal body, practising a royal art, royal indeed, when one calls to mind the Abbey Church of Westminster, the Cathedrals of Canterbury and York, St. George's Chapel, Windsor, to mention but a few of our great and noble buildings, within whose walls, kings, queens, princes and nobles, not only in the accepted sense, but also in the realms of art, literature, and science, are sleeping their last sleep. As one looks down the ages, one must indeed lack imagination and understanding, if one is not profoundly moved by such centuries of regal building.

To those here, not conversant with the history of the Royal Institute, let me just say it was founded nearly a century ago, under a charter of William IV. Her Majesty Queen Victoria, of revered memory, granted a Royal charter, and graciously consented to become its Patron, instituting at the same time the annual gold medal for the promotion of the art we have the honour and privilege of practising. The Royal Institute is the representative body of the architects of this country, and the parent body of the Allied Societies of the Empire. Besides those in this country, we have Allied Societies in Australia, Canada, India and Africa, and it is indeed difficult to realise, even to a man occupying the proud position I do to-night, that he presides over a body upon which the sun, literally, never s This great federation of architectural societies embra many thousands of professional men, and exercises profound influence on the development of architect throughout the British Empire. It guides and contr the whole system of architectural education, and services, in an advisory capacity, are at the disposal the Governments, the great municipal and industr authorities, and of the public generally, in all matt concerning the art of architecture.

The Institute possesses the finest architectural libr in the world, a priceless collection of books and drawin free of access to the public with proper credentials.

The most important function of the Institute, perha is that of architectural education, our board being co posed of men having special knowledge of the subje During the past year I have spoken and written much (t much I sometimes fear) on this matter. I have said th I consider it essential, indeed imperative, that the stu of the fine arts should form part of the general educati of the people, that a simple but good text book should in every school in the Kingdom, and that the mast and teachers in our schools and colleges should real that this knowledge is indeed an aid to the formation fine character. They need not concern themselves w the technicalities, but they should have a reasonal knowledge, and true appreciation of the arts, so that th may teach it, and make it part of the equipment of eve one claiming to be educated. This knowledge obtain in the great days at Athens and at Rome, in the Renaissan times, and down to the end of the eighteenth centu when this traditional learning died out, and with lamen able results. Had it continued during the last two centu ies, what an amount of squalor and ugliness we shou have been spared. It therefore behoves us to revi this tradition, first in our great Universities (it is stran that there should be need for its revival at Oxford a Cambridge) we must revive it in our great public schoo and with the help of the Board of Education at Whiteha and of the educational authorities throughout the lan it must be revived in our secondary schools, and even our elementary schools; it is for them to see that at lea our children should grow up surrounded by beautif things in beautiful buildings.

A short time since I deplored in the Press the disappea ance of many historic London buildings, and it seemed be thought, from the expressions it brought forth, th there was some antagonism between the desire to preser and the wish to create. There is none such. It because of the stupidity and materialism of those havi the money and power to destroy such historical buildin that it behoves architects sometimes to turn aside fro endeavouring to create, to the preservation of that whi already exists.

By an extraordinary fatality, buildings are frequent destroyed which ought to be preserved. Those respo sible might so much better devote their energy to t enormous mass of building which has no claim to preserv tion. At this moment, it is no exaggeration to say, th in the whole built up area of London, there is not o per cent. of building which possess fine architectu character, or historic interest. So in any class worthy

preservation, the true figure must be considerably less than one per cent. Surely the area of 99 per cent. of the whole provides ample scope for the creation of new buildings, so giving us the double boon, the preservation of the good things bequeathed to us in the past, and new buildings in the place of those dull and worthless. Speaking purely from an æsthetic point of view, there seems to be a strange desire to destroy the good things and to preserve the bad, even as regards bridges; though here at last there seems to be a glimmer of hope.

Again, if we have open spaces, so essential for the health of a congested city, these must be built upon and be made to pay. May I congratulate you, Sir, on the splendid lead you have given us in the matter of obtaining more playing fields for our town children, so that they may become healthier citizens of the Empire.

I view with dismay the erection of very tall buildings in our cities; do we get so much sun that we can afford to shut out what we have? In a northern city I am told a building of seventeen storeys is to be erected, roughly say 170 ft. high. Will such buildings make for healthier and pleasanter lives, or be a means of helping towards the solution of our difficult traffic problem? There seems to be a lack of vision in all these things.

Another matter, which gives most of us cause for grave concern, is the spoliation of this beautiful country of ours. My predecessor in office, Mr. Guy Dawber, has done and is doing a very great work in continually calling the attention of the public to this important matter. I refuse to believe that the people desire mean and ignoble homes, if such a dignified term can be applied. They come, and will continue to come, with the degradation of the countryside in their wake, if ignorance on such vital matters is allowed to prevail.

There comes a time in the lives of peoples, when it is not sufficient that Governments only suggest, they must direct, and indeed govern. It should not be permitted for individuals to be mischievous to the detriment of the community at large, and notwithstanding that, perhaps because this is an age of democracy, I believe that the time has come for direction in the matters to which I have referred.

May I say that though there is this great need for education, to which I have referred, so that great architecture may be once again universal, I sincerely believe that we architects can congratulate ourselves with, I hope, becoming modesty, that, in spite of it, buildings of high architectural quality are being erected to-day, and I also believe that the community, speaking generally, are more interested in the art we are honouring to-night than they were, say, half a century ago. This profession of ours is indeed a noble one and it is for the laity to know, to desire earnestly and to inspire us so that we present our work to the nation in dignified terms, whether it be a cathedral or a cottage. Practised by an artist, a scholar and a gentleman, a man would have little faith if he did not believe that our work must have a profound influence for good on nations and the ennobling of peoples.

Mr. MAURICE E. WEBB, D.S.O., M.C., M.A., in proposing the health of "The Guests," said: It is one of the great pleasures of life to entertain one's friends. Unfortunately, our own home is too small to use for the purpose of entertaining them, and so we have had to borrow for to-night a place which you all know well, the Hall of Lincoln's Inn. I do not think we could pay the Benchers of Lincoln's Inn a greater compliment than to tell them we are shortly about to rebuild our own premises, and if we could have as magnificent and well-proportioned a hall as this we should be very happy. But, as a profession, I am afraid we fall rather sadly behind some of the other artistic professions. Actors, for instance, give wonderful garden parties, scientists entertain their friends in the evenings with interesting experiments, and then there are the musicians, who are always entertaining their friends. In our profession, except for an occasional genius like Sir Edwin Lutyens, who produced a doll's house, and showed what Architecture may do for entertainment, we do not reach that standard.

I am sorry to see that His Royal Highness has had to leave, but, even so, I may perhaps be allowed to say what I had intended. His profession is a royal profession, and the Duke of York has stood up to the Royal standard in a way we so much admire. You will remember that only a little time ago he and his Duchess left England, at a time when they must surely have wanted to be here, to go on an Empire tour: and they have both done an immense amount of work for the welfare of the people of England, chiefly, I think, amongst children in schools and the workers in our factories. We shall all admit he has followed an example which his family set before him and which we, in our own humble way, might try to imitate.

Then there is the Archbishop of York, a heroic figure among the somewhat ruffled leaves of the prayer book. I am sure we have all watched the great work he is doing during these last years in trying to straighten out difficulties, and we wish him God speed in his efforts to bring peace to our Church, which has been established in this country for so many generations.

We had hoped to have the Lord Chief Justice present to-night, the great leader of a great profession. Unfortunately he telephoned at the last moment to say that his work necessitated his absence. But we have, as representing the Bar, another distinguished leader, Lord Sumner. They both follow a profession which we, as ordinary citizens, do our best, all through our lives, to avoid. I would like to remind Lord Sumner that he came to one of our meetings some few years ago and made one of his inimitable speeches, in which he said our meeting-room was more like a coroner's court than anything he could remember. The result was we pulled it down and rebuilt it within a year. But I understand that, for obvious reasons of expense, we did not ask him again, until to-night, when we are meeting in somebody else's room.

We have two friends from the House of Commons here to-night whom I am sure you would specially wish to welcome: Sir Clement Kinloch-Cooke and Sir Alfred Hopkinson. They each of them, in two successive years, have done their best to introduce a Registration Bill on our behalf into the House of Commons. Both had bad luck. Sir Clement Kinloch-Cooke got his Bill to

the third reading stage, and then lost it in Committee because one of the supporters did a stupid thing—he lost his train from Manchester and could not vote. This year Sir Alfred failed because at or about lunch-time the House of Commons was counted out; there were not sufficient Members present who were interested in the subject. I am told that as the House of Lords do not begin serious business until after lunch we are now going to try them, and I should like to plead with any noble lords who are here to turn up and support this Bill.

We have with us to-night the Presidents of most of the professional societies, and we specially welcome the great surgeon, Sir Berkeley Moynihan. He is an artist as well as a surgeon, and a friend of his told me to-day that, in his own particular field, he is the greatest surgeon in the world. He also told me that Sir Berkeley's father won the Victoria Cross for courage in the theatre of war. Sir Berkeley has won his great position in his own profession through his courage in the theatres of the hospitals, where he has saved untold lives. He has also proved one thing, which, I think, may be useful to our profession: he has proved that it is not necessary to carry your practice to London when you begin to be successful. He stayed in Leeds, adopting a very old motto: "If the mountain cannot go to Mahomet, then Mahomet must go to the mountain."

We have Sir Frank Dicksee, the President of the Royal Academy, and we are always glad to see him gracing our table.

Before I sit down may I mention one more of our Guests, Sir Fabian Ware of the Imperial War Graves Commission, who has been mainly responsible for insisting upon the policy of uniformity which has resulted in the great dignity and beauty of our soldiers' resting places throughout the war areas, assisted, of course, by Sir Edwin Lutyens, Sir Reginald Blomfield, and the other principal architects. May I also, as a temporary soldier, thank him on behalf of my comrades for throwing open some, though all too few and only the smaller ones, of the National War Memorials to competition amongst the younger architects who actually fought in the war. I am sure they will not let him down.

HIS GRACE THE ARCHBISHOP OF YORK, replying for the Guests, said: On behalf of my fellow guests I should like to thank the President and the Council for this ample banquet, both for body and mind, and for having it in a Hall so fitting to the spirit of this gathering, where on one side we see the connection between painting and architcture, and all around us that fertile and fruitful association of heraldry with all the other decorative arts. Other speakers have a right to speak for themselves. I am sorry the Lord Chief Justice is not here, for he would have represented the wonderful architecture of English Law, so rich, so varied, sometimes so august in its remoteness from common sense. My old friend Sir Berkeley Moynihan represents the architecture of the body, most marvellous, most intricate, yet with a tendency to go wrong and ruin the brightest reputation.

I confess to a humbler role to-night, and rather profess, if I may, to represent the British public. It is peculiarly delightful for me, on an occasion like this, to speak as one of the laity. Now, we may be, individually, important or unimportant, but the British Public—with a large which I claim to represent, is to you of supreme impo tance. After all, it depends on the British public, in t shape of its councils, societies, firms, deans and chapte even autocratic country parsons, whether your desig however inspired, remain on paper, or are embodied stone and brick. And, of course, it depends on the whether you receive the payment of your—shall I say not inconsiderable fees. It is, after all, upon them the of architecture depends, not only for its success, but its existence. Therefore I think I may fitly make use a famous phrase, and say that the great business of yo great Institute is to educate your masters. It is a diffic process, but greatly needed, difficult because the Briti public has an ingrained suspicion of the "expert." It m not be so in the sphere of science, because the Briti public regards men of science—as they certainly do n regard each other—as infallible. It may not be so in t region of theology, because, as we all know, in Engla in that respect every man is his own expert, and h not the slightest doubt as to the validity of his ov opinion. But otherwise, the British public prefers t authority of its own likes and dislikes to any oth These likes and dislikes are largely governed by thr influences, all of which are hostile to your great a There is the influence of convention. You all know ho we lost Wren's first great design for St. Paul's, becau of a Committee representing the British public, whi respected the convention that a Cathedral must take t form of a cross; and how wearisome have been t results of the nineteenth century convention in favour o certain kind of Gothic architecture. Then, again, the is the influence of sentimentality, increased by all th emotional strength of association. I sometimes thin that sentimentality is the homage that ignorance pays art. Again, there is the influence of economy, and th public trained in the nineteenth century regards it almost a matter of religious duty to buy its art, as it buys its boot in the cheapest market. But, happily, I think there a many signs of progress in the education of the Britis public to a better state of mind.

May I illustrate that in the only sphere in which, pe haps, I have some special knowledge, ecclesiastical arch tecture. There, I do venture to say, more progress has bee made in the last twenty years than in any period since th beginning of the nineteenth century. We are escapin from the thraldom of convention. The days of copy-boo Gothic, I think, are passing away. Your President ha shown the boldness with which he has been able t introduce richness and colour into what was settling dow as a conventional greyness in the wonderful Minster o York. We are everywhere rescuing old and picturesqu elements in our churches from the convention of tidine which beset the nineteenth century. I recollect meetin not long ago, some churchwardens who were mos anxious to preserve their quaint old church from th doom of "restoration," and I said to them "Your churc has an ugliness so great, so characteristic, so full o history, that I, at least, am determined to preserve it. They cordially welcomed my conclusion, though I do no think they altogether liked my premises. Then, again, w

e escaping from the influence of sentimentality. The y-mantled church tower is being dismantled. The ıotted memorial tablets on our walls are going the ay of the spotted beds in our gardens. I recall the :cellent advice of one of my friends, an archdeacon, who id, in his formal " charge," " Don't disfigure your walls ith vulgar memorial tablets, and don't inscribe them ith ugly lettering. But, if you must do these two bad ings, don't assert in doing them that it is to the glory of od." Again, I hope that these sentimental picture indows which became common in the nineteenth century e going the way of the literary, domestic and historical ctures on the walls of our exhibitions. Certainly we are erywhere escaping from the vulgar, common-place namentation which used to be so common, and are arning that it is far more reverent and beautiful to be ntent with what is simple and strong in line, space and oportion. As for being liberated from the influence of onomy, let me take, as one great illustration, the eat Cathedral at Liverpool where, remember, it was a mpany of liberal business men, who scorned to be sobedient, in spite of the cost, to the heavenly vision of e architect whom they had chosen. May I add that as token and guarantee that a higher standard is not only eing raised in this great, widespread department of chitecture, but is being applied? May I, with some ide, remind you that now, in 38 out of 42 dioceses, ere are Advisory Committees, composed of ecclesiastical thorities, antiquarians—persons always to be watched ith some care—and architects, always, no doubt, to be usted, who are everywhere educating the ecclesiastical ublic in right ideas of fitness, reverence and beauty? ll these things are signs of encouragement, and, I would ld, as a wider indication, the difference between the ouses now being erected under our public housing hemes and those with which we were once familiar. s I go about in the North of England, I see everywhere ouses which, in spacing, construction and character, can ally be styled homes, and not what we used to have, erely brick sheds, for the accommodation of human imals.

One other thing I would add; the great delight it is me to find, now, that the great business firms are ying with one another in the splendour of their buildings. seem to see coming a revival of the association between e prince—now represented, of course, by commerce—nd the architect, which was one of the great glories of the Middle Ages and of the Renaissance. All these things re encouraging.

May I say there is one other sphere in which, I think, ere is great need of the education of the British public? ou, Mr. President, have already alluded to what you nd your predecessor in office have done in educating the ublic to preserve what is left of England's " green and leasant land." I suppose there never was a revolution omparable to that of the motor-car. It has brought the ountry to the town, with very little advantage to the ountry; and it is bringing the town to the country, hich might be an advantage if only the standard and pirit of the town were left behind and the country emained. But the trouble is that the motor-car is esponsible for littering our beautiful country roads with those erections called bungalows, with those egregious advertisements and with those monstrosities in the shape of petrol stations. Ear-sores through the hideous hootings, nose-sores through the poisonous fumes we must needs endure, they are yet passing. But the eye-sores remain, and a thing of ugliness is an offence for ever. It is true that, on the Statute-books, powers are given to our Local Authorities to remove these hideous excrescences from our country life, but it is much more important that these powers should be exercised than that they should exist, and the Royal Institute could do nothing better than induce a large number of people in this country to enter our local governing bodies, county and district councils, and show that they care not only for the rates, the drains and the parish pump, but also for the beauty of the country, for that heritage of English people which no man ought to be allowed to barter for any mess of pottage. I thank you for all you are doing for the beautifying of our England, both in the town and in the country, and, depressed as we sometimes are, as we move about with the legacy bequeathed to us with much of the architecture of the last hundred years, still from time to time and often, thanks to your noble art, we come across buildings which are a delight, both to the mind and to the spirit.

> In spite of all,
> Some shape of beauty moves away the pall
> From our dark spirits.

And for that we thank you.

Sir BERKELEY MOYNIHAN (President of the Royal College of Surgeons) also replied for the Guests. He said: The proposer of the toast has given instructions to the audience how to avoid the Law, but has given no instructions how to avoid—in fact, he has given every encouragement to you to come frequently in contact with—the medical profession. We, your profession and ours, have something in common. We strive to be artists, as you do; and though there are obvious points of difference, there are still, I think, some points of resemblance. Montaigne said that of all men the doctor was the most fortunate, for the sun shone on his successes, while his failures were buried in the tomb. Your failures —and I think each one of you will cheerfully admit that every other is capable of the most egregious and exasperating offences—must last out the allotted time in spite of the world's displeasure, and in spite of the unfavourable climate of opinion in which they live.

Though we are both artists, we have to express ourselves in very different media. Your materials are solid, stubborn, almost incoercible, yet subdued at last to your desires by consummate craftsmen. And through the genius of your profession you have been able to raise a series of monuments of æsthetic beauty which command the admiration and inspire the reverence of all mankind. We work in far finer material, the most beautiful in all the world, a medium which repairs our defects and covers our omissions. Your medium, like ours, requires only to be treated with love and understanding and sympathy for the perfect result. The genius of your profession, as of ours, does not find itself fully represented by material things. Ozymandias, " King of Kings," called upon the mighty to look upon his works and despair, and

all that is left of him now is a collection of some few broken stones and a fragment of a face, buried in the sand. It is the spirit only which is immortal, it is ideals which stir, and make you seek to compel form to fulfil function and express itself in beauty. Keats was right when he said "Beauty is truth, truth beauty." If we doubt it, then there is, I think, some flaw in the architecture of our minds. Your profession, like ours, bases itself very largely upon tradition, a tradition which is a weapon to use, and not a weight by which to be overborne. Such traditions as we have, and you, too, are kept alive not by the routine observance of an ancient ceremony, mute by obedience to an outworn creed, but by an active faith which is forever seeking new truths and exploring new paths, in conformity with the old spirit but with unchanging loyalty to the great ideal of which traditions are the shrine. Let us remember that ideals are not for capture but for pursuit.

I wonder, as I take the first of the walks to which His Royal Highness has referred, whether all of you are living up to your traditions; and I wonder, too, whether architecture and the national life have not a reciprocal influence, the one upon the other. The "stately homes of England" were built in the days when Toryism w ingrained in the national character. Whiggism add something a little meretricious. And then, in the railw period, Liberalism came, and had its due effect. What t Liberal Party, in its influence upon national character, a therefore upon national architecture, can do now it hardly for me to say. For the moment it appears, so as I am able to judge, to be lost in the mists of the Wel mountain-tops in search of a policy and a leader. influence is perhaps, architecturally, on the wane. Wh the effect of that other Party which, by the assiduo practise of leisure claims the title of Labour will be up architecture it has not yet, I am glad to think, had tir to show. But there is a still newer Party, a Party which pathological anatomy shows itself in a proce of political activity. What Communism will do architecture I fear we are already seeing. As I take t first of the walks his Royal Highness mentioned, and rai my eyes—which I am bidden not to do—I wond whether those immense, drab buildings in which the is a communal mechanised domesticity are the result, even, perhaps, the cause of the progress, such as it is, Communal ideas in the minds of the people to-day.

---

The following cable was received from the East Africa Institute of Architects:—"On occasion Annual Dinner most cordial greetings to President and Royal Institute from East Africa Institute of Architects hoping we may be well represented:—PRESIDENT."

The following is a list of the company present:—

The President, Mr. Walter Tapper, A.R.A., in the Chair.

H.R.H. The Duke of York, K.G., P.C., K.T., G.C.M.G., G.C.V.O.; The Most Rev. His Grace The Lord Archbishop of York; The Right Hon. the Viscount Sumner, P.C., G.C.B.; His Eminence the Cardinal Archbishop of Westminster; The Right Hon. Lord Clinton, P.C., D.L.; The Lady Clinton; Mrs. Walter Tapper; The Right Hon. Lord Riddell; Sir Berkeley Moynihan, Bart., K.C.M.G., C.B., President, The Royal College of Surgeons; Sir Clement Kinloch-Cooke, Bart., K.B.E., M.P.; Lieut.-General Sir Herbert Belfield, K.C.B., K.C.M.G., K.B.E., D.S.O.; Lieut.-General Sir William Furse, K.C.B., D.S.O.; Sir William H. Beveridge, K.C.B., LL.D., B.C.L., Vice-Chancellor, The University of London; Sir Malcolm M'Ilwraith, K.C.M.G.; Major-General Sir Fabian Ware, K.C.V.O., K.B.E., C.B., C.M.G.; Sir Frank Dicksee, K.C.V.O., President, The Royal Academy of Arts; Sir William Goscombe John, R.A.; Sir David Murray, R.A.; Sir Alfred Hopkinson, K.C., M.A., M.P.; Sir Reginald Blomfield, M.A., R.A., F.S.A., Past President; Mr. E. Guy Dawber, A.R.A., F.S.A., Past-President; Mrs. E. Guy Dawber; Mr. J. Alfred Gotch, F.S.A., Past-President; Sir Thomas R. Hughes, K.C., Chairman of the General Council of the Bar; Sir Walter Raine, M.P.; Sir David Milne-Watson, M.A., LL.B., D.L.; Lady Milne-Watson; Sir J. Walker Smith; Sir Lawrence Weaver, K.B.E., F.S.A.; The Very Rev. The Dean of York; The Very Rev. The Dean of Manchester; The Very Rev. The Dean of Westminster; Mr. Sheriff F. D. Green; Lieut.-Colonel Cecil B. Levita, C.B.E., M.V.O., D.L., J.P., Chairman, The London County Council; Mr. E. F. C. Trench, President, The Institution of Civil Engineers; Mr. W. Reynolds-Stephens, President, The Royal Society of British Sculptors; Mr. F. Thorne, President, The National Federation of Building Trades Employers; Mr. Henry T. Holloway, President, The Institute of Builders; Mr. R. L. Roberts, President, The London Master Builder Association; Mr. F. Adams Smith, Master, The Worshipful Company of Carpenters; Mr. T. Barron, President The National Federation of Building Trades' Operatives; M Gilbert H. Jenkins, President, The Architectural Associa tion; The Rev. Canon S. A. Alexander, M.A.; Mr. Clemer Davies, K.C.; Mr. R. P. P. Rowe, Under Treasurer, Lincoln Inn; Mr. Eric R. D. Maclagan, O.B.E.; Mr. P. K. Hodgson C.M.G., C.V.O., O.B.E.; Mr. A. Goddard, C.B.E.; M W. R. M. Lamb, M.V.O., M.A.; Lieut.-Colonel Leonar Messel; Mrs. Messell; Mr. Harold M. Farrer; Mr. Ia MacAlister, M.A., Secretary; Mrs. Ian MacAlister.

Mr. H. J. S. Abrams; Miss Abrams; Mr. H. W. Allardyce Mr. G. P. Allen; Mrs. G. P. Allen; Mr. W. H. Ansell, M.C. *The Architect and Building News*; *The Architects' Journal* Mr. Seymour C. Arding; Mr. Henry V. Ashley; Mrs. Henr V. Ashley; Mr. Robert Atkinson; Mrs. Robert Atkinson Mr. Maxwell Ayrton.

Mr. F. G. Baker; Mr. Fredk. G. Baker; Sir Herbert Baker A.R.A.; Miss Joan Banham; Mr. Christian Barman; Mr Ernest Bates; Mrs. Ernest Bates; Mr. F. T. Bersey; Mrs F. T. Bersey; Mr. E. C. Bewlay, President Birmingham Archi tectural Association; Mrs. E. C. Bewlay; Mr. John P. Blake Mr. L. J. Blake; Mr. R. Bostock; Miss Bowman; Miss Boyd M.B.E.; Mr. H. Chalton Bradshaw; Mr. Herbert T. Buck land; Mr. Martin A. Buckmaster, A.R.C.A.; *The Builder* Mr. H. Edgar Bunce; Mr. J. W. S. Burmester; Mr. G. C Burrows; Mrs. G. C. Burrows; Mr. C. McArthur Butler F.C.I.S. Secretary, Registration Committee; Mrs. C. McArthu Butler.

Mr. Duncan A. Campbell, President, The Liverpool Archi tectural Society; Mr. E. Carless; Mr. A. Carmichael; Si James Carmichael, K.B.E., J.P.; Lieut.-Colonel H. P. L Cart de Lafontaine, O.B.E., T.D.; Mr. A. N. Cathcart; Mrs A. N. Cathcart; Mr. Walter Cave; *Central News, Ltd.*; Mr Richard M. Challice, President, Devon and Cornwall Archi tectural Society; Mr. W. B. Chamberlain; Mr. F. Chatterton Mr. Maurice Chesterton; Mrs. Maurice Chesterton; Mr Arthur Clayton; Mr. Heaton Comyn; Mrs. Heaton Comyn Mr. H. Courtenay Constantine; Mrs. H. Courtenay Constantine Mr. H. Conybeare; Major H. C. Corlette, O.B.E., F.S.A.

r. H. W. Couchman ; Mrs. H. W. Couchman ; Miss Couchm ; Mr. E. A. Couzens ; Mrs. E. A. Couzens ; Mr. F. Cox ; rs. F. Cox ; Mr. W. E. Vernon Crompton ; Mr. R. Hermon ook ; Mr. W. I. Croome ; Mr. J. J. Crowe, O.B.E. ; Mrs. J. Crowe ; Mr. J. W. Cumming ; Mr. H. Cumming.

*Daily Telegraph* ; Mr. Arthur J. Davis ; Mr. C. J. Dawson ; r. C. F. W. Dening, R.W.A., President, The Bristol Society Architects ; Miss Dening ; Mr. J. Dewhirst ; Mrs. J. Dewrst ; Mr. H. Alderman Dickman, M.C. ; Mr. Rudolf Dircks ; r. H. P. Burke Downing, F.S.A., Vice-President ; Mr. Guy rnford.

Mr. T. E. Eccles ; Mr. C. Ernest Elcock.

Mr. H. S. Fairhurst ; Mrs. H. S. Fairhurst ; Mr. Horace rquharson ; Mr. Horace Field ; Mr. T. Phillips Figgis ; eut-Colonel J. W. Fisher ; Sir Banister Fletcher, F.S.A. ; dy Fletcher ; Mr. Henry M. Fletcher, M.A. ; Mrs. Henry . Fletcher ; Mr. F. Lindus Forge ; Mr. Percival M. Fraser.

Mr. Wm. L. Galbraith ; Mr. Stephen G. Gee ; Mr. H. B. S. bbs ; *The Glasgow Herald* ; Mr. Laurence M. Gotch ; Mr. onel U. Grace ; Mrs. Lionel U. Grace ; Professor Frank anger, D.Litt., M.A. ; Mr. A. W. Green ; Mr. Percy reen ; Mr. W. Curtis Green, A.R.A. ; Mrs. W. Curtis reen ; Mr. W. H. Gunton.

Mr. Charles M. Hadfield, President, Sheffield Society of rchitects ; Mr. E. Stanley Hall, M.A., Hon. Secretary ; rs. E. Stanley Hall ; Mr. H. Austen Hall ; Mr. Marshall amer ; Mr. Stanley Hamp ; Mrs. Stanley Hamp ; Mr. H. argreaves ; Mr. Robert H. Haslam ; Mr. Everard J. Haynes, A. ; Mr. Arthur B. Hayward ; Mrs. C. F. Hayward ; Mr. oel Heaton, B.Sc., F.C.S. ; Mr. Albert Herbert, President, eicester and Leicestershire Society of Architects ; Mr. H. ter Hing ; Mrs. H. Peter Hing ; Mr. J. O. B. Hitch ; Mr. rthur J. Hope ; Mrs. Arthur J. Hope ; Miss E. E. Hudson ; r. Francis J. Humphry ; Mr. J. Kennedy Hunter.

Mr. H. T. Jackson ; Mr. C. H. James ; Mrs. Gilbert H. nkins ; Mr. Walter W. Jenkins ; Mr. J. J. Joass ; Sir anley Johnson ; Mr. J. A. Johnston ; Mr. J. T. Johnstone ; rs. J. T. Johnstone ; Mr. A. J. Jones ; Mrs. A. H. Jones ; r. Francis Jones, President, Manchester Society of Architts ; Mrs. Francis Jones.

Mr. Arthur Keen ; Mrs. Arthur Keen ; Mr. E. Bertram irby, O.B.E. ; Mr. E. F. Knapp-Fisher ; Mr. Sydney D. itson, M.A., F.S.A. ; Miss Barbara Kitson.

Mr. H. V. Lanchester, Vice-President ; Mrs. H. V. nchester ; Mr. G. C. Lawrence, R.W.A. ; Mrs. G. C. wrence ; Mr. P. D. Leake ; Miss Gertrude Leverkus ; r. L'Ollier ; Mrs. L'Ollier ; Mr. Charles W. Long ; Mrs. harles W. Long ; Mr. S. Longsdon ; Mrs. S. Longsdon.

Mr. Stuart McDonald ; *The Manchester Guardian* ; Mr. B. Mann ; Miss M. W. Marshall ; Mr. Edward B. Maufe ; rs. Edward B. Maufe ; Mr. Fred May ; Mr. A. Medd ; r. T. R. Milburn ; Mrs. T. R. Milburn ; Mr. Oswald P. ilne ; Mr. E. C. P. Monson ; Mrs. E. C. P. Monson ; Mr. rthur Mountford ; Mrs. Arthur Mountford ; Mr. J. Brankone Muir ; Mrs. J. Brankstone Muir ; Mr. John Murray.

Mr. Alex. Nash ; Mr. H. I. Nias, M.B.E., J.P. ; Captain enneth Nicholson ; Mr. H. V. Nind ; Mr. D. Barclay Niven ; iss M. O. B. Niven.

Major B. C. Page ; Hon. H. A. Pakington ; Mr. Edward J. Partridge ; Mrs. Edward J. Partridge ; Mr. W. T. Plume ; Mr. R. Sidney Powell ; Mr. G. P. Powis ; Mr. A. N. Prentice ; *Press Association.*

Mr. Leslie Raymond ; Mrs. Leslie Raymond ; Mr. S. F. Redfern ; Major A. D. S. Rice ; Mr. H. Terrell Rix ; Mr. Reginald A. Rix, President, Berks, Bucks and Oxon Architectural Association ; Mrs. Reginald A. Rix ; Mr. W. T. Roberts ; Mrs. W. T. Roberts ; Mr. W. H. Robinson ; Mr. Harold S. Rogers, M.A., F.S.A. ; Mrs. Harold S. Rogers ; Mr. A. W. Roques.

Mr. V. G. Santo ; Mr. A. Alban H. Scott ; Sir Giles Gilbert Scott, R.A. ; Lady Giles Gilbert Scott ; Mr. Murray Scott ; Mrs. Murray Scott ; Mr. W. Gillbee Scott ; Mr. H. D. Searles-Wood ; Major H. O. D. Segrave ; Mr. N. D. Sheffield ; Mr. Shepherd ; Miss Shepherd ; Mr. W. Braxton Sinclair ; Mrs. W. Braxton Sinclair ; Mr. Alfred Skeggs ; Major Charles F. Skipper ; Mr. Einar Skjold ; Mrs. Einar Skjold ; Mr. Alex. J. Smith ; Mrs. Alex. J. Smith ; Mr. J. Arthur Smith, President, Hampshire and Isle of Wight Architectural Association ; Mrs. J. Arthur Smith ; Mr. Alec Smithers ; Mrs. Alec Smithers ; Mr. Louis de Soissons, O.B.E. ; Mrs. Louis de Soissons ; Mr. S. G. Soper ; Mr. C. D. Spragg ; Mr. W. P. Steel ; Capt. E. G. Stevenson ; Mr. William Stewart ; Mrs. William Stewart ; Mr. L. Sylvester Sullivan ; Mr. F. H. Swindells.

Sir Henry Tanner, C.B., I.S.O. ; Mr. Michael Tapper, M.C. ; Mr. Sydney Tatchell ; Mrs. Sydney Tatchell ; Mr. B. Taylor ; Mr. Thomas Taylor, President, Oldham Society of Architects ; Mrs. Thomas Taylor ; Sir A. Brumwell Thomas ; Miss Thomas ; Mr. E. Thomas ; Mrs. E. Thomas ; Mr. Percy Thomas, O.B.E., Vice-President ; Mrs. Percy Thomas ; *The Times* ; Mr. Thos. P. Tinslay ; Mrs. Thos. P. Tinslay ; Mr. A. F. A. Trehearne ; Mrs. A. F. A. Trehearne ; Mr. Percy B. Tubbs ; Mrs. Percy Tubbs ; Mr. B. W. Turnbull ; Mr. R. Sefton Turner.

Mr. Gerald Unsworth, M C.

Mr. Austin Vernon ; Mrs. Austin Vernon ; Mr. George Vernon.

Mr. Alan Walker ; Mr. Douglas Wallis ; Mr. Thomas Wallis ; Mrs. Thomas Wallis ; Mr. Edward Warren, F.S.A. ; Mr. Michael Waterhouse, M.C. ; Mr. James H. Webb, President, The Royal Institute of Architects of Ireland ; Mr. Maurice E. Webb, D.S.O., M.C., M.A., Vice-President ; Mrs. Maurice E. Webb ; Mr. Herbert A. Welch ; Mrs. Herbert A. Welch ; Mrs. H. C. D. Whinney ; Mr. Arthur C. Whitehead ; Mr. H. McI. Wicksteed ; Mr. Victor Wilkins ; Mrs. Victor Wilkins ; Mr. Daniel Williams ; Sir E. Owen Williams, K.B.E. ; Mrs. David Willis ; Mr. A. Needham Wilson ; Mr. Geoffrey C. Wilson ; Mrs. Geoffrey C. Wilson ; Mr. H. S. Wilson ; Mr. John Woollatt, President, Nottingham and Derby Architectural Society ; Mr. G. Grey Wornum ; Mrs. G. Grey Wornum ; Professor J. Hubert Worthington, M.A. ; Dr. Percy S. Worthington, M.A., Litt.D., F.S.A. ; Mrs. Percy S. Worthington.

Mr. T. C. Yates ; Mr. F. R. Yerbury.

The R.I.B.A. is indebted to Mr. A. F. E. Poley for the loan of the drawing of the facade of St. Paul's Cathedral illustrating the Menu and for the lettering on the Menu Card.

# Correspondence

## CHINESE PAGODAS.

97 *Jermyn Street,*
*S. James's, S.W.,*
6 *June* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—Professor Flinders Petrie, in commenting on my article on pagodas, suggests that the many roofs arose from the need of protecting mud-brick towers from the wear of running rain.

This seems to be an original and most satisfactory theory, and, having built and lived in houses of this material in the East, I can heartily endorse Professor Petrie's assertion that torrential rain readily cuts through the walls unless some form of protection is provided.

With reference to Mr. Maurice Adams's letter.

No transactions were published by the Architectural Association in the 'seventies, and Mr. Bagenal tells me that no papers on Chinese art and architecture appeared in the transactions when these were first printed in the eighties. There was, however, a paper read before the R.I.B.A. in 1873 and published in the JOURNAL, entitled "The Architecture of China," by William Simpson, F.R.G.S. There is also the description of Chinese timber construction given by Fergusson in *A History of Indian and Eastern Architecture*, Vol. II, page 455. Either or both of these may have misled Mr. Adams.

In the former occurs a passage describing the palace of the Duke of Leeang (the buildings occupied by the British Legation at Peking), as follows: "Some of the stones forming the floor are cut with circular discs as bases for the wooden pillars.

"The pillars are not inserted, but rest like the poles of a tent."

In the latter the following occurs: ". . . the main roof is always designed and framed first, and is then hoisted on to the columns, the position of which, and of their stone foundations can only be determined after the framing of the roof is completed. . . ."

These descriptions do not, however, refer to "pendulum" construction in the sense in which Mr. Adams uses the word, but to the Chinese custom of building the roof first (from which the columns may for the time being hang like pendulums) and deciding the exact positions in which the bases of columns are to rest afterwards.

The criticism which Mr. Adams makes does not, I think, apply to the buildings which I mentioned, but the form of construction to which he refers may, of course, exist, though I have not met with it in the pagodas I have seen.
—Yours faithfully,

ARNOLD SILCOCK [*F.*].

## BAMBOO RODS.

*Dudswell Rise,*
*Berkhampstead,*
*Herts.*
1 *June* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—May I bring to the notice of my professional confrères the existence of Mr. J. Holroyd, of 16 Rock Street, Finsbury Park, N.4, who has just rigged up me the most excellent bamboo rod in five joints, v a spring hook at top, to which one may attach the of a measuring tape. This I find is the easiest wa measuring buildings without the bother of ladders, The rod is about 1⅛ inches thick at butt, and ¼ inc top. It is 25 feet 9 inches long. When put up it well fitted brass ferrules and shoes. I purchased canes of Davies, in Lever Street, City, but no doubt Holroyd would supply them. It was only thro Messrs. Davies that I heard of Mr. Holroyd, who app to be a maker of rods for timber valuers, and of rang poles, etc.

This rod cost me in all, with strong linen bag, under 30*s*. I feel sure many architects, especially am the younger men who are making measured records old work, will be glad to know where they can get s a rod without going to the expense of buying a ro fishing rod, which is the only substitute I know. It through mislaying and losing the roach rod I have for many years for this purpose that I was led to gett made for myself this cheaper and better substitute
Yours faithfully, W. B. HOPKINS [*A.*].

## IMPERIAL INSTITUTE.
## THE EMPIRE TIMBERS EXHIBITION.

Mr. Douglas Hacking, Parliamentary Secretary the Department of Overseas Trade, and President tqe Board of Governors of the Imperial Institute, 23 May entertained to lunch at the Imperial Instit the President of the R.I.B.A. and a representative co pany of architects and builders, with the object of visiti the exhibition. In the course of a speech after luncheon, Mr. Hacking said that the object of the ex bition was to direct attention to the possible uses timber from Empire sources with the object of increasi the utilisation of wood from the Dominions and Coloni At the invitation of the Imperial Institute a number merchants and manufacturers had participated in t exhibition, and a number of inquiries from prominc firms for sources of supply of Empire timbers to repla those formerly obtained from foreign sources had be received. The exhibitors reported that in many instanc a large amount of business had ensued and that ord had been received not only from firms in Great Brita but also from firms in other countries. Mr. Hacking sa the architects could be of tremendous assistance in helpi forward the movement, and appealed to them to assist t Imperial Institute in popularising the Empire resourc by specifying whenever possible Empire timber in the building and other contracts. Such action, he said, wou be keenly appreciated by their overseas kinsmen, a would react on our prosperity at home.

---

A Spanish publisher, Señor Canosa, of Barcelona, has ju issued the first volumes of a complete translation of Banister Fletcher's well-known *History of Architecture on Comparative Method*, of which the 8th English edition h just appeared.

This book has already been translated into Russian, and the present time negotiations are taking place for the produ tion of a French edition.

## CENTRAL SCHOOL OF ARTS AND CRAFTS. EXHIBITION OF ARCHITECTURAL STUDENTS' DRAWINGS.

By C. H. James [*F.*].

At the recently opened exhibition of the work of students the Central School of Arts and Crafts, the wall space allotted architecture is very small, and only some twelve designs shown ; and even these, with one exception, are denuded the half-inch details which, I understand, had been worked in each case. Before attempting any comment upon, or criticism of, the work shown, it is well to remember that the architectural Design classes are only held in the evenings, and consequently all the work shown is by students who are engaged offices during the day and have at the most six hours a week which to work at the school. The classes are conducted quite different lines from those prevalent in day schools, and as a rule each student completes only one design per session. But this design has to be most carefully worked out ; is not a mere paper essay, but something that could actually erected from the drawings shown ; something, that is to y, in which construction, if it does not actually take precence over design, is at least regarded as being of equal importance. The system has doubtless many advantages, but few short time esquisses—one, say, every term—would sist the cultivation of imagination in the students.*

All the designs shown are good sound work, well presented, ostly as working drawings and without frills.

The junior students have had as their subject this session a small country house in a home county on a steeply-sloping te," and three very good solutions are shown. Mr. J. arman's design is particularly noteworthy, as he has essayed, ith considerable success, the difficult task of running the long ay of the house down the slope, and the roofing and distrition of the windows at different levels are well managed. Ir. Harrington and Mr. Frank Mason have more logically ut the long axis of the house parallel with the contours, and uite pleasant houses are the result.

The subject, " An architect's office and house on a corner te in a market town " has produced two very sound, if not rilliant, designs. Mr. Phillip's design is presented in a very ear set of working drawings with a half-inch detail. The ntrance doorway and window over, forming a central feature stone on the brick façade, are, however, much too thin. Ir. Learner's design is better, but less well presented.

A concrete church by Mr. D. E. Nye very well expresses ie material of which it is to be constructed, and the tower graceful and well thought out.

Mr. H. L. Benton's design for a cottage hospital is hung high as to be almost invisible, and seems to be somewhat ald in presentation and design.

A group of almshouses, designed by Mr. C. D. Buchanan, ith a Tudor flavour in stone, is quite a pleasant group, though ie four centred arches to the colonnade seem to be too near the eaves.

Two designs for the headquarters of a bank in the City on actual triangular site are submitted by Mr. Osborne and Ir. Mills. The former shows imagination and skill in his odern treatment of the subject. The latter's design, though fficient and simple, is hardly sufficiently imposing for the eadquarters of one of the " Big Five," and would suffer by mparison with the new Midland Bank which adjoins the te in question.

One cannot help admiring the energy and enthusiasm which an produce such good work in the evenings after, in most ases, a hard day's work in a busy office, and Mr. Caulfield nd Mr. Basil Oliver, who are responsible for the instruction, re to be congratulated on the results obtained.

*Mr. S. B. Caulfield, the Director of the Central School of Arts and Crafts, who has read Mr. James's criticism, has sent the following note :

*Central School of Arts and Crafts,*
*15 Baker Street, W.1*
*4 June* 1928.

*To the Editor*, Journal R.I.B.A.,—

Dear Sir,—Thank you for showing me the excellent notice Mr. C. H. James has written of the work of our students. We agree with Mr. James that an occasional esquisse would help in many ways, but attempts have not been encouraging, and for these reasons. The majority of the students nominally attend the school six to eight hours a week, but none give more than four hours of this to design. The classes are held from 7 to 9 p.m., and in practice it is impossible to rely on any group of students attending on a particular evening. Overtime at the office is our *bête noire*.—Yours very truly,

S. B. Caulfield [*F.*].

---

## SOCIETY OF ARCHITECTS' LIBRARY.

As recorded in the report of the Literature Standing Committee for 1925-26 (see *Journal* of 24 April 1926), many of the works belonging to the Society of Architects were selected for addition to the R.I.B.A. Collection when unification took place, and have proved to be very useful in both the Reference and Loan Libraries. The 776 books, excluding 19 volumes of separate issues of journals, made, with the 39 pamphlets, a total of 796 volumes, of which 112 were duplicate copies.

Of this number, the 311 works placed in the Reference Library included 251 which were not already represented ; 37 of which the library possessed different editions ; and 23 duplicates unsuitable for loan on account of age or value ; 485 works were placed in the Loan Library, as the reference library already possessed them, including 164 new to that section and 321 extra copies of books already represented.

A complete accession list (alphabetical, by authors) has been compiled in MS. and can be referred to in the Library on application. All the works have been entered in their respective places, in regard to both authors and subjects, in the catalogues of the Reference and Loan Libraries. The process of absorption being now complete.

---

## R.I.B.A. STATUTORY EXAMINATION QUALIFYING FOR CANDIDATURE AS DISTRICT SURVEYOR IN LONDON.

At the examination recently held, the following candidates were awarded certificates of competency to perform the duties of District Surveyors :—

P. S. Dixon, A.R.I.B.A.
H. W. Humphry, A.R.I.B.A.
T. H. Nunn.

# Allied Societies

## Notices

### THE ESSEX SOCIETY OF ARCHITECTS.

*President :* Sir Charles A. Nicholson, Bt., M.A.Oxon, F.R.I.B.A.

A General Meeting of the Society will be held on Wednesday, 13 June, at the Albert Hall, High Street, Colchester, at 6 p.m. Professor C. H. Reilly, O.B.E., M.A., F.R.I.B.A., School of Architecture, University of Liverpool, will give a Lecture on "Liverpool Cathedral," illustrated by lantern slides. His Worship the Mayor of Colchester, the Bishop of Colchester and many other prominent civic authorities have promised to be present, together with members of the Colchester Archæological Society, and it is hoped that there will be a full attendance on the part of members of the Society.

The following arrangements have been made by the Executive of the Colchester Chapter for the benefit of members generally.

3 p.m. A conducted tour will be made to points of interest in the town. Members to assemble outside the Castle.

After the lecture members will meet at the Red Lion Hotel, High Street, Colchester, when the principal guests of the occasion will be entertained to Dinner. The Hotel is within a few seconds of the Albert Hall. Charge per head 5s. Members who wish to take part in this function should send in their names as early as possible so that suitable arrangements can be made.

Visiting members from other Chapters should send in their names to the Secretary of their Chapter stating whether they propose to attend the meeting at Colchester or not, as it may be possible to arrange reduced railway fares for members travelling in a party.

After the lecture a short Business Meeting will be held to consider the following Resolution, proposed and recommended by the Council.

"That Quantity Surveyors of recognised qualifications shall be admitted as a definite class of membership."

Also to decide what subscriptions shall be payable by such class and whether they should have voting powers.

D. N. Martin-Kaye,
*Hon. Secretary.*

## Reports of Meetings

### ESSEX SOCIETY OF ARCHITECTS : WEST ESSEX CHAPTER.

A meeting of the Executive Committee has held at the Church House, Market Place, Romford, at 5 p.m. on Friday, 25 May 1928, Mr. J. J. Crowe, in the chair.

Among those present were Messrs. A. C. Russell, S. J. Bond, C. M. Shiner, J. E. Hammond, W. T. Boston, H. B. Cocker, C. H. Shaw, A. Drury, L. Berry, L. J. Ollett, Wm. Evans, and S. P. Dales.

Apologies for absences and statements of interest in the subject were received from Messrs. S. B. Hartley (headmaster of the Royal Liberty School, Romford), N. B. Kittle, F. J. May, T. H. B. Scott, H. R. Bird, and W. J. Lewis.

A statement of the object of the gathering was presented by the chairman, after which a lively discussion took place, in which the architects came in for their due share of criticism. The whole tone, however, was of a constructive nature, and arising out of the discussion it was felt that the schoolmasters of the district were ready to co-operate with the architects in giving more attention to art and architecture, and that they were able to do so under their present regulations. For instance, a representative of one secondary school stated that such subjects as sanitation and ventilation and health were regularly studied, and that a simple course of architecture, more particularly from the health point of view, would be most acceptable. The school masters suggested that recommendations as to suitable text books, with memoranda regarding the course of study suggested, and if possible a course of lectures provided for school masters only, by the Chapter, would be very much preferable to actual lectures direct to schoolchildren.

With this end in view it was agreed that another meeting be held on or about Monday, the 18th proximo, notice of arrangements to be sent out. In default of this date, the 25th proximo was suggested, and the hope was expressed that the County Society as a whole would co-operate in a short course of lectures for the schoolmasters in a convenient centre, such as Romford.

It is strongly desired that members should send in any offers of assistance in this respect to the Chairman or Secretary.

### PROPOSED SOUTH-EASTERN SOCIETY OF ARCHITECTS.

In connection with the proposed formation of local societies in the South Eastern Counties, district meetings have been convened, at which draft bye-laws will be considered and officers appointed. The dates and places of meetings of the four districts are as follows :—

Thursday, 7 June, at 4.30, in the Old Ship Hotel at Brighton.

Friday, 8 June, at 4.30, in the County Hotel, at Canterbury.

Monday, 11 June, at 4.30, in the Lion Hotel at Guildford.

Tuesday, 12 June, at 4.30, in the Kentish Mansions at Tunbridge Wells.

Following the meeting of the Tunbridge Wells Chapter a meeting of the whole society will be held for the consideration of the society's bye-laws and the election of its officers on Tuesday, 12 June, at about six o'clock, in the Kentish Mansions at Tunbridge Wells. At this meeting Mr. H. V. Lanchester, Vice-President R.I.B.A., will be present to address the members. At each of the four chapter meetings at Brighton, Canterbury, Guildford, and Tunbridge Wells, Mr. MacAlister has also promised to be present to address the members.

All architects and their assistants in the area are strongly urged to make a definite effort to attend the meeting of the chapter which is most convenient for them, and if possible they should endeavour to be at the general meeting of the Society at Tunbridge Wells at 6 p.m. on Tuesday, 12 June, 1928.

Mr. R. Goulburn Lovell, A.R.I.B.A., of St. Moritz, Upper Avenue, Eastbourne, is acting as Hon. Secretary *pro tem*, and would be glad to hear from members and others who propose attending any of the meetings, in order that comfortable accommodation may be provided.

# Obituary

## R. LANGTON COLE [*F.*].

Mr. Robert Langton Cole, F.R.I.B.A., architect to the Royal lbert Hall and to the National Hospital, Queen Square, and te architect to the Stock Exchange, died at Sutton, Surrey, on unday, 27 May, at the age of seventy.

The last surviving child of Mr. John Jenkins Cole, who was so architect to the Stock Exchange in his time, he was edu- ited at the City of London School under Dr. E. A. Abbott, and as apprenticed to his father, entering his office in 1874. He so served under the late Professor Eagles, and studied at the rchitectural Association, where he won prizes. For two years e was in partnership with the late Mr. E. T. Perrott, and from 890 to 1925 was architect to the Stock Exchange, being respon- ible for various alterations and additions. For the National Iospital he designed the convalescent home at East Finchley, nd a new operating theatre, and he also built the jubilee block, ie new sanitary tower, and the nurses' home for the City of ondon Chest Hospital. From 1904 to 1926 he carried out arious works at the Acland Home at Oxford, including the neatre, the lodge, and the remodelling of Felsted House, and e also built a residence for the Bursar of New College and other ouses in the city. Mr. Cole was appointed in 1907 architect to he Royal Albert Hall, where he carried out certain alterations. His other works, in addition to factories and private houses, ncluded the Rubber Exchange, extensions at Radley College nd Dartford Hospital. He wrote articles on hospital construc- ion in the R.I.B.A. JOURNAL, and reviews on architecture and ngineering in the *Stationers' Almanac*. Mr. Cole was a vidower, and leaves five daughters.

## W. H. PERTWEE [*F.*].

Mr. Pertwee was a son of the late Mr. James Frederick Pertwee, of Red House, Rettingdon, and Snaresbrook. He was born at Rettingdon, and educated at Felstead School. Before coming to Chelmsford Mr. Pertwee practised at Clifford's Inn, London, in partnership with Mr. T. J. Hart. He came to Chelmsford in 1900, and entered into partnership with the late Mr. Charles Pertwee. He carried out work in various parts of he country.

Some years ago he was at work on a building and fell from he roof, severely injuring his back. He never quite recovered rom the effects of this accident, and since September last ad been in failing health. His death occurred on 23 March 928. He was a director of the Baddow Brewery Co. and Chelmsford and Essex Building Society.

## GEORGE CRAIG [*L.*].

Mr. Craig, who died on 18 April, practised at Leith. He cted as assistant for six years to Dr. R. R. Anderson and the ate Mr. John Lessels, Edinburgh, while studying at the Royal Institution, Edinburgh, and the Leith School of Arts. Mr. Craig carried out a number of important commissions, not only n Leith but over the greater part of Scotland, and even as far as he Continent. He won the first prize in an open competition for Trinity Academy. Among the works designed by him are Lochend Road School, Leith Academy, and the Saint Kilpatrick's School. Mr. Craig took an active part in public work and was a keen Freemason.

## RODERIC CAMERON [*F.*].

Trained in the office of the late Dr. Ross, LL.D., Inverness, afterwards eight years assistant to the late Sir Rowand Anderson, and for some years practising on his own account in Edinburgh, Mr. Cameron came to Aberfeldy for health reasons some thirty years ago, when he entered into partnership with the late Mr. Bell, architect and civil engineer. He was responsible for many important buildings, including churches, schools and private residences throughout Edinburgh and the North of Scotland, and since coming to Aberfeldy many buildings in the town and district have been executed to his designs. Of a studious and retiring disposition, Mr. Cameron was much sought after, and his loss will be deeply felt by all who knew him. He was 68 years of age and leaves a widow, a son and a daughter.

## MALCOLM S. McCALLUM [*A.*].

We regret to announce the death in March of Mr. Malcolm S. McCallum, of Cullen, Banffshire, as the result of a motor accident, which occurred in October last. Mr. McCallum, who was elected an Associate in 1921, was 43 years of age, and served his apprenticeship with Messrs. Cullen, Lockhead & Brown, Hamilton. Having a desire to take up estate architect work, Mr. McCallum accepted an appointment under the Arran Estates Office in Arran, and eventually in Cullen under the Seafield Estates. The latter appointment carried with it the privilege of undertaking private work, and in that connection he was responsible for considerable local work in Banffshire, including extensions to the hospitals at Portsoy and Grantown-on-Spey, Ruthven R.I. Hall, Whitehills War Memorial, in addition to numerous villas, bungalows, etc.

# The Annual Elections

The results of the Annual Elections are recorded in the subjoined report of the Scrutineers, which was read at the General Meeting on Monday, 4 June.

The Scrutineers appointed to count the votes for the election of the Council and Standing Committees for the Session 1928-29 beg to report as follows :—

1,122 envelopes were received—383 from Fellows, 451 from Associates and 288 from Licentiates. The result of the election is as follows :—

### COUNCIL, 1928-1929.

PRESIDENT.—Walter John Tapper (unopposed).

PAST-PRESIDENTS.—Sir Reginald Blomfield (unopposed); Edward Guy Dawber (unopposed).

VICE-PRESIDENTS.—Edwin Stanley Hall (unopposed); Henry Vaughan Lanchester (unopposed); George Churchus Lawrence (Bristol) (unopposed); Maurice Everett Webb (unopposed).

HON. SECRETARY.—Sydney Decimus Kitson (unopposed).

MEMBERS OF COUNCIL.—FELLOWS.—*Elected :* Henry Victor Ashley, 669 votes; Professor Stanley Davenport Adshead, 641; Major Hubert Christian Corlette, 592; Francis Thomas Verity, 570; Sir Banister Flight Fletcher, 536; Walter Cave, 498.——*Not Elected :* Edmund Bertram Kirby, 481; Percy Edward Thomas, 480; Francis Jones, 447; George Topham Forrest, 422; Henry Philip Burke Downing, 408; Philip Dalton Hepworth, 385. 1,074 voting papers were received, of which 16 were invalid.

ASSOCIATE MEMBERS OF COUNCIL.—*Elected :* Harold Chalton Bradshaw, 662 votes; Michael Theodore Waterhouse, 581; John Douglas Scott, 334.——*Not Elected :* Robert Norman Mackellar, 304; Edgar Allen Davey Tanner, 244; Reginald Arthur Rix, 233; Walter Monckton Keesey, 232; William Harding Thompson, 213; Harold William Chester, 149; John Batty, 96. 1,074 voting papers were received, of which 36 were invalid.

LICENTIATE MEMBERS OF COUNCIL.—*Elected :* Captain Augustus Seymour Reeves, 602 votes; Lieut.-Col. Percy Alfred Hopkins, 593.——*Not Elected :* Joseph William Dennington, 453; John Nicholas Patrick Conlan, 344. 1,074 voting papers were received, of which 16 were invalid.

REPRESENTATIVES OF ALLIED SOCIETIES IN THE UNITED KINGDOM OR THE IRISH FREE STATE.—*Six Representatives from the Northern Province of England.*—Francis Jones (Manchester Society of Architects); one Representative to be appointed by the Liverpool Architectural Society; Charles Matthew Ellison Hadfield (Sheffield, South Yorkshire and District Society of Architects and Surveyors); James Henry Martindale (Northern Architectural Association); one Representative to be appointed by the York and East Yorkshire Architectural Society; T. Butler Wilson (West Yorkshire Architectural Society). *Five Representatives from the Midland Province of England*).—Edward Thomas Allcock (Leicester and Leicestershire Society of Architects); Ernest Chawner Bewlay (Birmingham Architectural Association); James William Fisher (Northamptonshire Association of Architects); Stanley John Wearing (Norfolk and Norwich Association of Architects); John Woollatt (Nottingham and Derby Architectural Society). *Four Representatives from the Southern Province of England.*—Thomas Overbury (Wessex Society of Architects); Harold Sydney Rogers (Berks, Bucks and Oxon Architectural Association); Benjamin Priestley Shires (Devon and Cornwall Architectural Society); John Arthur Smith (Hampshire and Isle of Wight Architectural Association). *Four Representatives of Allied Societies in Scotland.*—Nominated by the Council of the Incorporation of Architects in Scotland: James Kennedy Hunter (Glasgow); Frank Charles Mears (Edinburgh); James Brown Nicol (Aberdeen); George Penrose Kennedy Young (Perth). *One Representative of the South Wales Institute of Architects.*—Charles Samuel Thomas (Swansea). *Two Representatives of Allied Societies in Ireland.*—Professor Rudolph Maximilian Butler (Royal Institute of the Architects of Ireland); Edwin Riddell Kennedy (Ulster Society of Architects).

REPRESENTATIVES OF ALLIED SOCIETIES IN THE BRITISH DOMINION OVERSEAS.—To be nominated by the Council of each of the following: The Royal Architectural Institute of Canada, the Federal Council of the Australian Institutes of Architects, the New Zealand Institute of Architects, the Institute of South African Architects.

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION (LONDON).—William Henry Ansell (unopposed).

REPRESENTATIVE OF THE ASSOCIATION OF ARCHITECTS, SURVEYORS AND TECHNICAL ASSISTANTS.—William Henry Hamlyn (unopposed).

CHAIRMAN OF THE BOARD OF ARCHITECTURAL EDUCATION.—Henry Martineau Fletcher (unopposed).

CHAIRMEN OF THE ART, LITERATURE, PRACTICE AND SCIENCE STANDING COMMITTEES.

HONORARY AUDITORS.—Henry Albert Saul (unopposed), James Maclaren Ross (unopposed).

ART STANDING COMMITTEE.—FELLOWS.—*Elected:* Harry Stuart Goodhart-Rendel, 949 votes; Arthur Keen, 906; Charles Henry Holden, 894; Oswald Partridge Milne, 841; Francis Winton Newman, 838; George Grey Wornum, 787; Louis Emanuel J. G. de Soissons, 767; Edward Maufe, 764; Edward Arthur Hunt, 682; Charles Holloway James, 681. *Not Elected:* Gilbert Henry Jenkins, 636; Ernest Chawner Bewlay, 635; Philip Dalton Hepworth, 628. 1,056 voting papers were received, of which 3 were invalid.

ASSOCIATES.—*Elected:* Cyril Arthur Farey, 873 votes; William Harding Thompson, 784; Michael Theodore Waterhouse, 771; Harold Chalton Bradshaw, 762; Hon. Humphrey Arthur Pakington, 716; Claude St. John Garle Miller, 655.——*Not Elected:* Ronald Aver Duncan, 538; John Chiene Shepherd, 442; Hubert Clist, 419. 1,056 voting papers were received, of which 10 were invalid.

LICENTIATES.—*Elected:* Archibald Stuart Soutar, 776 votes; Francis Robert Taylor, 658; Reginald Francis Guy Aylwin, 583.——*Not Elected:* Samuel George Short, 466 Reginald Minton Taylor, 402. 1,056 voting papers were received, of which 32 were invalid.

LITERATURE STANDING COMMITTEE.—FELLOWS.—*Elected* Martin Shaw Briggs, 859 votes; Louis Ambler, 794; Arthur Stratton, 745; Major Hubert Christian Corlette, 743 Arthur Hamilton Moberly, 719; John Murray Easton, 643 Arthur Edward Henderson, 641; Henry Philip Burke Downing, 633; Walter Hindes Godfrey, 609; Arthur Stanley George Butler, 594.——*Not Elected:* Harold Strattor Davis, 593; Sir Alfred Brumwell Thomas, 581; Guy Donne Gordon Hake, 531; William Henry Ansell, 463; Norman Evill, 366. 1,031 voting papers were received, of which 11 were invalid.

ASSOCIATES.—*Elected:* Henry Castree Hughes, 817 votes Professor Frank Stephen Granger, 790; Grahame Burnel Tubbs, 789; Harold William Chester, 710; Arthur Trystan Edwards, 659; Andrew Laurence Noel Russell, 627.——*No Elected:* Professor Lionel Bailey Budden, 614; Eleanor Katherine Dorothy Hughes, 601. 1,031 voting papers were received, of which 11 were invalid.

LICENTIATES.—Arthur Baldwin Hayward (unopposed) Edwin Morecombe Hick (unopposed), Frederick Herbert Mansford (unopposed).

PRACTICE STANDING COMMITTEE.—FELLOWS.—*Elected* Henry Victor Ashley, 685 votes; Sir Banister Flight Fletcher 640; Sydney Joseph Tatchell, 577; John Alan Slater, 574 Frederick Chatterton, 546; Edmund Bertram Kirby, 534 David Barclay Niven, 526; Herbert Arthur Welch, 516 Francis Thomas Verity, 511; George Churchus Lawrence 455.——*Not Elected:* William Ernest Watson, 454; Percy Edward Thomas, 422; Bernard John Dicksee, 390; Edward Charles Philip Monson, 381; Gilbert Henry Lovegrove, 375 T. Butler Wilson, 346; William Henry Dashwood Caple 288; Augustus Alban Hamilton Scott, 283; George Penrose Kennedy Young, 274; William Henry Gunton, 269 Percival Maurice Fraser, 265; George Blair Imrie, 262 Robert George Muir, 167. 1,073 voting papers were received of which 35 were invalid.

ASSOCIATES.—Thomas Scott Barnes (unopposed), George Leonard Elkington (unopposed), Harry Valentine Milne Emerson (unopposed), William Henry Hamlyn (unopposed) John Douglas Scott (unopposed), Charles Woodward (unopposed.)

LICENTIATES.—*Elected:* Frederic Roger Betenson, 85 votes; Joseph William Denington, 723; Captain Augustus Seymour Reeves, 691.——*Not Elected:* Malcolm Waverley Matts, 614. 1,073 voting papers were received, of which 31 were invalid.

SCIENCE STANDING COMMITTEE.—FELLOWS.—*Elected* Herbert Duncan Searles Wood, 878 votes; Alan Edward Munby, 833; Dr. Raymond Unwin, 808; William Alexander Harvey, 799; Robert John Angel, 742; Major Charles Frederick Skipper, 716; George Reginald Farrow, 712; Digby Lewis Solomon, 634; William Edward Vernon Crompton 611; Ernest Hollyer Evans, 593.——*Not Elected:* Arthur John Hope, 566; James Ernest Franck, 563; Ravenscroft Elsey Smith, 553; Arthur William Kenyon, 551; Lione Godfrey Pearson, 423. 1,061 voting papers were received, of which 12 were invalid.

ASSOCIATES.—*Elected:* Hope Bagenal, 871 votes; Arnold Fielder Hooper, 848; Edwin Gunn, 811; Percy William Barnet, 791; Charles Stanley White. 700; Eric Leslie Bird 628.——*Not Elected:* William Thomas Benslyn, 616; Alfred Ernest Mayhew, 528. 1,061 voting papers were received, of which 19 were invalid.

Licentiates.—*Elected :* Percy John Waldram, 733 votes ; Alfred Henry Barnes, 635 ; George Nathaniel Kent, 614.—*Not Elected :* Lieut.-Col. Percy Alfred Hopkins, 600 ; John Nicholas Patrick Conlan, 336. 1,061 voting papers were received, of which 21 were invalid.

The Scrutineers wish to place on record their deep sense of loss by the death of Mr. Henry Lovegrove, who had acted as their Chairman for the past five years.

E. J. W. Hider [*F.*].
*Chairman.*
Ernest G. Allen [*F.*]
F. B. Nightingale [*F.*]
T. Frank Green [*F.*]
W. C. Syme [*L.*]
C. H. Freeman [*L.*]

## ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students at the meeting of the Council held on 4 June 1928 :

Boardman, Humphrey Colman : How Hill, Ludham, Great Yarmouth, Norfolk.

Fletcher, Janet : 52 Campden Hill Square, W.8.

Lowes, Walter Edward : The Homes, Hextable, Swanley, Kent.

Peacock, Kenneth John Renshaw : Rhives, Blackhall Lane, Sevenoaks, Kent.

Selby, Robert Barney Jack : 34 Bedford Square, W.C.1.

Waddington, James Hilary Sheffield : 101 Beaufort Mansions, Chelsea, S.W.3.

Walker, Lewis Maitland Homery : 1 Belsize Park Gardens, Hampstead.

## R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the Office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 17, 18, 19 October 1928.

The closing date for receiving applications for admission to the examinations, accompanied by the fee of £3 3s., is 1 October 1928.

Full particulars of the examinations and application forms can be obtained from the Secretary R.I.B.A.

# Notices

## THE SIXTEENTH GENERAL MEETING.

The Sixteenth General Meeting (Ordinary) of the Session 1927-28 will be held on Monday, 18 June 1928, at 8.30 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Business) held on 4 June 1928 ; formally to admit members attending for the first time since their election.

To present the Royal Gold Medal to Mr. E. Guy Dawber, A.R.A., F.S.A., Past-President R.I.B.A.

## BRITISH ARCHITECTS' CONFERENCE, BATH, 20–23 JUNE 1928.

Members who intend to be present at the Annual Conference in Bath are requested to send to the Secretary R.I.B.A. *as soon as possible* the fly-leaf attached to the programme that was issued with the Journal on 12 May.

The alternative visit arranged by the Bath & Portland Stone Firms, Ltd., on Thursday afternoon, 21 June, will be to Wraxall Manor, and not to South Wraxall Quarries as previously arranged.

## R.I.B.A. SCALE OF CHARGES FOR HOUSING WORK.

The Special Committee on the Working of the Scale of Charges have been asked to report upon the necessity or desirability of revising the R.I.B.A. Scale of Charges for Housing Work (printed on pages 613–6 of the current *Kalendar*). With the object of assisting the Committee in their task, members are asked to send their comments on this Scale to the Secretary, R.I.B.A., 9 Conduit Street,W.1.

## ELECTION OF MEMBERS, 3 DECEMBER 1928.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 3 December 1928 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 29 September 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A , stating the clause under which they propose to apply for nomination.

## ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

### THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of their insurable staff insuring through :—

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *Contributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *Health Insurance Benefits* | Sickness Benefit : up to 22s. per week.<br>Disablement Benefit : up to 11s. per week.<br>Maternity Benefit : up to 54s. |
| *Old-Age Pensions* | 10s. per week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *Additional Health Insurance Benefits* | Full cost of dental treatment.<br>Full cost of optical treatment (including glasses).<br>Part or full cost of surgical operations.<br>Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.<br>Part or full cost of provision of trained nurses during serious illness.<br>Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—
The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

# Competitions

### THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

### BOROUGH OF LEWISHAM : PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor : Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham, S.E.6.

### COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is offering awards for the best concrete houses erected during the current year. These awards are offered for work that has been actually designed and constructed.

The prize awards will be as follows :—
To Architects : First, £100 ; second, £50.
To Builders : First, £50 ; second, £25.

Mr. E. Guy Dawber [*F.*] has agreed to act as Assessor. Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.

The actual construction must be completed by the end of 1928, in order that the prizes may be awarded early in 1929. Architects who intend entering for this competition should apply for an entry form A, which must be returned on or before 29 September 1928.

# Members' Column

### PARTNER WANTED.

ADVERTISER, 35 years in successful practice in West of England requires a Partner.—Apply Box 2558, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PRACTICE OR PARTNERSHIP WANTED.

MEMBER (age 41) with provincial practice, which he has carried on for the last eighteen years, but which is at present dormant through severe local industrial depression, desires to purchase a genuine, well-established practice or partnership with firm of standing.—Apply Box 1538, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### APPOINTMENT VACANT.

MESSRS. YOUNG AND MACKENZIE, F.R.I.B.A., 143, Scottish Provident Buildings, Belfast, North Ireland, require Junior Assistant with general experience, working drawings, details, etc.—Apply direct, stating experience, qualifications, salary, etc.

### OFFICE ACCOMMODATION.

FELLOW of the Institute with a West-End office, having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. with an office in the West End desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE of the Institute with offices in Lincoln's Inn Fields has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a principal and Member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

TO LET.

o LET Bedford Row Office, 14 ft. 6 in. by 13 ft. 6 in., with small n adjoining 8 ft. by 6 ft. 6 in. Close to Chancery Lane Tube ion. Rent £52 per annum. Cleaning 4s. per week. Share of hone and clerk could be arranged with other Architects.—ly Box 4292, c/o The Secretary R.I.B.A., 9 Conduit Street, don, W.1.

ROOM TO LET.

RCHITECT offered private room in Temple. Electric light and fire. £1 per week inclusive or 15s. net. Other Architects in ining rooms.—Apply Box 5115, c/o The Secretary R.I.B.A., nduit Street, London, W.1.

Will the writer of this advertisement please communicate by r or telephone with the Editor R.I.B.A. JOURNAL ?]

# Minutes XIX

SESSION 1927–1928.

At the Fifteenth General Meeting (Business) of the Session 7–1928, held on Monday, 4 June 1928, at 8 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 25 Fellows (including Members of Council), 8 Associates (including 2 Members Council), 6 Licentiates (including 2 Members of Council).

The Minutes of the Ordinary General Meeting held on May 1928 having been published in the JOURNAL were taken read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of :—

Mr. Rhoderic Cameron, elected Fellow 1926.

Mr. Robert Langton Cole, elected Associate 1889, Fellow 1902.

Mr. John Harding, elected Licentiate 1912.

Mr. Albert Charles Williams, elected Licentiate 1911.

Sir George Frampton, R.A., LL.D., F.S.A., elected an Hon. Associate 1900.

d it was Resolved that the regrets of the Institute for their s be entered on the Minutes and that a message of sympathy l condolence be conveyed to their relatives.

The Chairman announced that by a resolution of the Council following had ceased to be a member of the Royal Institute :

*As Associate.*

James Wilfred ROUGH.

The following candidates for Membership were elected by w of hands :—

AS FELLOWS [24].

NKS : WILLIAM ARTHUR [*A.* 1920], Stockport.

MPBELL : DUNCAN ALEXANDER [*A.* 1920], Liverpool.

CKINSON : WILLIAM FRANCIS, J.P. [*A.* 1909], Taunton, Somerset.

EWITT : COLIN MINORS [*A.* 1907], Montreal, Canada.

LMOUR : THOMAS GILCHRIST [*A.* 1912], Glasgow.

RRAY : COLIN HAY [*A.* 1913].

STWICH : ERNEST, M.A. (Liverpool) [*A.* 1918], Leigh, Lancs.

CE : WILLIAM JOSEPH [*A.* 1925], Nairobi.

SSELL : ANDREW LAURENCE NOEL [*A.* 1912].

EELER : EDWIN PAUL [*A.* 1902].

ITE : THEODORE HANSFORD [*A.* 1919].

And the following Licentiates who are qualified under tion IV, Clause 4 c (ii) of the Supplemental Charter 925 :—

RAMS : HERBERT JOHN SINCLAIR.

KER : THOMAS HENRY, Colchester.

LL : JOHN HINTON, Inverness.

HARBER : WILLIAM FRANCIS, Hastings.

OATLEY : JOSEPH GEORGE.

PARKES : ERNEST HADDEN.

And the following Licentiates who have passed the Qualifying Examination :—

ANAG : GEORGE, Liverpool.

BONELLA : VALENTINE.

CHARLES : JOHN ACHESON, Barrow-in-Furness.

LENNOX : GAVIN, Glasgow.

MACMATH : DANIEL WALTER, Glasgow.

MATTHEWS : RICHARD, Nantwich, Cheshire.

SYME : JOHN STUART, York.

AS ASSOCIATES [49].

BARTON : HARRY AUSTIN [Passed five years' course at the Technical College, Cardiff. Exempted from Final Examination after passing Examination in Professional Practice], South Farnborough.

BENHAM : HELEN MARY [Final].

BOUILLON : ERNEST LINDEN, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Montreal, Canada.

BROWN : HENRY JOHN [Final], Leeds.

BYERS : JOHN [Final], Birmingham.

CHAPMAN : ERIC WEBB [Final], Sheffield.

CHILDS : WILFRID CHARLES [Special], Yeovil.

CHIPPINDALE : FRANK [Passed five years' course at the Leeds College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Otley, Yorkshire.

COHEN : JACOB [Final].

COOPER : HUGH CHRISTOPHER DUNSTAN, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Boston, Mass., U.S.A.

CRAWFORD : DOUGLAS LINDESAY [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Gourock, Renfrewshire.

CRICKMAY : COLIN ROSSER [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Redhill.

DAIN : CECIL [Final], Manchester.

EASTON : RONALD PERN [Special], Perth, Western Australia.

EDWARDS : DONALD THOMAS [Final].

ELLIS : MARY FEODORE RUTH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

ENGLAND : NORMAN RODERICK [Final], St. Annes-on-the-Sea.

FARMAN : ALBERT LAWRENCE [Special].

GARDINER : KENNETH EDWARD FREDERICK [Final].

GARDNER : EDWIN ALEXANDER [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Ottawa, Canada.

GARTHSIDE : ERIC, B.Arch. (Sydney) [Special Exemption].

GOUGH : GERALD CHARLES PURCELL [Final].

HALL : GEORGE ALBERT VICTOR, B. Arch. (Liverpool) [Passed five years' course at the School of Architecture, University of Liverpool. Exempted from Final Examination after passing Examination in Professional Practice], Hong Kong.

HOBDAY : RALPH [Final].

JEFFREY : JOHN [Final], Paisley.

LIPP : ALEXANDER ERNEST CHRISTIAN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.

MACGEAGH : JOHN [Special], Belfast.

MONSON : JOHN WILLIAM SUTTON, B.A. (Cantab) [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

MORGAN : RICHARD GEORGE, M.C. [Special], Birmingham.

NORTH : EDWIN SAMUEL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

PATERSON : ERIC ARNOLD [Final], Sheffield.

PERRY : REGINALD SELBY, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Montreal, Canada.

PHILLIPS : RONALD ALFRED [Final], Bournemouth.

QUINCEY : MARGARET ANNE DE QUINCEY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Woking.

ROBERTSON : GEORGE WILLIAM [Final], Glasgow.

ROBERTSON : HUGH DOUGLAS, B.Arch. (McGill) [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Hamilton, Ontario, Canada.

SAISE : ALFRED JOHN [Final], Bristol.

SCOTT : ALEXANDER THOMSON [Special Exemption].

SHERREN : BRIAN COURTENAY [Final].

SOMERVILLE : WILLIAM LYON [Special], Toronto, Canada.

STACKHOUSE : EDWIN STANLEY [Special], Burnley.

STOKES : LEONARD GEORGE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

THOMSON : STEWART LLOYD [Final].

WALKER : RICHARD MELVILLE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

WARD : BASIL ROBERT [Special Exemption], Rangoon, Burma.

WATERMAN : FREDERICK [Special].

WATSON : CHARLES SPENCER OWEN [Special].

WEIR : WILLIAM GRANT [Final], Montreal, Canada.

WOODROW : ALAN [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

### AS HON. ASSOCIATE (1).

DAVIES : HUGH, H.M. Staff Inspector of Technical Schools.

The Scrutineers' Reports giving the results of the Annual Election of the Council, the Standing Committees and the Hon. Auditors were read. The Chairman declared the officers members of the Council, the Standing Committees, and the Hon. Auditors duly elected in accordance therewith.

On the motion of the Chairman, a vote of thanks was passed by acclamation to the Scrutineers for their labours in connection with the elections.

The formal business of the General Meeting having concluded, the President invited members to join in a private and informal discussion on subjects of professional interest or difficulty. The views of members were also invited upon the question of new premises for the R.I.B.A.

The meeting terminated at 10.5 p.m.


## LIFE ASSURANCE.
### THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attract " Ten Years Optional Policy " particularly designed interest the young architect. The special feature of policy is that it avoids the necessity of a decision at outset as to the ultimate form and amount of the polic

*For the first ten years* under this scheme, the full s assured is payable in the event of death, the premi payable being less than that for an ordinary Whole-L With-Profit Assurance. If death should occur dur the first ten years, the return in cash is very large co pared with the amount of the premiums paid.

For example, in the case of a man aged thirty a pol for £1,000 can be obtained for a quarterly deposit £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice one of the following four different forms of benefit :—

1. The Policy may be continued at the same premi for the full amount assured as an ordinary Whole-L With-Profit Assurance for £1,000.

2. The assurance may be continued at the sa premium, as a With-Profit Endowment Assurance fo reduced amount, e.g., £766 maturing at age 65, £66c age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be c tinued as a With-Profit Endowment Assurance at increased annual premium, e.g., £31 13*s.* 4*d.* payable age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altoget and the policy be converted into a fully paid-up Wi Profits Assurance, either Whole Life or Endowment, desired. (Whole Life £331, Endowment £270 at £251 at 60, or £228 at 55.)

*Special " House Purchase " Option.*—If after five ye the assured should require an advance towards the purch of a house under the Architects' Benevolent Society "Ho Purchase Scheme " (applicable only in Great Britain), policy may be used as part of the collateral security the loan. If this were done a considerable saving co be made.

N.B.—Under options (1) to (4) the policy will be entitled to share in profits declared in resp of the period after ten years, so that the figu quoted above will be considerably increased.

It should be noted that, unlike all other schemes convertible assurance, the premiums are not increa when the change is made, unless an Endowment Ass ance for the full amount of the policy is chosen, and, e then, no further medical examination is required.

Please write for particulars and special terms to Secretary, Architects' Benevolent Society, 9 Con Street, W.


**It is desired to point out that the opinions writers of articles and letters which appear in R.I.B.A. JOURNAL must be taken as the indivi opinions of their authors and not as representa expression of the Institute.**


R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 23 June; 14 J 11 August; 22 September; 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 16 — 23 JUNE 1928

## Contents for 23 June 1928

Page

WATER-COLOUR DRAWING. By E. Guy Dawber, A.R.A. .. .. .. .. .. .. .. *Frontispiece*

PRESENTATION OF THE ROYAL GOLD MEDAL TO MR. E. GUY DAWBER .. .. .. .. .. .. .. 543

EXAMPLES OF MR. DAWBER'S WORK .. .. .. .. .. .. .. .. .. .. .. .. 548

THE RENAISSANCE IN ITALY. By F. R. Hiorns .. .. .. .. .. .. .. .. .. .. .. 555

IDEALS AND METHODS IN SCHOOLS OF ARCHITECTURE. By H. M. Fletcher :

I.—SCHOOL OF ARCHITECTURE, UNIVERSITY OF LIVERPOOL. By Professor C. H. Reilly .. .. .. .. 561

CORRESPONDENCE :

EMPIRE TIMBERS. By Sir William T. Furse .. .. .. .. .. .. .. .. .. .. 567

CHINESE PAGODAS. By J. Standen Adkins .. .. .. .. .. .. .. .. .. .. 567

BAMBOO RODS. By William Davidson .. .. .. .. .. .. .. .. .. .. 567

THE ARCHITECTURE CLUB. By J. H. Elder Duncan .. .. .. .. .. .. .. .. .. .. 568

ALLIED SOCIETIES :

NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS .. .. .. .. .. .. .. .. .. 569

SOUTH WALES INSTITUTE OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. 570

NORTH WALES AND LIVERPOOL ARCHITECTURAL SOCIETIES .. .. .. .. .. .. .. .. .. 570

OBITUARY :

PROFESSOR F. M. SIMPSON. By Edward P. Warren .. .. .. .. .. .. .. .. .. 571

CHARLES REILLY .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 572

NOTES FROM THE MINUTES OF COUNCIL MEETINGS .. .. .. .. .. .. .. .. .. .. 572

THE INTERMEDIATE EXAMINATIONS .. .. .. .. .. .. .. .. .. .. .. .. 573

THE R.I.B.A. LONDON ARCHITECTURE MEDAL .. .. .. .. .. .. .. .. .. .. 574

NOTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 574

COMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 575

MEMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 575

MINUTES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 576




AIX EN PROVENCE
Water-Colour Drawing. By E. Guy Dawber, A.R.A.

VOL. XXXV. No. 16 23 JUNE 1928

# The Royal Gold Medal

## PRESENTATION TO MR. E. GUY DAWBER, A.R.A.

[*At the Royal Institute of British Architects on Monday*, 18 *June* 1928]

THE PRESIDENT: You will, I am sure, agree with me that this is, as the lawyers have it, our "Grand" night, that the night on which the Royal Gold Medal is presented to one of our esteemed colleagues cannot but be the most delightful of the many evenings we spend here. His Majesty the King every year commands us to submit to him the name of an architect whom we consider worthy to receive the highest honour that can be bestowed in recognition of his work, namely, the King's Gold Medal. The Gold Medal Committee, with the Council, realise this great privilege, and the President for the time being appreciates the great honour of being permitted to administer the Royal gift. In our profession, as in others, there is a very keen but friendly rivalry; but when the Gold Medallist is chosen, such feelings are absent, and only those of love and profound admiration remain. No man obtains this great distinction unless he has proved himself worthy in the art which he practises. To have expressed himself in great terms of architecture really means that his life and work have been of great benefit to his country. The bestowal of this Royal honour is a practical recognition and acknowledgment. It is known to you all that his Majesty this year accepted the nomination of Mr. E. Guy Dawber, a past-president of the Royal Institute, an Associate of the Royal Academy, and a Fellow of the Society of Antiquaries. In my friend's presence, and knowing his innate modesty, I do not propose to give a list of his many virtues, nor do I intend to give a list of the many fine works he has done; you may see illustrations of them on the walls of this room. I will only say this: that the greater part of his professional career has been spent in the creation of beautiful homes, and I think you will agree with me that there is no better visible method of benefiting his country. To provide refined and cultured homes helps, I venture to think—though it has been questioned, I notice, once or twice in the Press—in the making of a refined and cultured people. Mr. Dawber, as you know, founded the Society for the Preservation of Rural England. That is not the least of his works. And I think I may quite well say that every man and woman claiming to be educated ought to give such a society every help they possibly can.

All his professional life Mr. Dawber has been an enthusiastic and indefatigable sketcher and measurer of old buildings, and he is a believer in the study of old work. He holds with many of us that it is by such means that architects can understand the methods by which the old architects obtained such happy results. His enthusiasm concerning the art of architecture is well known.

And now may I give you a little incident which occurred to me only last year? I went to see a sick friend, an architect. He was in bed, and in very great pain. As an antidote—I am not sure that his doctor would have approved—we began to talk about our young days, of the anxiety of starting a practice, of the disgruntled client, and many other such happy things with which some of you are familiar. After some time, my friend raised himself up from his

pillow and said, with great determination, " Ah, but it is a noble profession, and I would not change it for worlds, would you ? " And that was my friend Guy Dawber.

May I continue on this personal note ? It must be a source of great gratification and intense pleasure, Mr. Dawber, to see so many old and tried friends round about you to-night. I think that honours such as this have a value beyond words in the light of such friendship ; indeed I sometimes think it is their greatest value. At a small friendly gathering last week, in the country, I had to say a few words in honour of one of our members, and I quoted a saying of the great and wise Cicero. I make no excuse for its repetition to-night. He said : " They would seem to take away the sun from the world who withdraw friendship from life. We have received nothing better from the immortal gods, nothing more delightful." That you, my friend, might bask in the sun of such friendship and have that continued happiness which you so well deserve is the wish of us all. And I would desire to associate that kindly and delightful lady, your wife, Mrs. Dawber, in these expressions of regard.

The President then, amid cheers, invested Mr. Dawber with the Royal Gold Medal.

Mr. DAWBER, in reply, said: I can assure you I very deeply appreciate the great honour bestowed on me, on the recommendation of my brother architects —for, after all, the recognition and appreciation of members of one's own profession is what one values most.

I am overcome by the kind things, you, Sir, have said about my work—they add to the honour a personal note that is very gratifying and which I shall long remember.

Much of my work has not been, if I may say so, of a spectacular or public kind, but carried out to a considerable extent amongst the byways and quiet country places of England, where but few of the general public have had much opportunity, of seeing it and it is for that very reason I feel especially grateful for being chosen to receive this medal.

When I recall the names of some only of the recipients of this Gold Medal, during the past few years—such as Sir Aston Webb, Sir Ernest George, John Belcher, Sir Thomas Jackson, Sir Reginald Blomfield, Ernest Newton, Leonard Stokes, Sir Edwin Lutyens, Sir John Burnet, Sir Giles Scott and Sir Herbert Baker, to speak of Englishmen alone—and who have left their mark not only in this country but in all parts of the world—I feel indeed proud to be included in such a list.

Since my earliest boyhood, the country has always appealed to me, for I was trained and brought up amongst the quiet domestic architecture and beautiful churches of East Anglia, and I feel on looking back it was those years of youthful study that imbued me with the love of the English countryside which I have never lost.

A chance some years afterwards caused me to be in Gloucestershire, where I had the good fortune to work with one of the most sympathetic and interesting men I have ever met—the late Lord Redesdale—a man of great culture and wide knowledge and appreciation not only of architecture but of all art, to whose help and encouragement at the commencement of my career I should like to pay tribute ; and it was in the beautiful district of the Cotswolds—I speak now of forty years ago, when the country was comparatively unknown—that I learnt the value of simple and direct building, building dependant on good proportion and honest material, not only in that district but in all work.

I often think how sadly neglectful we have been, during the last fifty years especially, of the beauty of our country.

Our museums and galleries are full of examples of painting, sculpture, furniture, and works of art of all schools and periods, carefully treasured and guarded, and yet all the time we had at our very doors a museum of most beautiful simple architecture, typical of our country, much of which through ignorance or indifference we have allowed and, indeed, are still allowing, to be destroyed or maimed.

This traditional architecture of our towns and villages throughout the whole of England, because of its very familiarity and lack of emotional appeal, has never received the consideration it demanded, although its influence on our daily life is incalculable, for as you, Sir, said so truly, " the minds and characters of men and women are largely influenced by their architectural surroundings."

There is no question that the average business man is beginning to appreciate the fact that good architecture pays as a commercial asset—if only he would appreciate it equally in his house we should be making progress—but the ready-made house seems to fit the average citizen about as well as " reach me down " clothes—and though they would not wear the latter they are perfectly content to live in the former.

Happily, during the past few years the public is at last awakening to the fact that it possesses a great national asset, and that its further destruction must cease, unless we are to lose the beauty of our countryside, and it is to this recrudescence of public opinion that we architects can contribute our share.

There is much sincere and thoughtful work being done to-day, in the country especially, by architects who are doing all they can to build up a great tradition of modern English domestic architecture, but it is at present of small amount compared with the mass of general building of deplorable character, done without any architectural guidance, and by tradition I do not mean the dull copying of old dead-and-gone styles

and periods, but the carrying on of the spirit of general fitness of purpose and suitability that has been one of the greatest attributes of English architecture.

Throughout my life it has been my endeavour to try and carry on that fine tradition of quiet building which has stamped our countryside with an indefinable charm—never equalled in any other country—and if my efforts have in any way contributed to maintain that beauty and induce others to do the same, I am amply rewarded.

Sir FRANK DICKSEE, P.R.A.: I am extremely pleased to have this opportunity of congratulating my friend Mr. Guy Dawber on the great honour which has been bestowed upon him. It has this double value, that it is the symbol of the estimation in which his work is held by his colleagues, and it is bestowed upon him by his Sovereign. What better reward can a man expect for the efforts of a lifetime, achieved entirely by the work he has produced in the noble profession that he has made his own? We know he specialises in the creation of beautiful homes. There is a danger in this country, it would appear, of the value of the home becoming lessened; many forces are working against it. But how very different it is with our friend. When one thinks of our country, one recalls the words of Kipling:

> "If England were what England seems,
> And not the England of our dreams;
> But only putty, brass and paint,
> How we would hate her!—But she ain't."

There is no living man amongst us who has done more to save this country from "putty, brass and paint" than Mr. Dawber.

Sir REGINALD BLOMFIELD, R.A.: The Gold Medal, presented by the King and awarded by the verdict of his colleagues, is the greatest honour that this Institute can confer upon any architect in this country. If Mr. Dawber looks through the list of our Gold Medallists, he will find a somewhat mixed, but at the same time very interesting, assemblage of names, and the verdict of history, I am afraid, will not always confirm that of our contemporaries, myself, probably, one of them! But, even taking that into account, I think the list of Gold Medallists of this Institute can hold its own with any similar list of any country in the world.

There are many things I would like to say about Mr. Dawber, but in regard to his own personal work he is a very modest man; and in his speech he pointed out that his work lay in remote parts of the country, and therefore it was not so generally known as the works which have been more freely advertised—but, of course, he did not put it in that way. What I like about Mr. Dawber's country house work is the fidelity with which he has adhered to the English tradition. He has never lost touch of that delightful architecture with which he was familiar in his youth in the Cotswold country. English tradition in architecture, at present, is rather obscure, because our Modernists and our Cosmopolitans have invited us to turn our backs upon it. An inducement to our young men to turn their back on the English tradition is that if they do they have not got to study it. There was a famous landscape gardener in the eighteenth century known as Lancelot Brown, who advanced the theory that knowledge hampers originality, and therefore there is no need to know anything, even the rudiments, of architecture. But Guy Dawber has always adhered to the tradition in which he was born and bred, and he is maintaining it to this day.

There is another aspect of Mr. Dawber's work; that is, his tenure of the chair which Mr. Tapper at present occupies. For two and a half strenuous years he filled the post of President of this Institute—and a very onerous and responsible post it is—and he conducted himself through it not only with that complete integrity which our Presidents always show, but also with great tact and sympathy. He did one memorable work, amongst many others: he was the first to initiate the effort to protect and preserve the English countryside, which lies so near the heart of all Englishmen. We have with us to-night the President of that Society, and I believe that, between them, they will rescue what is still left of our countryside from the iniquities of the speculating builder. I am glad to add my personal tribute as an old friend of Mr. Dawber. It is, I suppose, forty years ago when I first made his acquaintance. He followed me at the schools of the Royal Academy, a sort of Box and Cox business. I won the medal in the lower school, and he did the same the year afterwards. Often in the course of our professional careers we happened on each other at all sorts of angles—and in differing circumstances; but I have always found him cheerful in defeat, modest in success, kindly and sympathetic. It is a great pleasure to me to congratulate him on the Royal Gold Medal which he has received.

Sir ST. CLAIR THOMSON, M.D.: My old friend Guy Dawber has earned what we in our profession, too, esteem much more than popularity and a good bedside manner, or even recognition by the State, and that is recognition by the only people who are able to judge a professional man—his own fellows. We are all aware that to-night we are welcoming a man who is one picked out of ten thousand, for we have very good authority for the knowledge that to be honest—as this world goes—is to be one man picked out of ten thousand. Guy Dawber is not only honest to his profession and to his fellows, but he has accomplished the greatest difficulty in

honesty, and that is to be honest to himself. And another great quality he has, and that is also one which applies to my profession : that cheerful spirit which doeth good like a medicine, but a melancholy spirit dryeth the bones. Guy Dawber won't dry up any bones.

Dr. P. CHALMERS MITCHELL, F.R.S., Secretary, Zoological Society : Mr. Guy Dawber himself, reminding you of those who have previously received the very high honour of the Royal Gold Medal, spoke of many of them as having done work in the remote parts of the Empire. Other speakers have alluded to Mr. Dawber as one of the finer followers of tradition. I can speak to you to-night, for a few minutes, about a very different side of Mr. Dawber, a side on which I may speak in praise of him on behalf of crocodiles from many parts of the world, alligators from both the Old Worlds and the New, serpents poisonous and harmless from many parts, and all the tribes of lizards and all the tribes of serpents. I can also speak of his having done a work in which it was impossible to follow any tradition, because no tradition about a reptile house existed which was worth following in any part of the world. He had to break absolutely new ground in every possible way. Even the electric lighting and heating of those subsidiary parts of the building had to be specially designed by the research laboratory of the General Electric Company. And he had two extremely difficult clients ; in the first place, he had myself to deal with, and I had, for various reasons, to be adamant on the subject of finance. His other client was—I am sure you will agree with me in this—a young lady of genius, and people of genius, although very admirable, are not always the most easy to work with. This client and my friend and colleague, Miss Joan Proctor, knew all there is to be known about the living habits of reptiles, and he had to work out every detail from her laboratory operating table to the precise places where the dangerous serpents were to be found ; every point, from the convenience of the public to the comfort of the keepers. Mr. Dawber, between her exacting requirements on the one hand and my necessarily rigid control of finance on the other, had one of the most difficult tasks it is possible to imagine. By what miracle of knowledge, patience, technical skill, he managed to please everyone, it is very difficult to say ; but, from one point of view, he has had a very remarkable result, he and the lady who laid down the technical conditions for the house. In the old reptile house the death-rate was five times the death-rate in the new house. In the old reptile house it had been found impossible to keep alive some of the most beautiful and interesting of the reptilian creatures ; in the new house these are alive and flourishing. The profession of architecture is, to my mind, one of the highest forms of art. It is very easy to build a dream palace ; it is easy, if you are given a white sheet of paper, to design houses which look beautiful. But that is not art. Art is to take inevitable and difficult conditions and to compel the reluctant materials into some new form of beauty. It is because Mr. Dawber combines, I think, the technical knowledge with the power of realising difficulties and not trying to evade them, not telling the client he cannot have that, but he can have something different which is as good, but forcing them into a form of harmonious beauty, that he has had such success.

Mr. T. E. ECCLES [*F.*] : I should like to read a few lines which I have received from the President of the Liverpool Society, who desired me to present to the Institute its loyalty and goodwill, and to congratulate you, Sir, on being elected to your office for the second year. He writes :

> " I should be very glad if you would be good enough to convey the sincere congratulations of the Liverpool Architectural Society to Mr. Guy Dawber on the occasion of his being presented with the Gold Medal, which honour he so well deserves. I am particularly glad to have my name associated with this, as the time I spent in his office, though short, is one of my happiest recollections, and both he and Mrs. Dawber showed me the greatest kindness and hospitality when I was in London."

Sir GILES GILBERT SCOTT [*F.*] and Mr. HAROLD INMAN also spoke in high appreciation of Mr. Dawber and his work.

---

Mr. Dawber was born at King's Lynn, Norfolk, and served his articles of four years in that town. On the expiration of his articles he entered the office of Sir Thomas Newenham Deane, in Dublin. There followed a year of great interest and wide experience, during which he did much studying and measuring in the districts around Dublin, and in the city itself, amongst the many fine examples of Georgian architecture which abound there.

At the end of a year Mr. Dawber left Dublin, came to London, and entered the office of Messrs. Ernest George and Peto, in Argyll Street, W. The firm was then at the zenith of its career, carrying out large houses in every part of the country, and also doing much work in London. He remained with them for many years, during which time he worked at the Royal Academy Schools, gaining the Lower School Premium for Design in 1884 and the Upper School Premium in 1885, at the same time competing for the Royal Gold Medal. Work in the office and at the Royal Academy proving too great a strain on Mr. Dawber's eyesight, he for the time had to give it up, and he acted as clerk of works at a large house in Cadogan Square then being erected by Messrs. Ernest George and Peto for the late Sir Thomas Andros de la Rue. When this was finished he went to Batsford, in Gloucestershire, to superintend the erection of a large house being built for Mr. Freeman Mitford, afterwards Lord Redesdale. This task occupied two or three years, and the result of the practical

experience gained on these two buildings, seeing the work carried out day by day, has been of inestimable advantage to him in his own practice. Mr. Dawber spent all his spare time amongst the Cotswold towns and villages, studying the local methods of building, and the arrangements of the old Gloucestershire houses, and may rightly be considered one of the pioneers in the revival of that delightful type of building. He commenced practice in the village of Bourton-on-the-Hill, walking miles to the various jobs he had in hand.

The first-hand practical experience gained during this period was afterwards to prove of great service to him.

In 1891 Mr. Dawber came to London and commenced practice in Buckingham Street, Adelphi, retaining his Gloucestershire connection, which for over thirty years still continues. During the first few years he, like all other young architects, had a hard struggle, but, through the kindness of Lord Redesdale and other influential people, who generously interested themselves in his progress, he eventually succeeded in firmly establishing himself.

Mr. Dawber, who had long been a member of the Architectural Association, on returning to London served on the Council, and was President for two years, 1904-5. He passed the voluntary examination for Associateship of the R.I.B.A., was on the Council for many years, was Vice-President and Honorary Secretary, and from 1925 to 1927 President of the R.I.B.A.

Mr. Dawber's work has been, and is, of a varied kind—in London, and in all parts of England, where much of it is never seen or known. He had designed houses, and made extensive alterations and additions to mansions and buildings buried away in the country, and private grounds, so that it is chiefly through published illustrations that his work is known to the architectural profession and the public.

All his professional life Mr. Dawber has been an enthusiastic sketcher and measurer, and a firm believer in the value of the study of old work. He holds that it is only by these means that architects can understand the methods by which the old builders obtained their effects of balance and composition. Mr. Dawber admits gladly that he owes much to Sir Ernest George, whose keen artistic sense imbued and enthused all those who were in his office, and they include men who have since become famous, such as Sir Edwin Lutyens, R.A., Sir Herbert Baker, A.R.A., and many others.

---

The following members of the R.I.B.A. and guests were amongst those present at the meeting when the Royal Gold Medal was awarded to Mr. Dawber :—

The Rt. Hon. the Earl of Crawford and Balcarres, Mrs. and Miss Auret, Mrs. Henry Bacon, Mr. R. Anning Bell, Sir Reginald and Lady Blomfield, Mr. G. M. Bauer, Miss Burtchaell, Mr. Martin A. Buckmaster, Mr. and Mrs. Edwin O. Chadwick, Professor W. E. Carless, Lt.-Col. H. P. Cart de Lafontaine, Dr. P. Chalmers Mitchell, Mr. and Mrs. Manuel N. Castello, Sir Frank Dicksee (President of the Royal Academy), Mrs. John Dauber, Mr. Grant Dauber, Miss Dawber, Mrs. Dawber, Miss Davis, Mr. D. W. Ditchburn, Colonel and Mrs. Robinson Embury, Mr. T. E. Eccles, Mr. and Mrs. Heron Eccles, Mr. and Mrs. Ernest Gillick, Mr. H. G. Griffin (General Secretary of the Council for the Preservation of Rural England), Mr. and Mrs. Horniman, the Rev. Cyril and Mrs. Hudson, Mr. James Henry, Dr. Spencer Hurlbutt, Mr. and Mrs. Harold Inman, Mr. E. T. Jackson (Master of the Worshipful Company of Painters), Mrs. Jackson, Sir William Goscombe John, Mrs. Charles E. Lovell, Mr. and Mrs. J. N. Lamont, Mr. and Mrs. Wellwood Hyslop Maxwell, Miss Moore, Sir David and Lady Milne-Watson, Miss Milne-Watson, Mr. and Mrs. Charles Marriott, Mrs. and the Misses Macpherson, Dr. and Mrs. Mackinnon, Miss Ohrly, Mr. and Mrs. Clement Parsons, Dr. Richard Parsons, Mr. and Mrs. Francis Payne, Mrs. Aubrey Robinson, Mr. W. Reynolds-Stephens (President of the Royal Society of British Sculptors), Sir Giles Scott, Miss Selwyn, Mr. and Mrs. C. E. Southwell, Miss May Thomas, Sir St. Clair Thomson, Miss St. Clair Thomson, Mr. C. F. A. Voysey, Sir Lawrence Weaver, Mr. Fred E. Wallis, Mr. and Mrs. Wallis Whiddett, Mr. and Mrs. E. Whitney-Smith.

---

[*Examples of Mr. E. Guy Dawber's Work are given overleaf.*]

# Some Examples of Mr. Dawber's Work from the Exhibition at the R.I.B.A.



Ashley Chase, Dorset. General view from N.W.



"Bowling Green," Milborne Port, Somerset. Entrance front



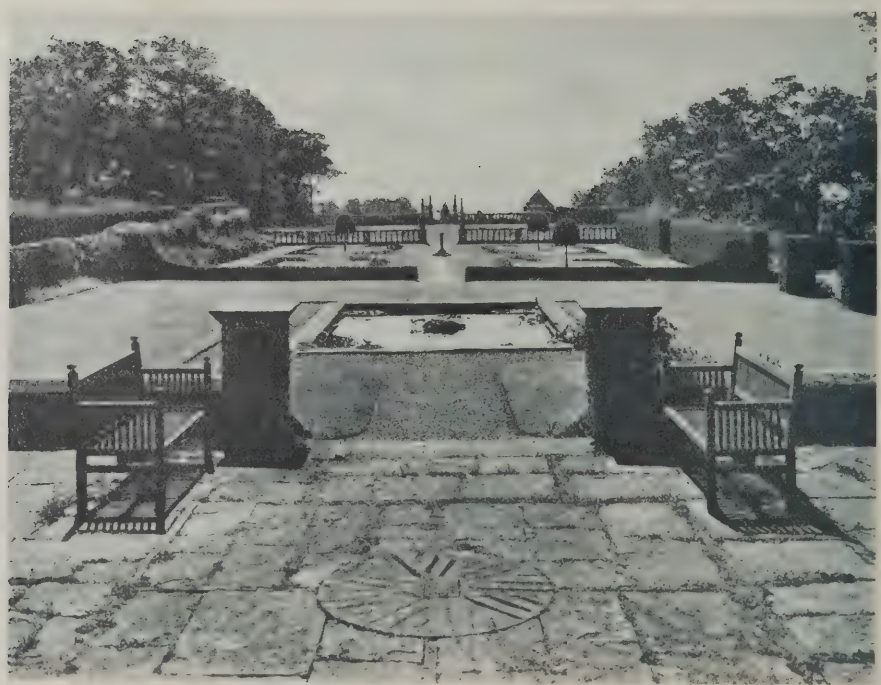
FOORD ALMSHOUSES, ROCHESTER. Centre position from the S.W.



FOORD ALMSHOUSES, ROCHESTER. Entrance Loggia to Hall



Garden in Wiltshire



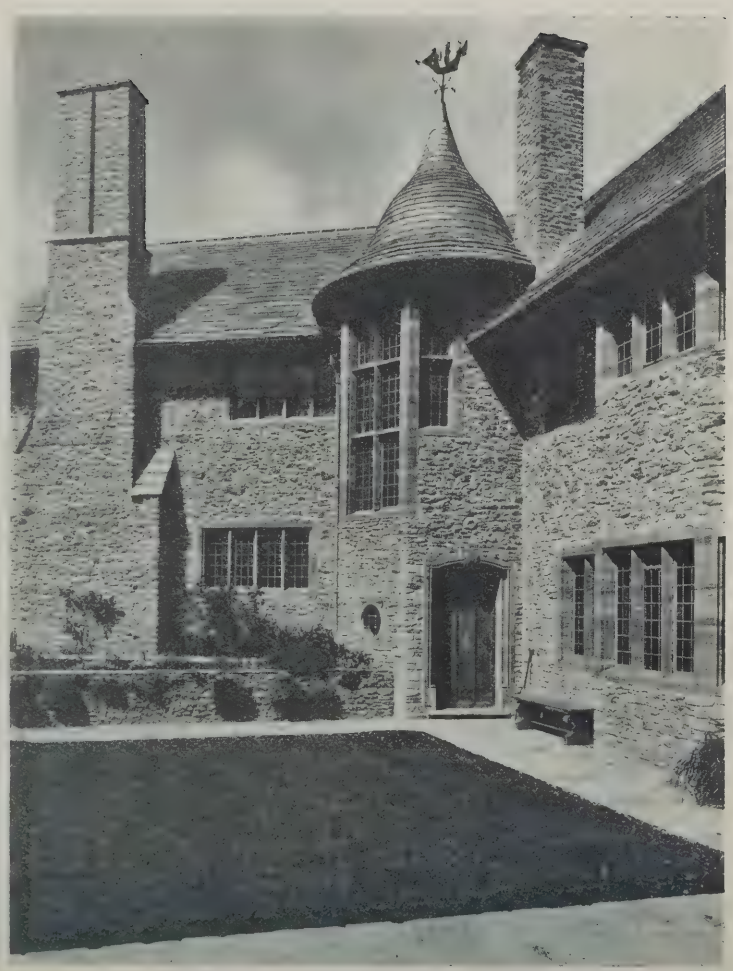
Conkwell Grange, Wiltshire. Three levels of garden on South



Stowell Hill, Somerset. South front



Ashley Chase, Dorset. Dining-room chimneypiece



ASHLEY CHASE, DORSET. Staircase turret and South-West corner



STOWELL HILL, SOMERSET. South front, looking to East



House in Wiltshire. Part of Entrance front



Conkwell Grange, Wiltshire. South front from lower garden



MILLFIELD, TADWORTH. South front



BIBSWORTH HOUSE, BROADWAY, WORCESTERSHIRE. Entrance front

# The Renaissance in Italy*

BY F. R. HIORNS [*F.*].

When Dante, Petrarch, and Boccàccio looked back across the ages to the learning of the ancient world, the first stirrings of the Renaissance might have been felt. That remarkable development in the intellectual and artistic life of Europe seems to have shown itself in and through the influence of literature, and to have been almost coincident with the formation of a reasonably defined Italian language. The so-called Middle Ages—with an art as wonderful as, to our knowledge, it was impersonal—were to give way before a movement tending towards a view in literature, philosophy, and art destined to be classical in quality, where formerly romantic, and to be expressed through the agency of an uncommon sequence of vigorous and able men. If, at its beginning, Dante—symbolising the signs of a new view by the choice of Virgil as a companion in his sombre course from Hell to Paradise—represented the change as regards literature, his contemporary and friend, Giotto, performed a similar office for painting—a realist in a world of visionaries—while Arnolfo, preceding Giotto and others in the construction of the cathedral of his native Florence, may be taken as the architect standing where the ways were shortly to divide, between the Gothic phase of Italian building and revival of the Roman manner. From some such origin—in so far as a few typical persons can be identified with the beginnings of a somewhat mysterious revival of interest in classical thought—came the change that, from the fourteenth to, say, late in the eighteenth century, transformed the free, restless, and consistently beautiful art associated with mediævalism into the more severely formal, regular, and executively correct æsthetic expression that arose from the new-found cultural fashion. As a defined renascent force it



Interior of the Church of Santa Maria della Carceri, Prato

* *The Architecture of the Renaissance in Italy*. By William J. Anderson. Fifth edition, revised and enlarged by Arthur Stratton, F.S.A., F.R.I.B.A. B. T. Batsford. 21s. net.

may reasonably take date from Filippo Brunelleschi, who put the dome to the cathedral at Florence. The famous Platonic Academy of Lorenzo di Mèdici, that numbered Marsilio Ficino, Poliziano, and Pico della Mirandola—all classical scholars—among its members, was one of its many literary and philosophical manifestations, developing at a time when Leonardo da Vinci and Michael Angelo were to be found among the associates of Lorenzo's court—a period when, as has been said, in the larger cities of Italy literature was a popular pastime favoured by the middle classes and by tradesmen no less than by the Courts.

In his admirable account of the revival in Italy of Greek and Latin learning, Gibbon records that an emissary of Lorenzo found in the East a treasure of no less than two hundred manuscripts, fourscore of which were unknown in the libraries of Europe; while the rest of Italy was animated by a similar spirit of literary inquiry. It is, indeed, necessary to realise the extent to which rulers and leaders of thought in Italy were in the fourteenth, fifteenth, and sixteenth centuries actively interested in Classical Culture, if the origin and general development of the Renaissance movement is to be understood—including the fact that the natives of France, Germany, and England conveyed to their own countries, in their turn, the sacred fire kindled in the schools of Florence and Rome. That which affected learning changed also the social outlook, and had its due effect on art expression and the technical crafts. Beauty and colour were accepted as necessary to life, and the arts of architecture, sculpture, and painting not only practised separately by masters of great skill, but, in numberless cases, collectively in the same persons, so that, as Sismondi said, the many-sidedness of the men of the age strikes the modern world of specialisation with astonishment. The artist craftsmen, following the example of Brunelleschi and Donatello, turned largely to Rome as a source of study and inspiration, and many records of its ruined ancient buildings are to be found in the works of the architect-authors, L. B. Alberti, G. da San Gallo Serlio (who used the labours of his master, Peruzzi), Vignola, Palladio, and so on. By such means a defined impression of the elements and decorative features of ancient architecture was spread abroad and, rightly or wrongly, became the basis of the matured Renaissance, achieved when the sixteenth century was reached, the great works of which—under



Interior View of Vestibule



A Pilaster Capital

The Sacristy of the Church of Santo Spirito, Florence

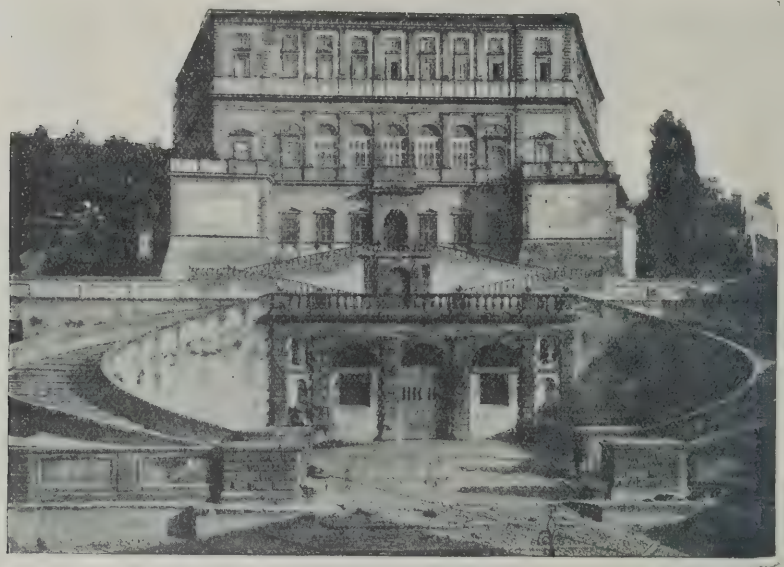
the impetus of high ecclesiastical and lay patronage—sought to vie with the splendours of the ancient world. If the art of the revival showed an almost Greek refinement and delicacy in its earlier phase, through the period with which Brunelleschi, Ghibèrti, Donatello, Michelozzo, Mino da Fiesole, L. B. Alberti, G. da San Gallo, the della Robbias, Benozzo Gozzoli, Masolino, Rossellino, the Lombardi and Bramante were associated, it may be said to have reached its classic maturity—and its greatest approach to nobility—in the days of Leonardo da Vinci, to include works, in all branches of the arts, of the greatest executive brilliance. We have only to think, for example, that among the fine buildings then produced were Peruzzi's Albergati Palace at Bologna, San Micheli's Grimani Palace at Venice, and his Pellegrini Chapel at San Bernardino, Verona ; Sansovino's Library at Venice, the most vital work at S. Peter's, Rome, Palladio's poetic Basilica in Vicenza, and Vignola's originally treated and romantically placed Castle of Caprarola.

The combined genius of Leonardo, Raphael, and

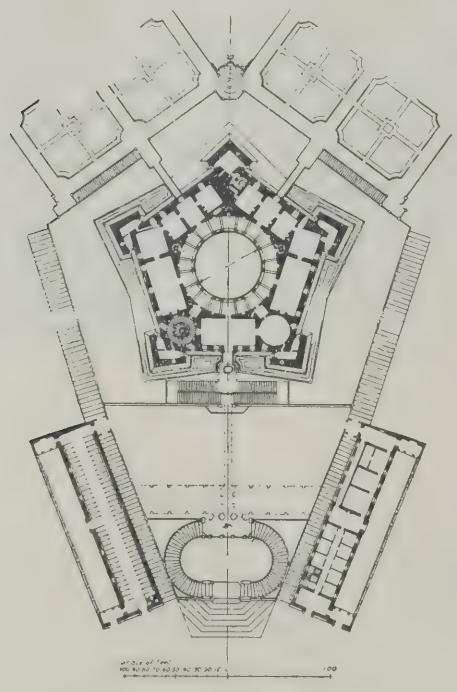


The "Basilica Palladiana" Vicenza

Raphael, Michael Angelo, Baldassare Peruzzi, Sansovino, Vignola, Palladio, and G. della Porta, with Andrea del Sarto, Titian and Corregio among the outstanding figures in painting, and to have declined in taste and style, if not in interest and magnificence, in the late, or Baroque, phase when the Fontanas, Bernini, Maderna, Borromini, Longhena, Tibaldi, Guarini, and Vitozzi were at work in association with such painters as Tintoretto, Paul Veronese, Tiepolo, and the many who worked in the manner of the Carracci. Coming midway in these three broad divisions the late half of the *cinquecento* and the early portion of the next can, perhaps, be reasonably accepted as the mature period or High Renaissance, and Michael Angelo summed up indeed the outstanding greatness of that time and set a seal to the merit of the renascent golden age. In its architectural aspect the middle phase eventually developed a tendency towards rigid rules and the slavish following of the *De Architectura* of Vitruvius, its severities inducing—by reaction—the more flagrant enormities of modern classicism represented in what is often spoken of as Borrominian decadence. The subtle refinements and Grecian beauty of the early work of Brunelleschi and his school—spaciously reposeful, often of grand scale, and yet full of delicate charm—were, in this way, largely lost in the space of two centuries, and the phenomenon of



Renaissance art, closely following changes in the attitude of mind of its time, eventually became absorbed in the artistic license and grandiose disguises that, in effect, severed it from any real connection with classic culture. For if the latter—in, at least, its Greek sense—gained its art expression and obtained its noblest effects by a strict economy of means, the extravagancies of Baroque fancy could have nothing in common with it. Accepting, however, the change and variety through which the Renaissance passed—its progression through the more hesitant eversions of its beginnings, to an astonishingly great maturity and gradual decline—we are left with no cause to question the general truth of John Addington Symonds' view that, throughout its whole course every Italian, "from the Pope upon St. Peter's chair to the clerks in a Florentine counting-house, was a judge of art; that, during that period of prodigious activity the entire nation seemed to be endowed with an instinct for the beautiful and a capacity for producing it in every conceivable form."

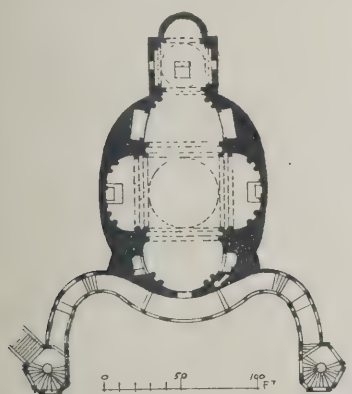


PLAN AND GENERAL VIEW OF THE CASTLE OF CAPRAROLA

The works that, in our language, deal with Italian Renaissance architecture have always seemed inadequate—a condition which made the publication of W. J. Anderson's book, more than a generation ago, somewhat of an event. As its sub-title stated, it was intended to present "a general view for the use of students and others," and was illustrated with plans, geometric drawings, photographic views, and many of its author's own admirable sketches. What, however, was equally, or more, important, it embodied a critical and clearly reasoned case for the influences bearing upon, and the results obtained in, the development of Renaissance architecture, and summed up, with excellent judgment and in a very condensed form, the merits or defects to be found in the works of architecture quoted to explain and illustrate the subject. For a small book of less than two hundred pages, the amount of valuable information and the number of sound ideas embodied in this work were remarkable, and showed its author to be possessed of a deep knowledge of his sub-



and of more than usual skill in presenting to his ders, in clear and convincing form, what was essentially uable. As so presented, the five divisions of the ject included the Fifteenth Century in Florence; Early Renaissance out of Florence; the Culmination Rome; the Roman Influence in the North of Italy; and shed with one on Palladio and the Decline, that, within severe limitation of 25 pages, purported to cover the



N AND VIEW OF THE CHURCH OF THE MADONNA DI S. LUCA, NEAR BOLOGNA

long period from 1550 to the eighteenth century, that included the important development in building and the decorative arts known as Baroque, to which reference has already been made. In fact, the most serious defect of Anderson's otherwise admirable résumé of his subject was the extreme brevity—the almost cursory character—of his treatment of aspects of the architectural Renaissance in Italy that, it would seem, least touched his own inclinations and sympathy, of which that relating to the late phase was the most obvious. It is from this point of view, and to meet reasonably and with due concentration the lack of completeness in the original work, that the changes made in the revised edition that now appears are so much to be welcomed. The textual revisions and additions, made by Mr. Stratton in the general body of the work, are very wisely restricted, but he has considerably extended the last section of the book—that, in its original form, was so inadequate—and amplified the information relating to Palladio, Vignola, and other men of the period approaching the Baroque. The book, too, is enriched with many additional and valuable illustrative drawings and photographic views, such as the general view of the Loggia at Brescia (lower stage by Bramante), Palladio's Villa Capra, on the outskirts of Vicenza, Vignola's fine lay-out of the Castle of Caprarola, and his almost equally interesting Villa of Pope Julius III, down to such a recent and reserved neo-Greek work as the Caffè Pedrocchi, that

strikes so fine a note in the heart of Padua. Indeed, what were 164 pages of text and illustrations in the early edition have now become 287, while the illustrations are increased from 162 to 240, representing a considerable gain in assisting the right appreciation of a vast subject. The somewhat scant notice that Mr. Anderson—for quite intelligible and even creditable reasons—gave to what he regarded as a freakish, capricious, unrestrained treatment of decadent building, resulting from a want of knowledge and taste and " a failure to appreciate traditional methods and systems of design, especially in relation to construction," is replaced by Mr. Stratton's special chapter on Baroque and the neo-Classic Revival, containing nearly 50 pages and an almost equal number of illustrations. There was, no doubt, something to be said for the author's view of the extreme and frenzied freedoms of much seventeenth and eighteenth century building, but it is at least equally easy to find a case—as Professor Corrado Ricci and Mr. Martin Shaw Briggs have already so well done—for the Baroque treatment of architecture and decoration ; its free plastic expression, and, often, fine sense of form, and of grandiose and imaginative planning, together with the sculpturesque beauties, and combination of formality with fancy, seen in so much of its garden architecture, terraces, staircases, fountains, and so on. Some of this world may seem depraved to the purist, but it is magnificently interesting as expressing the social and æsthetic outlook of its age. Those who seek examples of Baroque inspiration will find several in this book—the sanctuary of the Madonna di Vico, near Savona (shown in plan and section), may be instanced as one ; the Church of the Madonna of S. Luca, near Bologna, so imposingly placed upon the hillside, and approached by a seemingly interminable arcade, as another. And there is the ever-familiar Santa Maria della Salute, at Venice, by Baldassare Longhena, that so gloriously intensifies the cumulative estacies of the Grand Canal. It seems, accordingly, natural and proper for Mr. Stratton to claim that, if revolt from the restraints of pedantry and academically-minded masters led to a tendency to disregard " traditional dispositions of plan and elevation in favour of more plastic modelling of masses and a hitherto unknown exuberance of curved forms in every direction, the gain was often very real." The truth of this must be increasingly by those who, from time to time, place themselves u the spell of the Baroque buildings and sculpture of I even though at the same time quite consciously opp to the disregard of recognised constructive principles canons of tastes in design that such works show. S pathetically viewed, these static exuberancies suggest representation in stone or plaster of the airy phantasi the great Baroque draughtsmen—Bernini, the Bibie Mauro Tesi, G. P. Panini, and G. B. Piranesi—for artistic stimulus of whose magical drawings we sh ever be grateful. The imaginative quality was ever of importance in architecture, and Baroque buildings dis it in a notable degree.

Re-examination of W. J. Anderson's book sugg that, having regard to its general purpose and pric is not only the best on its subject in our language, within that description can probably be compared advantage, with any other produced in Europe. S deficiencies as might have qualified the establis excellencies of earlier editions are now well met, so the work becomes one with increased claims to the at tion of the practising architect, student, and æsthetic inclined layman. To all such it is, indeed, indispensa With his combined accomplishments as scholar, ar and writer, and a considerable acquaintance with It Mr. Arthur Stratton was singularly well equipped for delicate task of revising and adding to what was alre a work of rare distinction in relation to its subject. treatment had, in fact, long been accepted by compe judges as masterly. There can, however, be no doubt the book has definitely gained in value from the exer of Mr. Stratton's experienced judgment in revision, that we can the more confidently claim its establis right to a permanent place in the literature of archi ture. But its obvious value as a general survey suggests that a work is still called for that will adequa cover the detailed treatment and more purely decora features of Italian Renaissance architecture on the li for example, of Professor Alfredo Melani's *Ornamento Rinascimento*, as well as another, perhaps, to give us condensed form, a great deal that remains of interest value in the works of the Italian architect-authors.



# Ideals and Methods in Schools of Architecture

BY H. M. FLETCHER [*F.*].

The International Conference on Architectural Education, held in London in 1924, showed that there is a widespread interest in the subject, and a vigorous divergence of opinion about ideals and methods. This divergence, as might have been expected, was partly national and partly individual.

It is not likely that an opportunity for the exchange of ideas on such a scale will recur for some years, but within our own boundaries we can take stock at shorter intervals and in fuller detail than the time-table which limits a conference will allow. The Board of Architectural Education through their Visiting Board obtain knowledge of what is going on in all the schools recognised for exemption from the Institute's examinations. They feel that the more such knowledge is shared by the schools themselves, and by all who are engaged or interested in the subject, the better for architectural education. They have always encouraged the interchange of visits between the heads and staffs of the different schools, but the daily work of an architectural school is exacting and leaves little time for travel, and some of the schools, especially overseas, are cut off by great distances from intercourse with others. Thus there is a risk of each school becoming a self-contained unit, working out its problems and ideals in its own way, and hardly aware how the difficulties which it thinks peculiar to itself and its own locality may have been met and overcome elsewhere.

The gaps need to be bridged somehow, and the Board have invited the staffs of all the "recognised" schools to send to the R.I.B.A. JOURNAL an account of their own schools and what they stand for. They are asked to state briefly, in familiar language rather than in terms of syllabus and curriculum, their school's ideals and methods of architectural education and its advantages and difficulties, stressing especially those which they consider characteristic or peculiar, and in general to give all such information as may interest and benefit their colleagues. The articles will appear in series, and it is hoped that they may give rise to correspondence and discussion.

FIRST SERIES

## I.—School of Architecture, University of Liverpool

BY PROFESSOR C. H. REILLY, M.A.(CANTAB.), [*F.*]

THE School of Architecture in the University of Liverpool is the oldest day school in the country, having been founded in 1894, when University College, Liverpool (now the University), decided to devote its Roscoe Chair of Art to the special study of architecture. It was the first to receive full recognition by the Royal Institute of British Architects, enabling those who held the degree or diploma of the School to become at once full members of the Institute. It commenced with a few students taking two-year courses for a certificate, hoping thereby to have the period of their articles reduced when they left and sought places in architects' offices. Now it provides only five-year courses, and its students, numbering 140-150, who come from all parts of the Empire, as well as from all parts of the United Kingdom, go forth fully qualified to take up paid positions, or even to start practice on their own account.

The two courses of the School, one leading to the Degree of B.Arch. (with or without Honours in Design or Construction) and the other to the Diploma in Architecture (with or without Distinction in Design or Construction), are really identical once the student has entered the School. The exemptions given by the Royal Institute apply equally to both. The difference lies in the entrance requirements. For the Degree course Matriculation is required as a preliminary qualification. For the Diploma course the School Certificate is accepted.

### STUDENTS' EXPERIENCE IN AMERICA.

Both courses consist of three sessions of three terms each in the School, with certain sketching and measuring of buildings to be carried out in the vacations, and then two sessions of two terms each. These latter sessions in the student's fourth and fifth years are reduced in length so that the student can enter an office and obtain six months' office experience each year. This time corresponds to that spent by a medical student in walking the hospitals, except that the Liverpool architectural students can generally obtain some remuneration during this period in small paid positions as draughtsmen in architect's offices. Indeed, the best fourth-year students do better than that. Through connections which the Liverpool School has made with certain leading architects in New York it has been able, for about six years past, to send six to ten such students each year for six months to New York offices, where they receive a guaranteed payment of 35 to 40 dollars a week, a sum which, with care, has been found sufficient to keep the student in America and to pay his passage both ways.

The eminent architects in New York who are taking Liverpool students year after year are no doubt influenced by the fact that in the past American architecture has owed a great debt to English architecture, but they would hardly continue to take and pay these students unless they found them useful. On the other hand, of course, the experience gained is invaluable to the student. A great many problems in modern building arise in America first. The student gains knowledge over there which makes him a much more valuable person in this country when he returns. It generally means that at the end of his course he has little difficulty in obtaining a well-paid position in a good London office. It may be wondered how, with the strict American immigration laws these students can get into that country at all, and especially to salaried posts. That difficulty, however, has been overcome by a special " waiver " to these laws issued by Washington in favour of Liverpool students, where no doubt allowance is made for the fact that these students are bound to return to England to finish the fifth year of their training.

### Kind of Ability Required.

So much, then, for external facts ; let us now consider the life of the architectural student once he has entered the Liverpool School. Let it be presumed, however, that he would not have entered it at all unless he were fond of drawing and had some power of imagining things in a solid form. Architecture, after all, is primarily an art—the oldest of the arts. The young architect must feel some need to express himself in solid things. He must feel that it is rather fun to model buildings, and that some shapes are exciting and interesting, and that others are dull. If he is merely interested in making things strong, so that they are efficient for their purpose, he had better become an engineer. An architect must go further than an engineer. He must do all an engineer does for his buildings, that is to say, he must construct them soundly and well, but he must do more ; he must put feeling into his work. Unless he is going to get excited and happy about designing things, the young student is not going to make a success as an architect. It must be confessed, however, that those students who get into the School and pass into the later years of the course generally prove a success. Those who fail under the test of the School's work leave and become stockbrokers, farmers or anything else. That in itself is an advantage over the old apprenticeship system. Under that system the pupil had paid a premium and could not change his mind for three or five years. Under the school system he can leave at any time and take up something else. There is no compulsion to stay, and he pays his fees only for the time he is there.

### Scope of the Course.

In the first year the student has necessarily to do a certain amount of technical work which may not be exciting in itself. He cannot at once start to design even the smallest buildings. He has to learn the facts of building construction and how to put them down on paper. He begins by measuring the studio he is in and discovering the construction of its walls, chimneys, and roof. A little later he measures the staircase, windows and doors. This may sound rather dull, but most students find these voyages of discovery interesting. With the basis of his school buildi to work upon—an old Georgian hospital—he can proce to more complicated construction. All the time he attending critical lectures on the history of architectu and the theory of design, which should open his eyes an broaden his outlook. He has, too, lectures on elementa construction, and in his first year certain optional wo external to architecture proper, such as physics an mechanics, history and literature. By the end of the yea however, he has drawn and studied on the spot the plan of some big buildings like the Liverpool Cathedral an St. George's Hall, and is ready for his first small essa in design.

### Castles in the Air.

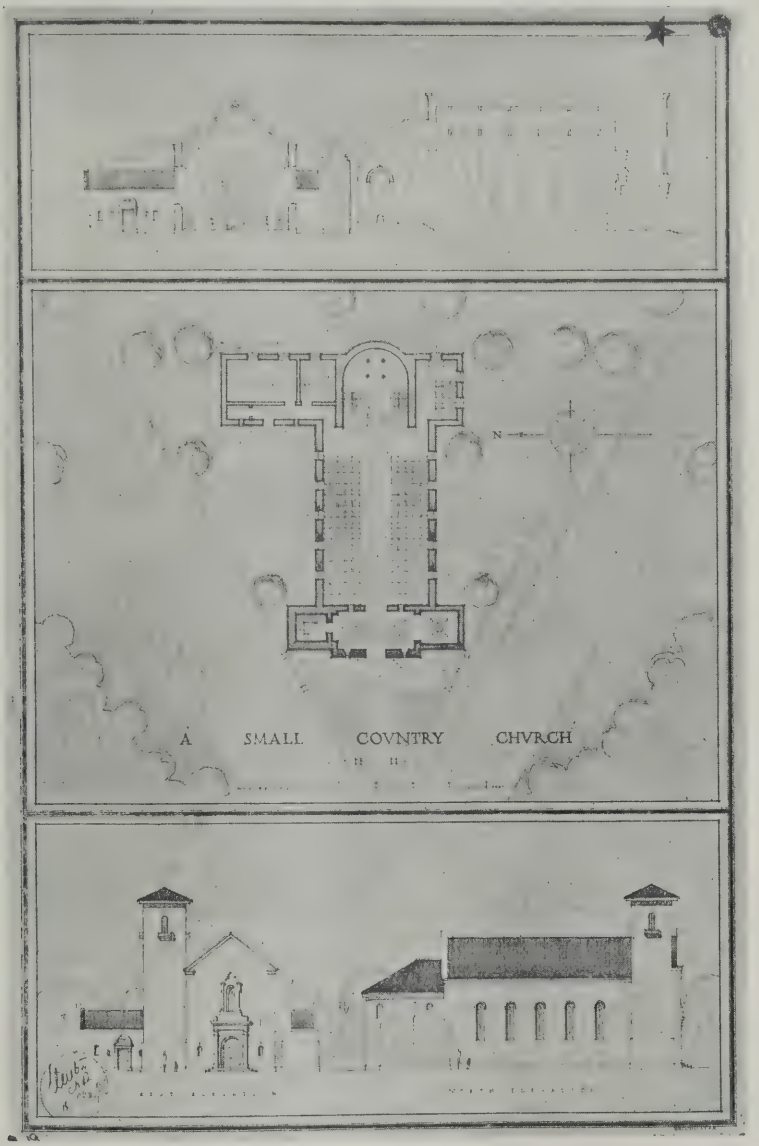
From then onwards his main work is the building of on castle in the air after another. He proceeds with a serie of design subjects of increasing magnitude and com plexity. Some designs he carries to the stage of workin drawings from which the buildings could actually b built, others he leaves as projects shown on large sheets c tinted drawings. This is the most exciting time of hi life. Never in real practice, or but occasionally, will h have such chances of exercising his imagination. N wonder the difficulty is not to keep the students in th studios, but to keep them out. Ten at night is supposed to be the hour of closing, but when a competiton for great external prize, like the Prix de Rome (which th School has had the luck to win eight times out of sixtee —four first scholarships and four second) is being done candidates often work much later, the younger student mounting drawing boards for the seniors, making tea, an generally doing whatever they can to help, except wit the actual drawing.

The largest studio of the School is a great sight on thes occasions, with enormous drawings in all directions bein worked at by eager students. Each competition set o drawings finished in the School, except for those for out side prizes, is hung up and judged by a jury of the staff increased on occasions of special problems by an outsid architect particularly cognisant with the kind of wor under review. After the jury's awards of passes an honours have been made, a criticism is given which ca be, and is generally, attended by students of all years. I this way a student in the junior years not only sees th work ahead, but gets to learn a great deal.

Further, every Monday sketch design problems are pu up for the whole School. These are problems which ca in their main lines, be solved in six hours. The student, i solving one, is encouraged to make as pleasant a sketch a he can—such a sketch as he would wish to show as a preliminary idea to a client. These sketch designs ar great fun. They are generally for subjects which call forth the students' imagination—for example, the entrance to a palace on the Grand Canal at Venice for Mussolini. O such a subject the student can let himself go, and after th tighter, more geometrical drawing of the rest of the week he is generally glad to do so. On these occasions, too junior students can pit themselves against seniors, and th ambitious man test his powers.

The closer communal life, which this method of workin together gives to architectural students at a modern uni versity as compared with students of other faculties doe

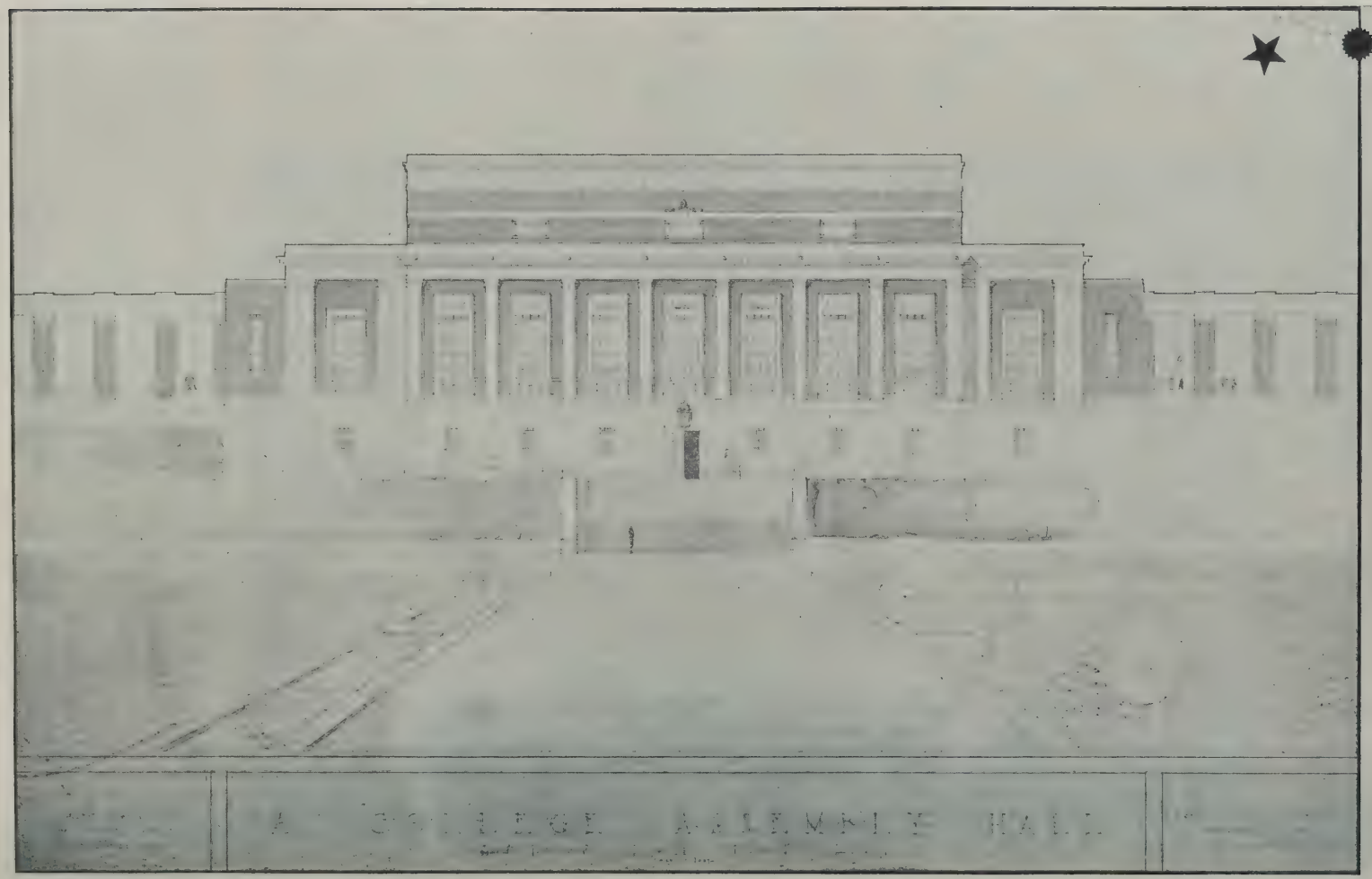
ɔt mean that they fall short in the student activities of the niversity as a whole. At the Students' Union and in the thletic field they meet the young doctors, lawyers and ngineers, and generally manage to hold their own with schools of architecture to-day with the drudgery of a pupil's existence in an office, which was all that was possible thirty years ago, and is still in country towns, it is no matter for wonder that a different type of man is now



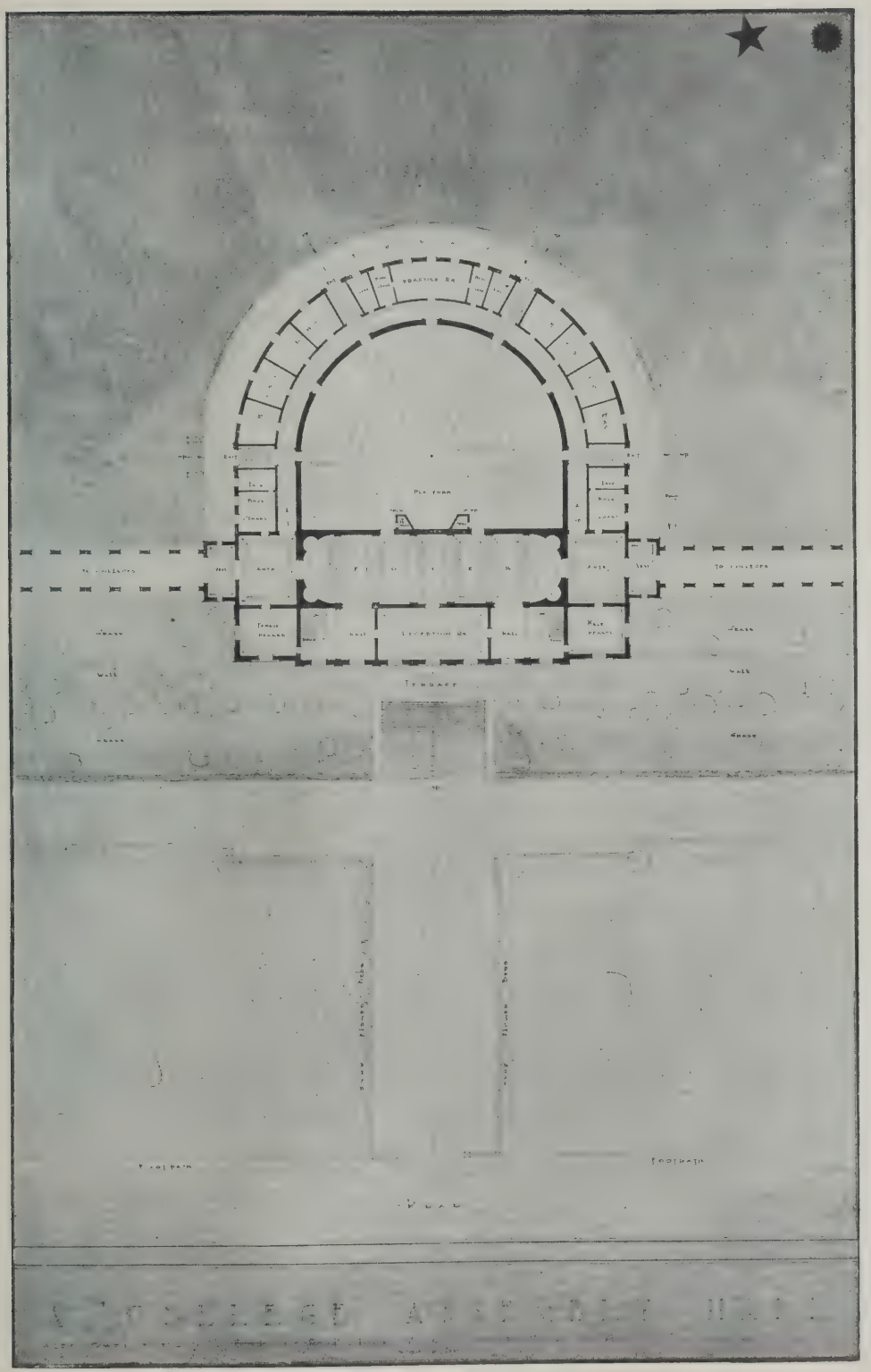

A Country Church. Second Year's Work, School of Architecture, University of Liverpool.

hem. At Liverpool the captains of several of the Univerity teams, the editor of the University magazine, and the roducers and designers of the University plays have been rchitectural students. Again, those who live in the Uniersity hostels have a further opportunity of meeting men nd women from other faculties. Indeed, when one comares the life of an architectural student in one of the big attracted to architecture as a profession. Properly conceived and taught architecture is bound to be the great outlet for the imagination of the young man of artistic proclivities. Such men come to Liverpool now from all the public schools of the country as well as from art schools and the newer secondary schools.

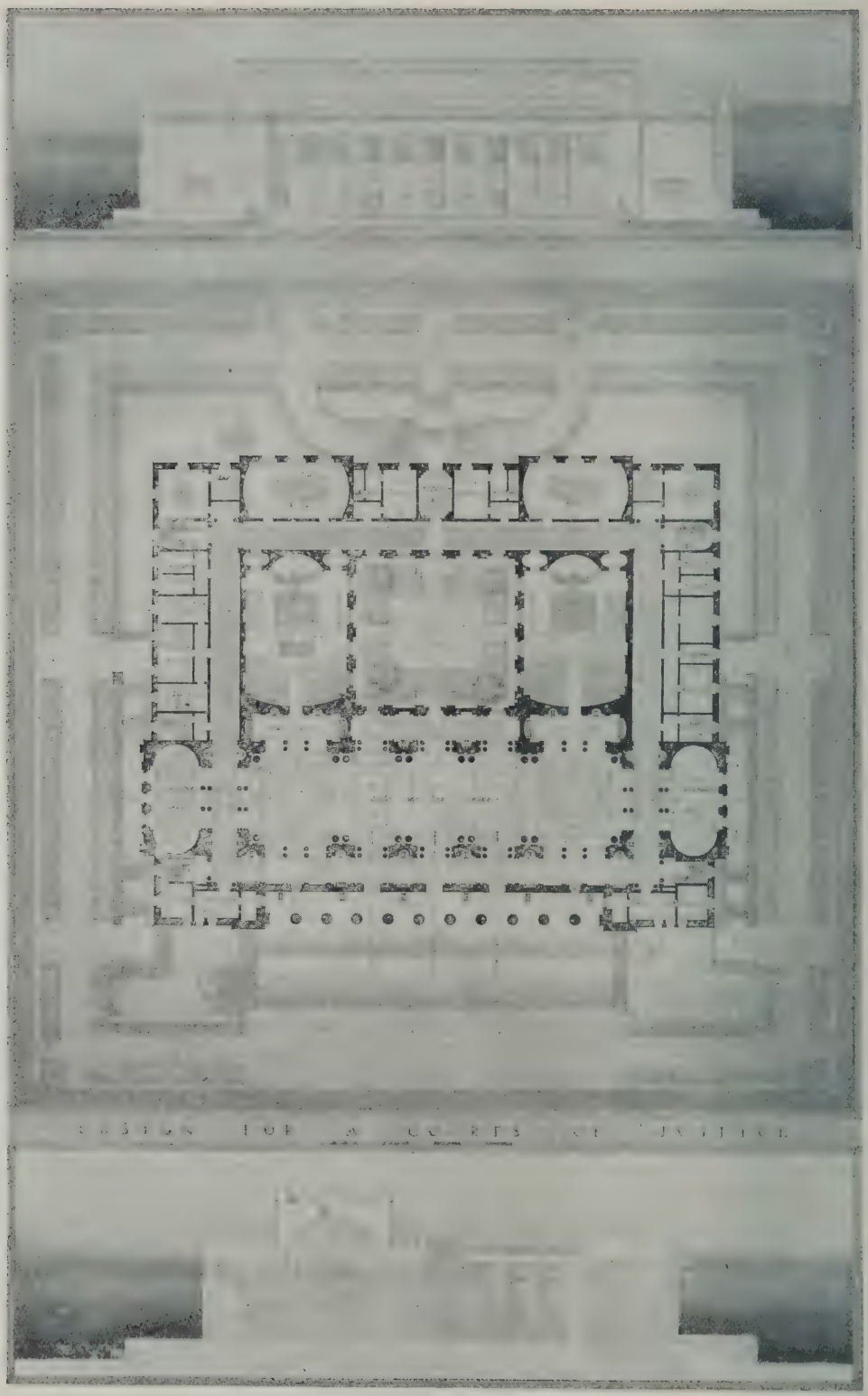
The Royal Institute of British Architects wisely recog-



A College Assembly Hall
Fourth Year Work, School of Architecture, University of Liverpool



A College Assembly Hall
Fourth Year's Work, School of Architecture, University of Liverpool



Design for a Courts of Justice
Fifth Year's Work, School of Architecture, University of Liverpool

ies the altered condition of affairs which the Schools of chitecture have brought about, and to seven of the rgest and most efficient not only grants to their success- students exemption from its examinations, as already entioned, but proposes, under the Registration Bill it is fomoting in Parliament, to place all such students rectly on the Register.

Now a system of external examinations such as the stitute already directs may conceivably make a sieve rough which mediocrity could pass, while genius, mis- derstood by the examiners, might be stopped. Such a tastrophe might be an immense loss to English archi- cture. Suppose, for instance, Sir Giles Scott, the eator of the Liverpool Cathedral, had been held up by examination system and not allowed to practice. The ar of such a thing underlies the opposition of a number thoughtful people to the registration of architects. But at danger is entirely removed when the Institute gives, it does, to the chief schools complete freedom of action, with the power to impose their own tests. It is inconceivable that in a long five years' course, consisting mainly of the making of one design after another, genius should not be recognised by its teachers and friends, as such teachers, if they are worth anything, are bound to become. With the establishment of great schools of architecture in this country, some centuries after their establishment in France, and many decades after every other country, English architecture should not only be safe, but should begin to show, as indeed it does on all hands, signs of a great revival.

* * *

It may be added to Professor Reilly's article that the fees for tuition at the Liverpool University School of Architecture are £37 10s. a year for the first three years and £25 a year thereafter. The cost of living in the University Halls of Residence is about £70 a year.

There are a few entrance scholarships and a number of other awards for distinguished work in the School.

# Correspondence

The President of the Institute has received the follow- g letter from Sir William T. Furse, the Director of the perial Institute.

## EMPIRE TIMBERS

*Imperial Institute,*
*London, S.W.7,*
*4 June* 1928.

My dear Tapper,—In connection with the visit of the embers of the Royal Institute of British Architects to e Empire Timber Exhibition at the Imperial Institute n 23 May, I am writing to suggest that it might be useful, rough the medium of your Journal, to inform those ho came to the Imperial Institute, as well as others, that e Imperial Institute will be most happy at any time to rnish particulars of Empire timbers in which architects ay be interested.

Through our Advisory Committee on Timbers, on hich as you know the Royal Institute is represented, we all be glad to do all in our power to supply information garding the working qualities and uses of the woods, ms able to supply them, and other relevant matters, to l who care to write to me on the subject. Letters should e addressed to "The Director, Imperial Institute, South ensington, S.W.7." Perhaps you may see fit to have is letter inserted in the next issue of the Journal as I n most anxious that everything possible shall be done assist architects who desire to use Empire timbers herever suitable for their purposes.—Yours sincerely,

W. T. Furse,
*Director.*

## CHINESE PAGODAS.

*South House,*
*Lancing, Sussex,*
*13 June* 1928.

*o the Editor*, Journal R.I.B.A.,—

Sir,—On 5 December 1884 Dr. Christopher Dresser ad a paper before the A.A. on "Japanese Architecture," which he definitely stated that the centre posts of agodas were hung pendulum fashion with the idea of educing the effect of earthquake shocks. Possibly it was this paper which Mr. Maurice B. Adams had in mind in his letter.

Three years later Mr. Conder read a paper at the R.I.B.A. on the "Domestic and Civil Architecture of Japan," in which he referred to Dr. Dresser's statement, and said that he believed that it was absolutely unwarranted, as in the course of his examination of numerous pagodas in Japan he had never met with an instance of the central post being so fixed or functioning in any other way than as a normal support of the structure.—Yours faithfully, J. Standen Adkins [*F.*].

## BAMBOO RODS.

*2 Coates Crescent, Edinburgh,*
*12 June* 1928.

*To the Editor*, Journal R.I.B.A.,—

Sir,—Mr. W. B. Hopkins' use of bamboo rods with tape as measuring poles, as described in your issue of 9 June, is no new thing.

In 1901, while touring round the English cathedrals, measuring and sketching, with the late Reo Muir, who was twice runner-up for the Pugin, Mr. Muir and I used a bamboo rod, in 3 feet lengths, 18 feet long, in the manner described by Mr. Hopkins. Mr. Muir told me he bought the bamboo rods for 5s. and fitted them himself.

He also used a double elephant drawing board, which folded up and made into a box, in which he carried his paper, instruments, and most of his belongings. This board formed a drawing table, the stand of which was composed of two light folding tressels strutted with bird-cage wire, in such a manner that it was strong enough for Mr. Muir to stand upon, and he was over 6 feet and no light weight.

It was painted green and when folded up was commonly known as the egg box.

Mr. Muir was a most ingenious fellow, and showed me a clever method of drawing any Gothic jamb full size in a few minutes.

We used this method successfully at Ely, Winchester, Salisbury, Wells, and many other places.—Yours faithfully, William Davidson [*F.*].

# The Architecture Club

The fourteenth dinner of the Club was held at the Savoy Hotel on 14 June, Sir Lawrence Weaver, the newly-elected President, occupying the chair. Speaking to the topic of the evening—" The New Regent Street and the Future Development of London "—Sir Philip Sassoon said that some of London's new lofty buildings somehow failed to achieve the effect aimed at. They were not sufficiently lofty or massive to be imposing, although big enough to dwarf all their neighbours. London and London's buildings had always seemed to have a special character of their own ; and many of the new buildings seemed to be at variance with it, and suffered the disadvantage of being, or seeming to be, out of place. The great buildings of America had a beauty of their own ; but the clay foundations of London were very different to the rock upon which New York was built. It was a pity to go in for imitations which, for geological and other reasons, could never come within measurable distance of the originals. The new Regent Street was by no means perfect. As one came down it, one realised how the thoroughfare, as a whole, had been spoilt by the unrelated buildings at the northern end. The gem of the new street was the Quadrant, the elevation of which was entirely successful ; and he would like, very sincerely, to congratulate Sir Reginald Blomfield upon it. He thought that it would be a good thing if we had some co-ordinating authority to control, in a wise manner, the new building going on in all parts of London. For lack of such a body, opportunities of adding to the beauties of London might be missed, while many buildings which would detract from its charms would be admitted.

Sir Reginald Blomfield thought that many of the buildings going up all over the country were, to a great extent, alien to the English temperament. As regards the new Quadrant, he was fully conscious of its shortcomings. When Nash's old Regent Street was pulled down, it was suddenly discovered to be a masterpiece, although he could remember the time when the work of Nash and other stucco architects was a by-word of contempt. Nash's detail was extremely commonplace, but he had the rare merit of treating the street as a whole, and was responsible for that magnificent Quadrant, one of the finest things in London. He never lost his general idea of the height of his buildings ; he kept his buildings low and observed his scale throughout. His (the speaker's) own great problem had been Norman Shaw's Piccadilly Hotel, and he had attempted a solution by incorporating that building as the central feature in the composition of the southern. Although the Crown had specified Portland stone for the frontage of the new street, he, personally, preferred brick with stone facings. The old London of 150 years ago was built of brick which was the natural material of London and its use should be encouraged.

Mr. Austin Reed said that distributors of goods were realising more and more that architects were very much of a necessity. If they were to conduct their businesses on modern lines, and get the utmost efficiency out of the various buildings they were compelled to rent, they must employ the services of an architect to get the very results. The retailer should make his shop as attra as possible on definitely economic lines ; it was his duty to create demand. What they looked to architects to provide was a careful planning of premises, so that they might derive from them a maxi of efficiency. Many members of the profession inclined to give them a pleasing picture, but as long a planning was careful, the simpler and bolder the de the better. Modern buildings had come in for s criticism, but if the modernist architects, with severe blocks and masses, may be described as cub the traditional architects may quite well be called flo The average business man would greatly appreciate services of an architect who would be prepared to his problem and study it from every viewpoint and and give him the best possible planning. Sir Regi had referred to him as one of his victims, but he did that he was a willing victim and that, on the whole, Quadrant was a great success. Had Sir Reginald been tied down by the architecture of the Picca Hotel and surrounding buildings, they might have something quite different.

Mr. J. C. Squire, the late President, responding humorous speech to the toast of his health, in which new President dwelt on the great services his predece had rendered to the Club, said that for years everyb had wondered what could be done with that impos building of Norman Shaw. Sir Reginald Blomfield taken it as a centre and had embodied it. Now as yo up Regent Street, you do not notice it, and that is greatest tribute that he could pay Sir Reginald.

J. H. Elder Dunca

Among those architects and artists present were Profe S. D. Adshead, Mr. W. Aumonier, Mr. Oswald Barron, C. H. Biddulph-Pinchard, Mr. Detmar Blow, Mr. A Bossom, Mr. Darcy Braddell, Mr. H. Chalton Bradshaw, H. P. Cart-de-Lafontaine, Mr. Arthur J. Davis, Mr. Matt J. Dawson, Mr. Joseph Emberton, Mr. W. A. Forsyth, M Harold Gibbons, Mr. Stanley Hamp, Mr. W. Alexander Ha Mr. P. Morley Horder, Mr. Gilbert H. Jenkins, Mr. Ch Marriott, Mr. H. P. G. Maule, Mr. Oswald P. Milne, Mr. Oliver, Mr. Howard Robertson, Mr. W. Braxton Sinclair, P. J. Westwood, Mr. C. Williams-Ellis, Mr. T. M. Wil Mr. G. Grey Wornum and Mr. F. R. Yerbury with Mr. Dewey Foster and Mr. Taylor (U.S.A.).

In the general company : Prince and Princess Wiasem Sir John Davis, Lady Blomfield, Mr. Mansfield D. For Mr. R. Holland-Martin, Mr. H. Donald Hope, Capt. Mrs. Eckersley, Miss Nora Heald, Miss Edith Shackleton Mrs. J. C. Squire.

## BIRTHDAY HONOURS

The names of the following members of the R.I.B.A. appeared in the list of Birthday Honours published in *The Times* on 4 June 1928.

John Kirkland, F.R.I.B.A., Architect, Board of Control, O.B.E. (Civil Division).

A. R. Myers, F.S.I., A.R.I.B.A., Senior Architect, H.M. Office of Works, O.B.E. (Civil Division).

# Allied Societies

## Report of Meetings

### NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS.

Mr. E. T. Boardman, president of the Norfolk and Norwich Association of Architects since its foundation eight years ago, has now, to the general regret of the members, found it necessary to retire. A complimentary luncheon was held in his honour at the Maid's Head, Norwich. The chair was occupied by Mr. Stanley Wearing, vice-president, who is about to succeed to the presidency. Most of the members of the Association were present, as were also a large number of associate members, and the Lord Mayor of Norwich (Mr. H. E. Witard) and two representatives of the Royal Institute of British Architects, with which the Norfolk and Norwich Association is allied—Mr. Walter Tapper (President) and Mr. Ian MacAlister (secretary). Mr. Boardman was presented with a presidential medal to be worn by him till the expiry of his year of office a month hence and then passed on to his successors.

Mr. Stanley Wearing, in explaining the purpose of the meeting and proposing the health of " Our Guest," recalled what happened on 1 June 1920, when a number of practising Norwich architects met under the presidency of Mr. Boardman. Again and again Mr. Boardman had told them it was time that someone should take his place, but he had been prevailed upon to carry on till now at last he had insisted on a change being made in the interest of the Association and all concerned with it. They had been very fortunate in their first presidency. Mr. Boardman was a head to whom they could all go in time of trouble and difficulty. As a citizen he had proved his worth by holding high civic offices. As an architect he had manifested an outstanding capability, for he was essentially a man to take over control. In the dealings of the Association he had led his fellow-members through a multitude of difficulties. From the start they had had to consider such matters as affiliation with the Royal Institute, the city's bye-laws, communications from the Master Builders' Association, and other matters. Mr. Boardman had never taken his duties lightly. He had been their representative in London, where he was recognised as a man of distinguished presence, with a brain capable of helping when there were problems to be solved. He had set an example that would take a lot of living up to for those who had to follow him.

Mr. Walter Tapper, having invested " Our Guest " with the medal of office, said that for a busy practising architect to devote eight years of his time to the presidency of his Association was a sacrifice which few men cared about making to-day. He had set an example of what we all should be prepared to do. We were often apt to forget what we owed to our fellow-men in return for what they have given us.

Mr. E. T. Boardman, in reply, said he supposed one had to look upon his brother architects to a certain extent as rivals, and yet after being in Norwich so long it seemed to him that they were all his friends. He felt tremendously complimented on seeing so many of them present. The task of founding this Association had been forced on them from two directions. The builders had always been applying for help in various ways, and no one architect felt it his business to advise them in difficulties relating to wages and other such troubles. Besides, the Royal Institute of British Architects had been urging for some time that all localities should be represented in it. That alliance had now come about everywhere, with the exception of some two counties. In the affairs of this local Association they all owed a debt of gratitude to Mr. Scott; he was the man behind the scenes. He himself had felt it a privilege to represent the district at the Council meetings in London, where one met architects from all over the country and men distinguished in various ways. That was all to the advantage of architecture. This tendency to amalgamation had been most helpful in promoting the usefulness of the profession. To-day was to him one of the milestones in his business career. His father started the business in 1860. It had been running for 68 years, and the same office had been occupied for 59 years. He thought he owed a great deal to the fact that his father made a name for himself as a straight man in business, who built soundly and could not tolerate shoddy work. During all this nearly seventy years he could remember only once asking for a job, and that he regretted, because the gentleman in question wrote to him afterwards, saying: I am sorry you asked for it, because in any case I should have been glad to give it to you. " Contact with my clients has been a great pleasure to me, with one or two exceptions. It is a pleasure to meet nice people who treat you as a personal friend rather than a professional adviser, and such people I have found to be in the vast majority." Turning to the affairs of the Corporation, of which he had had twenty years' experience, Mr. Boardman said he had found an architect's training very useful there. There were many ways in which an architect could be of service, and he regretted that there were not more of the younger men coming forward to fight elections. It was well not to devote all your energies to your profession, but rather to try to find work outside as well. In conclusion, he declared that a great honour had been done him, and said he was glad that his shoes were to be filled by Mr. Wearing.

The Lord Mayor, responding to the toast of " Our Distinguished Visitors," which Mr. E. H. Buckingham had proposed, recalled some of his civic associations with Mr. Boardman; and then, turning to the company in general, said: " What I want to see for your profession more than anything else is liberty. I know of the many difficulties you are up against when, as frequently happens, you have to work against your better judgment. In this old city, with its many antiquities and ancient buildings, we have unfortunately no authority over elevations. It does seem unfortunate that people should put up buildings that seem to violate the whole of the surroundings. We as a city shall probably pay the penalty of that for many generations. You know that at the present moment there is one building nearing completion that seems to stand out as a challenge to the neighbourhood, and we were powerless to help ourselves. I hope your Association will do something to promote a public opinion that will enable us to have some control, so that when buildings are erected they shall be at least in harmony, or in agreeable contrast if contrast is necessary, with their surroundings. I want to suggest to you that it would be a profitable thing from the point of view of your education as architects to know this city well. We are frequently discovering gems that are well worth seeing and preserving. Recently some property has been restored within 100 yards of this room, on Elm Hill, and there you will find perhaps the most beautiful gem of a room to be seen anywhere. Undoubtedly there is a great deal more to be preserved if only we can get to work for that purpose. I cannot help thinking that if such an organisation as this had been in existence fifty years ago many fine things might have

been preserved to the city. I can remember the destruction of property most valuable from the point of view of architecture and history, property that the whole country might have been proud of, property demolished because people then had no conception of how to deal with such things. A case in point: I remember the house of Sir Thomas Browne, 50 yards away, being pulled down, and so far as I can recall there was no voice raised against that destruction."

The final toast, "The Norfolk and Norwich Association of Architects," was proposed by Mr. Ian MacAlister, and acknowledged by Mr. J. Page.

## SOUTH WALES INSTITUTE OF ARCHITECTS.

The Directors of the Aberthaw and Bristol Channel Portland Cement Co., Ltd., invited members of the South Wales Institute to visit their works and inspect the process of manufacture of high-grade Portland cement.

The following is an itinerary of the visit:—

(*a*) Mechanical quarrying.
(*b*) Stone crushing plant, stated to be one of the finest in Europe.
(*c*) Dry milling—grinding the raw stone to Slurry.
(*d*) Rotary kilns—drying, decarbonation and clinkering.
(*e*) Coal drying and pulverising.
(*f*) Cement milling.
(*g*) Automatic packing.

Demonstration of up-to-date methods for testing cement to comply with the British Standard Specification.

Practical demonstration of ordinary and "ultra rapid" hardening cement concrete in their early stages of hardening—*i.e.*, one and two days.

The Council of the Institute accepted the invitation and a visit was made on Thursday, 7 June.

The Directors kindly provided transport to their works at Aberthaw, and, after the inspection, tea for the members present.

The following members were present: C. F. Bates; J. Blackett; T. S. Bowes; C. E. Compton; G. H. Davies; E. E. Davis; E. H. Fawckner, President of the Eastern Branch of the South Wales Institute of Architects; F. R. Griffiths; R. V. Hayman; Frank H. Heaven; C. F. Jones; Horace Jones, Secretary of the Eastern Branch of the South Wales Institute of Architects; J. Herbert Jones, President of the Western Branch of the South Wales Institute of Architects; Lewis Jones; A. G. Lynham; W. D. Morgan; H. E. Nicholls; G. H. Oliver; J. F. W. Peat; C. R. Peacock; J. L. Rees; G. R. H. Rogers, Secretary of the Western Branch of the South Wales Institute of Architects; Walter Rosser; T. Edgar Smith; B. W. R. Thomas; C. S. Thomas, President of the South Wales Institute of Architects; W. D. Thomas; C. F. Ward, Vice-President of the South Wales Institute of Architects; A. H. Weeks; J. Morris Williams.

## THE NORTH WALES ARCHITECTURAL SOCIETY and THE LIVERPOOL ARCHITECTURAL SOCIETY (INCORPORATED).

A conference between the North Wales Architectural Society and the Liverpool Architectural Society (Incorporated) was held at the Colwyn Bay Hotel, Colwyn Bay, on Friday, 18 May, 1928. There were present:

*Representing the Liverpool Architectural Society.*—Mr. Duncan A. Campbell [*A.*], President; Mr. G. Hastwell Grayson [*F.*]; Mr. Gilbert W. Fraser [*F.*]; Mr. Philip H. Lawson [*A.*]; Mr. F. X. Velarde [*A.*], Hon. Secretary.

*Representing the R.I.B.A.*—Mr. Ian MacAlister, M.A.Oxon, Secretary of the Royal Institute.

*Representing the Six North Wales Counties.*—Mr. E. W. Burnett [*F.*], Colwyn Bay; Mr. Richard Hall [*F.*], Bangor; Mr. G. A. Humphreys [*F.*], Llandudno; Mr. W. B. Edw[ards] [*A.*], Flint; Mrs. F. Thelma Edwards [*A.*], Flint; Mr. Colwyn Foulkes [*A.*], Colwyn Bay; Mr. P. B. Haswell [Llandudno Junction; Mr. H. Harold Hughes [*A.*], Ban[gor]; Mr. R. J. Hughes [*A.*], Llanfairfechan; Mr. R. Parker [Llandudno; Mr. J. E. Davies [*L.*], Old Colwyn; Mr. R. Jones [*L.*], Blaenau Festiniog; Mr. H. O. W. Roberts Prestatyn; Mr. E. Roughley [*L.*], Prestatyn; Mr. E. White [*L.*], Old Colwyn; Mr. W. G. Williams [*L.*], Bango[r].

Mr. Campbell of Liverpool explained that: "The R.I. has been urging all the Allied Societies to consider (1) Whe[ther] their name in fact suggests the extent of their province, (2) whether there is scope in their district for a branc[h] branches." The six counties of North Wales have always b[een] included in the Liverpool Province, and his society have felt many years, that they are very much cut off by the Mersey the Dee from North Wales, and, in fact, there is no professi[onal] link between the architects of North Wales and the Liver[pool] Architectural Society.

More than one pre-war effort had been made to sta[rt a] society in North Wales, but without success, owing to the s[mall] number of architects available. Since the war the number increased from year to year until there are now six Fellow[s] the R.I.B.A., thirteen associates and 25 Licentiates, total forty-four in the six counties. He and his colleagues had b[een] requested by the Liverpool Architectural Society to meet architects of North Wales with a view to stimulating actio[n] the formation of a Society in North Wales which, they ho[ped] would act as a branch of the Liverpool Architectural Societ[y].

The Chairman then invited Mr. Ian MacAlister, the Se[cre]tary of the R.I.B.A., to address the meeting.

Mr. Ian MacAlister stated that the Council of the R.I.B[.A.] were always working for the advancement of architecture the interests of architects, and one important method of sti[mu]lating interest was by the formation of branches within larger provincial areas. He instanced the case of the So[uth] Wales Institute of Architects (one of the societies allied to R.I.B.A.) where three branches had been formed, and said the six counties of North Wales with forty-four members of R.I.B.A. should now be able to support a society. He outli[ned] the advantages to be derived by members getting to know e[ach] other better; the need for co-operation when matters of pu[blic] importance were under consideration, so that the right ar[chi]tectural standpoint is assured in cases of town and rural i[m]provements, regional and town planning; the paramo[unt] importance of public taste being correctly educated to ap[pre]ciate what is good and reject what is bad. He had come d[own] from London to assist, and he hoped a society would b[e] formed.

Mr. Hastwell Grayson, of Liverpool, dealt with the ques[tion] of branches. He said his society were very anxious to see [the] North Wales portion of the Liverpool Province of the R.I.B[.A.] developed, and in their opinion the best way was by the for[ma]tion of a North Wales Branch. He said Liverpool could give any financial support, but their literature would be [dis]tributed to North Wales members, who would also be enti[tled] to the full advantages of the Liverpool Architectural Socie[ty]—the right to attend lectures, excursions, etc. Further, N[orth] Wales would gain more direct access to the R.I.B.A. thro[ugh] being connected officially with Liverpool.

Mr. Gilbert Fraser, of Liverpool, and Mr. Philip H. Law[son] of Chester, having spoken, the Chairman called upon Mr. G. [A.] Humphreys, of Llandudno, to express his opinion.

Mr. G. A. Humphreys said the architects of North W[ales] appreciated the interest of the Council of the Liverpool Ar[chi]tectural Society, but, at the outset, wished to draw attentio[n] the peculiar character of the six North Wales Counties. "[The] architects were dotted along an extensive coast line, with a [few] up the valleys that open out from the coast, and it [is] difficult and inconvenient for architects to get together

etings owing to the distances to be traversed. Long prior the war "The North Wales Architectural Society" was med by the then members of the R.I.B.A., and it had been in istence ever since. Owing, however, to the small number of chitects available for membership its usefulness was limited, it they always had in mind this society as the nucleus for fur- er developments in North Wales. Now that the northern lf of the Principality contained forty-four members of the I.B.A. the time seemed ripe for a forward move, and he and s colleagues were quite prepared to join heartily in the velopment of architecture in North Wales.

The attendance at the conference was very gratifying, and after a full and free discussion the members present would omise their full support to a forward movement he would be epared to move a resolution. He hoped that the education ctor—education of the articled pupil, education of the actising architect, and the education of the public in chitecture—would be given particular prominence, for it as in this direction that architecture and the status of the chitect were going to be raised.

Mr. H. Harold Hughes, of Bangor, said he was quite in mpathy with the proposals for architectural development in orth Wales and would gladly assist, and Mr. Wilfred B. dwards, of Flint, with experience of the Liverpool and of the lanchester Architectural Schools, expressed himself in mpathy generally with the views of the previous speakers. Ir. Richard Hall, of Bangor, Mr. Lawson, of Chester, Ir. Burnett, and Mr. Colwyn Foulkes, of Colwyn Bay, and Ir. Roughley, of Prestatyn, also supported the scheme.

Mr. Hastwell Grayson and Mr. Gilbert W. Fraser, in reply numerous questions said that if the North Wales Society ecame a branch of the Liverpool Architectural Society in the rst instance there would be nothing in the way of their kicking over the traces" when they felt strong enough to nduct and control architectural development in the six orth Wales counties under, and in direct communication with, ne R.I.B.A.

It was unanimously resolved: (1) to support the object of his conference—viz., to form a North Wales Architectural ociety and to act as a branch of the Liverpool Architectural ociety (Incorporated).

(2) That a North Wales Architectural Society be formed, and hat the members of the R.I.B.A. present at the conference e the first members. The society to act as the North Wales ranch of the Liverpool Architectural Society (Incorporated).

(3) That a committee of seven members be set up to consider he organisation and to report to a second meeting.

The following were elected on the Committee: Messrs. . W. Burnett, W. B. Edwards, S. Colwyn Foulkes, Richard Hall, H. Harold Hughes, G. A. Humphreys, and Edward Roughley.

# Obituary

## PROFESSOR F. M. SIMPSON.

By Edward Warren [*F.*].

The late Professor F. M. Simpson was my personal riend of very long standing. I made his acquaintance when I entered the office of Messrs. Bodley and Garner n Gray's Inn, as a pupil, in the early 'eighties of last entury. He was then nearing the completion of his rticles, being the senior pupil of the office at that time, he second being my late friend A. H. Skipworth, who, hough younger than myself, had entered upon his articles bout a year previously.

Simpson, although "Bodley's" was an admitted home of Gothic art, was at this period pronouncedly devoted to the architecture of the Renaissance, especially of the late seventeenth and early eighteenth centuries, and particularly so to the literature, and more especially to the stage plays of that period.

Simpson, after the completion of his articles, left Bodley's to take up an engagement as draughtsman, with the late Mr. Chas. Fergusson, of Carlisle, with whom he passed two or three years.

After the conclusion of my own articles, and of a short subsequent period as draughtsman at Bodley's, I left that office and took a room high up in a house in Chancery Lane, next to a similar room already occupied by Simpson, who had forsaken Carlisle, to make a start for himself. This lasted for a year or two, when I departed to share larger quarters with my late friend Henry Skipworth, in Staple Inn, but Simpson and I drew together again about 1890, when we decided, conjointly, to take the lease of a charming old panelled house in Westminster, for residential and professional purposes, but in 1894 Simpson obtained the new Professorship of Architecture at Liverpool University, and departed to take up the duties in that city, which he fulfilled with conspicuous success.

During his tenure of that professorship I saw him seldom, but visited him once or twice at Liverpool. It was not until his return to London, and the Professorship of Architecture at University College, to which he was appointed in 1903, that we really began to renew our old relations.

Professor Simpson not only conducted his School of Architecture in Gower Street with devotion and success, but during the period of his active Professorship from 1903 to 1919, designed and built for his college several buildings of a quiet and unobtrusive order of excellence, and of great practical utility, such as the Institutes of Physiology, 1908, and of Pharmacology, 1912; the Chemistry Laboratory, 1913; the School of Architecture, and the Department of Eugenics and Applied Statistics, 1914; the Department of Engineering, 1921, the last three buildings along the Gower Street Front, and the Department of Anatomy and Institute of Medical Sciences, under the Rockefeller Gift, in 1923.

He further designed and carried out the School of Oriental Studies, Finsbury Circus and Eldon Street, E.C., in 1916; and for University College, Liverpool, the Physics Laboratory, and the Schools of Tropical Medicine, and that of Bio-Chemistry, as well as the Queen Victoria Memorial at Liverpool; the last three in collaboration.

Professor Simpson was also responsible for the internal decoration of the Town Hall, Liverpool; the London Institution, Finsbury Circus; University College, London, and the Flaxman Gallery; and for decorations of and additions to various country houses, from 1884 onwards.

His knowledge and appreciation of architecture was varied and extensive, and his *History of Architectural Development* is a sound standard work, full of carefully verified information.

He was appointed Emeritus Professor by the University of London, on resigning his active Professorship of Architecture in 1919.

In 1922 he was appointed, by the Government of

Norway, a Member of the Commission on the Cathedral of Trondhjem, and, in recognition of his services, received the honour of being appointed Knight, First Class, of the Order of St. Olav.

Reserved, indeed somewhat shy by nature, he had his moments of genial expansion, had strong artistic perceptions and prepossessions, was extremely clear headed, and dependable, a loyal friend, and comrade.

As an architect, devoted to the best traditions and interests of his craft; as a teacher, sincere, discriminating, and, though generally restrained in the statement of his personal opinions, capable of strong and strongly expressed enthusiasms.

## CHARLES REILLY [*F.*].

We regret to announce the death, on the 5th inst., of Mr. Charles Reilly, F.R.I.B.A., at his residence, High House, Upminster, Essex, in his eighty-fourth year.

Mr. Charles Reilly was best known for his work in developing the Throgmorton Avenue district of the City. As Surveyor for forty years to the Worshipful Company of Drapers he laid out that street and Drapers Gardens and designed many of the office blocks in the area. The large block, called Warnford Court, at the start of the Avenue in Throgmorton Street, was an early example, and was followed by several others in Austin Friars and Throgmorton Street itself. Further afield, he built the offices of the Chartered South Africa Company in St. Swithins Lane, a block of offices in Mansion House Place, and others in Bucklersbury, Stationers' Hall Court and Ludgate Hill. He built warehouses and showrooms in High Holborn and Tooley Street. His chief work, however, was Drapers' Hall itself, which he commenced in conjunction with the previous surveyor, Mr. Herbert Williams, in about 1869 and finished by himself. It was an impressive astylar structure having a long elevation to Throgmorton Street, with a courtyard, dining and reception halls behind which still exist. Thirty years later he pulled down the front portion of his own building in Throgmorton Street and built on its site the Throgmorton Restaurant, with its deep three-storeyed basement, including two restaurant floors and a kitchen storey below them. At the time, about 1900, this was one of the deepest structures in the City, and involved some difficult underpinning of the heavy walls and piers of Drapers' Hall.

Mr. Reilly acted for many years as surveyor to the Tufnell Canonbury Estate, and built for it several blocks of flats in Essex Road. His earliest piece of domestic work, executed in the sixties of last century, was a house at Blackheath for Dr. Smiles of " Self Help " fame, and his latest a large Georgian mansion in Essex, called Upminster Court, built just before the war. In the latter years of his practice Mr. Reilly was much employed as a consultant in light and air disputes. The well-known case of " Colls *versus* The Home and Colonial Stores," on which modern building practice so much relies, was successfully carried through by him to the House of Lords as Mr. Horard Colls's chief adviser.

Mr. Charles Reilly was articled to Herbert Williams, F.R.I.B.A., in 1862, and became an Associate of the R.I.B.A. in 1872 and a Fellow in 1891. He was a retired Fellow since 1922.

## THE GARDEN CITIES AND TOWN PLANNI ASSOCIATION.

The Eighth Housing and Town Planning tour of t Association is being arranged this year for a visit to t Irish Free State from August 20 to 30. Amongst t places visited will be Dublin, Limerick, Killarney a Cork. The tour has been planned specially to meet t needs of members of local authorities, architects and soc workers interested in housing and town planning refor as well as members of the Association, and it is suggest that local authorities might consider sending one or t of their members or officials on this tour.

Full particulars of the programme to be followed, t cost, etc., can be obtained from the Secretary of t Association, 3 Gray's Inn Place, London, W.C.1.

## NOTES FROM THE MINUTES OF THE COUNCIL.

*7th May*, 1928.

### H.R.H. The Duke of York and the Hon. Fellowshi

The President reported that H.R.H. The Duke of Yo had graciously consented to accept election as an Ho Fellow of the Royal Institute.

### Competition for a Design for a Garage.

On the recommendation of the Board of Architectur Education the following Jury were appointed to make t necessary arrangements and adjudicate upon this com petition :—

The President, R.I.B.A.
Mr. Robert Atkinson [*F.*].
Mr. T. P. Bennett [*F.*].
Mr. W. Rootes.
Mr. J. E. Forbes [*F.*].

### Holiday Lectures for Children.

In view of the success which attended the lectures children given by Mr. and Mrs. Quennell during t Christmas holidays, it was decided, on the recommend tion of the Art Standing Committee, to make arrangemen for similar lectures to be held in future years during t Christmas and Easter holidays.

### The Architects' Benevolent Society.

It was decided to increase the annual grant to the A.B.S from £100 to £150, and the A.B.S. Council have bee informed that the R.I.B.A. will gladly collaborate in an effective new scheme of publicity for the needs of th Society.

### Franco-British Union of Architects.

It was decided to continue the grant of £50 to the Franc British Union of Architects for the year 1928.

### The Royal West of England Academy School of Architecture.

It was decided to renew the grant of £50 to the Roya West of England Academy School of Architecture for th year 1928.

### The British Engineering Standards Association.

It was decided to renew the grant of £100 to the Britis Engineering Standards Association for the year 1928.

BRITISH INSTITUTE IN PARIS.

It was decided to make an annual grant of £5 5s. towards the funds of the British Institute in Paris.

BEQUEST BY THE LATE MR. JAMES NEALE.

It was decided to devote the legacy of £1,000 bequeathed under the will of the late Mr. James Neale to the establishment of a bursary for measured drawings of old buildings. The Board of Architectural Education have been asked to draw up a scheme for this purpose.

THE BRITISH MUSEUM: ARCHÆOLOGICAL JOINT COMMITTEE FOR ORGANISING THE CONTROL OF ANTIQUITIES IN THE NEAR AND MIDDLE EAST.

Mr. Theodore Fyfe [*F.*] was appointed to represent the R.I.B.A. on this Committee in the place of Mr. Ernest Richmond, who is abroad.

THE ROYAL DRAWING SOCIETY.

Mr. W. H. Ansell [*F.*] was appointed to represent the R.I.B.A. on the Council of the Royal Drawing Society in the place of the late Mr. Lewis Solomon.

ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

Mr. Herbert Shepherd [*F.*] was reappointed to represent the R.I.B.A. on the Committee of Management of the Architects' and Surveyors' Approved Society.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

Dr. Oscar Faber (Hon Associate) was appointed to represent the R.I.B.A. on the new Panel Committee on British Standard Steel Sections recently formed by the B.E.S.A.

LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The Council approved the application of the Leeds and West Yorkshire Architectural Society to change their title to "West Yorkshire Society of Architects."

BIRMINGHAM ARCHITECTURAL ASSOCIATION.

Alterations in the Rules of the Birmingham Architectural Association were formally approved by the Council.

THE CUBING OF BUILDINGS.

On the recommendation of the Practice Standing Committee, it was decided that the standard methods of measurement for the cubing of buildings which were published in the JOURNALS of 17 September 1927, and 4 February 1928, should in future be printed in the R.I.B.A. *Kalendar*.

THE FELLOWSHIP.

The Council by a unanimous vote elected the following architects to the Fellowship under the powers defined in the Supplemental Charter of 1925 :—

*Canada.*—Mr. J. C. M. Keith (Victoria, B.C.), Mr. John M. Lyle (Toronto), Mr. J. O. Marchand (Montreal), Mr. W. S. Maxwell (Montreal), Mr. Hugh Vallance (Montreal), Mr. David R. Brown (Montreal).

*India.*—Mr. C. G. Blomfield (Delhi).

*Great Britain and Ireland.*—Mr. A. L. Roberts (Winchester), Mr. Cecil Upcher (Norwich), Mr. D. H. Burles (Southend-on-Sea), Mr. Reginald Fairlie, A.R.S.A. (Edinburgh), Mr. George Mackie Watson (Edinburgh), Mr. Herbert Norman [*L.*] (Northampton), Mr. Wm. Keay (Leicester), Mr. W. K. Bedingfield (Leicester), Mr. A. V. Rooke (Plymouth), Mr. R. H. Gibson (Belfast).

MEMBERSHIP.

Twenty-five candidates were nominated for the Fellowship, forty-nine candidates were nominated for the Associateship, and one candidate for the Hon. Associateship.

The following ex-Member was reinstated :—

As Licentiate : John Harding.

APPLICATION FOR ELECTION AS SUBSCRIBER.

One application was approved.

RETIRED FELLOWSHIP.

The following applications were approved :—

Lt.-Col. J. S. Addenbrooke, O.B.E., elected Associate 1884, Fellow 1928.

Edward Hewitt, elected Associate 1882, Fellow 1893.

RESIGNATIONS.

The following resignations were accepted with regret :—

Allan John Meacher [*A.*].

Captain W. T. Creswell [*L.*].

## THE INTERMEDIATE EXAMINATION.

*May* 1928.

The Intermediate Examination qualifying for election as Student R.I.B.A. was held in London from 11 to 17 May, and in Manchester from 11 to 16 May.

Of the 126 candidates examined 33 passed and 93 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the examiners :—

Harding, Douglas Edison.
Fancott, William Edmund.
Blackett, Winifred Maynard.
Barnes, Victor Charles.
Maybury, Matthew.
Day, Colin Sydney.
Adkins, Frederick William Charles.
Farrell, John Edmund.
Pittaway, Harold.
Lumley, David Francis.
Hay, George Stanley.
Acworth, Winifred Barbara.
Barker, Leslie Winson.
Benoy, Walter Gordon.
Clayton, William Potter.
Cunliffe, Edward John.
Gillett, Margaret.
Gray, Alexander Stuart.
Jacobson, Leslie Sturmer.
Kean, John Edward Robert Griffin
Knighton, Philip Harold.
Lee, Joseph William.
Meed, Hubert Leslie.
Padmore, Robert Barton.
Pescod, Harold George.
Smith, Arthur Llewellyn.
Tadman, James Albert.
Tanton, Hubert John.
Townsend, John Bernard.
Twigg, William Leslie.
Ward, Leslie Burnett.
Wilbond, Francis Stanley.
Willson, George Herbert.

### THE R.I.B.A. LONDON ARCHITECTURE MEDAL, 1927.

The jury entrusted by the Royal Institute of British Architects with the award of the London Architecture Medal have announced their award for the year 1927.

After careful examination of drawings and photographs of all the buildings which were nominated for the honour, the jury has given its award in favour of " Chester House," Clarendon Place, W.2, designed by Sir Giles Gilbert Scott, R.A., F.R.I.B.A., of 7 Gray's Inn Square, W.C.

The R.I.B.A. London Architecture Medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within a radius of four miles from Charing Cross.

# Notices

### R.I.B.A. SCALE OF CHARGES FOR HOUSING WORK.

The Special Committee on the Working of the Scale of Charges have been asked to report upon the necessity or desirability of revising the R.I.B.A. Scale of Charges for Housing Work (printed on pages 613–6 of the current *Kalendar*). With the object of assisting the Committee in their task, members are asked to send their comments on this Scale to the Secretary, R.I.B.A., 9 Conduit Street, W.1.

### ELECTION OF MEMBERS, 3 DECEMBER 1928.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 3 December 1928 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 29 September 1928.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permis to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible mem of the Institute who have not yet joined the Unio do so without delay and as a matter of course, not on their professional interests, but with the object of es lishing firmly a Defence organisation founded by mem of the Institute and carried on under the auspices of with the hearty support and approval of the Council.

All communications relating to the Defence U should be addressed to 28 Bedford Square, Lon W.C.1, where accommodation has been placed a disposal by the Council of the Institute.

### COMPOSITION OF MEMBERS' SUBSCRIPTIO FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme compounding subscriptions for Life Membership w was approved by the General Body at the Business M ing held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the R Institute may become Life Members by compoun their respective annual subscriptions on the follo basis :—

For a Fellow by a payment of £73 10s. (70 guinea

For an Associate or Licentiate by a payment of £4 (42 guineas), with a further payment of £29 8s. on b admitted as a Fellow.

Provided always that in the case of a Fellow or A ciate the above compositions are to be reduced by £ per annum for every completed year of membersh the Royal Institute after the first five years, and in case of a Licentiate by £1 1s. per annum for every c pleted year of membership of the Royal Institute

### THE NATIONAL HEALTH AND PENSION INSURANCE ACTS.

The attention of architects is called to the advantag their insurable staff insuring through :—

### THE ARCHITECTS' AND SURVEYORS' APPROV SOCIETY.

| | |
|---|---|
| *Contributions* | (for Men) 1s. 6d. per week, 9d. of whi payable by the employer. |
| *Health Insurance Benefits* | Sickness Benefit : up to 22s. per week. Disablement Benefit : up to 11s. per wee Maternity Benefit : up to 54s. |
| *Old-Age Pensions* | 10s. per week from age of 65 ; similar am paid to wife of insured person, on her attai 65. These pensions are paid irrespecti possession of other private means. |
| *Additional Health Insurance Benefits* | Full cost of dental treatment. Full cost of optical treatment (inclu glasses). Part or full cost of surgical operations. Part or full cost of maintenance in nu homes, hospitals or convalescent homes. Part or full cost of provision of trained n during serious illness. Cash grants to members in financial dis through illness. |

Help us to help you by applying for membership in :—
The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

### THE LIBRARY.

The Library is closed during the months of July and ptember at 7 p.m. (Saturdays 2 p.m.).
The Reference Library is closed during the whole of igust, but loan books may be received or issued between hours of 12 and 2 daily (Saturdays 1 p.m.).

# Competitions

### PROPOSED ENTERTAINMENT PAVILION.

The Exmouth Urban District Council invite architects submit designs in competition for an Entertainment vilion proposed to be erected on a site adjoining the planade.
Assessor: Mr. C. Cowles-Voysey [*F.*].
Premiums: £100, £50, and £25.
Last day for sending in designs: 31 August 1928.
Last day for questions: 30 June 1928.
Total cost not to exceed £17,000.
Conditions of the above competition may be obtained om The Clerk, Council Office, Exmouth, by depositing 1 1s.

### HE ROYAL MASONIC INSTITUTION FOR GIRLS: SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to bmit designs for a new Senior School proposed to be uilt on a site of some 200 acres known as Rickmansworth ark, at Rickmansworth.
Assessor: Mr. Henry V. Ashley, F.R.I.B.A.
Premiums: £750, £500, £400, £300, £200.
Last day for sending in designs: 5 September 1928.
Last day for questions: 1 March 1928.
Total cost not to exceed £350,000.
Conditions of the above competition may be obtained om the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose o erect a new Town Hall in West Marlands, and invite rchitects to submit designs.
Assessor: Mr. H. Austen Hall, F.R.I.B.A. Premiums; 500, £300, £150. Last day for sending in designs, o July 1928. Last day for Questions, 20 April 1928. otal cost not to exceed £385,000.
Conditions of the above competition may be obtained rom The Town Clerk, Municipal Offices, Southampton.

### BOROUGH OF LEWISHAM: PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed o be erected on the site of the East side of, and adjoining he present Town Hall buildings.
Assessor: Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.
Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham, S.E.6.

### COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is offering awards for the best concrete houses erected during the current year. These awards are offered for work that has been actually designed and constructed.
The prize awards will be as follows:—
To Architects: First, £100; second, £50.
To Builders: First, £50; second, £25.
Mr. E. Guy Dawber [*F.*] has agreed to act as Assessor. Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.
The actual construction must be completed by the end of 1928, in order that the prizes may be awarded early in 1929. Architects who intend entering for this competition should apply for an entry form A, which must be returned on or before 29 September 1928.

# Members' Column

### MESSRS. EDMESTON AND GABRIEL.

The old established practice of Messrs. Edmeston and Gabriel, Architects and Surveyors, of 42 Old Broad Street, E.C.2, will cease to exist at the end of this month, as Mr. G. H. Capper, the surviving partner, is retiring, after over 40 years' connection with the firm.

### MR. W. A. COLE-ADAMS.

Mr. W. A. Cole-Adams, of Abbey House, Westminster, has, by arrangement with the Executors, taken over the practice of the late Mr. R. Langton Cole. All correspondence with reference to the late Mr. Cole's practice should be forwarded to the above address.

### DISSOLUTION OF PARTNERSHIP. MURRAY, DELVES AND MURRAY.

Mr. Stanley Delves, A.R.I.B.A., having retired from practice, the above practice will be continued by Mr. Colin Hay Murray, F.R.I.B.A., at 10 King's Bench Walk, Temple, E.C.4, and at 25 Hyde Gardens, Eastbourne.

### CHANGE OF LONDON ADDRESS.

On and after 19 June 1928, Mr. Percy G. Hayward's city address will be 11 and 12 Fenchurch Street, E.C.3. 'Phone: Royal 7681.

### PRACTICE FOR DISPOSAL.

Well-established (over 20 years) Town and Country Architect's and Surveyor's Practice for Disposal in flourishing seaside resort, N.E. England. Disposal on account of taking up further public appointments. Work for some time assured and financial assistance could be arranged. Apply Box 9628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNER WANTED.

Architect and Surveyor with old-established practice in London, W.C.1 district, desires half-share partner who must be energetic and competent. Premium.—Box 1368, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### ASSISTANCE WANTED.

Candidate for final examination R.I.B.A., offers a share in his commissions (in hand) in exchange for technical help from an Associate with a small office staff which advertiser could join when unoccupied, giving his services in exchange for experience. London or Essex.—Apply Box 1862, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

F.R.I.B.A. is willing to let one well-lit room and part of another in the E.C. district. Moderate terms.—Apply Box 1168, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FELLOW of the Institute with a West-End office, having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. with an office in the West End desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE of the Institute with offices in Lincoln's Inn Fields has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a principal and Member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

TRADE CATALOGUES.

J. F. L. DE SILVA, A.R.I.B.A., practising at 76 Bristol Buildings, Colombo, Ceylon, will be pleased to receive all trade catalogues.

# Minutes XX

SESSION 1927–1928.

At the Sixteenth General Meeting (Ordinary) of the Session 1927–1928, held on Monday 18 June, 1928, at 8.30 p.m.

Mr. Walter Tapper, A.R.A., President, in the chair.

The attendance book was signed by 36 Fellows (including 15 members of Council), 13 Associates (including 2 members of Council), 2 Licentiates, 1 Hon. Fellow, 3 Hon. Associates, 1 Retired Fellow, and a very large number of visitors.

The Minutes of the Business General Meeting held on 4 June 1928 having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of :—

Professor Frederick Moore Simpson, Emeritus Professor of Architecture at the University of London, Order of St. Olav, First Class. Fellow 1890 to 1892, re-elected 1902. A Member of the Council in 1919 and 1920, and for some years a member of the Board of Architectural Education. Professor Simpson also served for a long period on the Art and Literature Standing Committees.

Mr. William Macdonnell Mitchell Dowdall, elected Associate 1882, Fellow 1891, and transferred to the list of Retired Fellows in 1923.

Mr. Charles Reilly, elected Associate 1872, Fellow 1891, and transferred to the list of Retired Fellows in 1922.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—

Mr. H. J. S. Abrams [*F.*].
Mr. Val Bonella [*F.*].
Mr. William F. Dickinson [*F.*].
Miss Jessie M. Greig [*A.*].
Miss Margaret Anne de Quincey [*A.*].

The President delivered an address on the presentation of the Royal Gold Medal to Mr. Edward Guy Dawber, A.R.A., F.S.A., Past-president, R.I.B.A.

Having been invested with the medal, Mr. E. Guy Dawber expressed his thanks for the honour conferred upon him and delivered a brief address.

Sir Frank Dicksee, President of the Royal Academy, Sir Reginald Blomfield, Sir St. Clair Thomson, Dr. Chalmers Mitchell, Mr. T. E. Eccles, Sir Giles Scott and Mr. Harold Inman also spoke.

The proceedings closed at 9.40 p.m.

LIFE ASSURANCE.

THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attrac "Ten Years Optional Policy" particularly designed interest the young architect. The special feature of policy is that it avoids the necessity of a decision at outset as to the ultimate form and amount of the polic

*For the first ten years* under this scheme, the full s assured is payable in the event of death, the premi payable being less than that for an ordinary Whole-L With-Profit Assurance. If death should occur dur the first ten years, the return in cash is very large co pared with the amount of the premiums paid.

For example, in the case of a man aged thirty a pol for £1,000 can be obtained for a quarterly deposit £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice one of the following four different forms of benefit :—

1. The Policy may be continued at the same premi for the full amount assured as an ordinary Whole-L With-Profit Assurance for £1,000.

2. The assurance may be continued at the sa premium, as a With-Profit Endowment Assurance fo reduced amount, e.g., £766 maturing at age 65, £66c age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be c tinued as a With-Profit Endowment Assurance at increased annual premium, e.g., £31 13*s.* 4*d.* payable age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogetl and the policy be converted into a fully paid-up Wi Profits Assurance, either Whole Life or Endowment, desired. (Whole Life £331, Endowment £270 at £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five ye the assured should require an advance towards the purch of a house under the Architects' Benevolent Society "Ho Purchase Scheme" (applicable only in Great Britain), policy may be used as part of the collateral security the loan. If this were done a considerable saving co be made.

N.B.—Under options (1) to (4) the policy will be entitled to share in profits declared in resp of the period after ten years, so that the figu quoted above will be considerably increased.

It should be noted that, unlike all other schemes convertible assurance, the premiums are not increas when the change is made, unless an Endowment Ass ance for the full amount of the policy is chosen, and, ev then, no further medical examination is required.

Please write for particulars and special terms to t Secretary, Architects' Benevolent Society, 9 Cond Street, W.

---

**It is desired to point out that the opinions writers of articles and letters which appear in t R.I.B.A. JOURNAL must be taken as the individ opinions of their authors and not as representat expression of the Institute.**

---

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 14 July; 11 Augu 22 September; 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 17 — 14 JULY 1928

## Contents for 14 July 1928


| | Page |
|---|---|
| Interior of Palladian Bridge, Prior Park, Bath | *Frontispiece* |
| British Architects' Conference at Bath | 579 |
| The Preservation of Rural England. By E. Guy Dawber A.R.A. | 580 |
| Conditions of Contract. By W. E. Watson. | 585 |
| A Walk Round Bath. By Mowbray A. Green | 591 |
| The Conference Banquet | 597 |
| Notes on Visits | 600 |
| The Conference Reviewed. By Percy E. Thomas | 602 |
| Schools of Architecture: First Series: | |
| II. Birmingham School of Architecture. By George Drysdale | 604 |
| Correspondence: | |
| Lettering Charts. By Francis B. Andrews | 610 |
| Chinese Pagados. By Arnold Silcock and Maurice B. Adams | 611 |
| Letter from The Worshipful Company of Plumbers | 612 |
| The Library: | |
| Notes. By Members of the Literature Committee | 612 |
| Visit of Science Standing Committee. By H. B. | 613 |
| Sir Robert Lorimer, R.S.A. | 614 |
| Lt.-Col. H. P. L. Cart de Lafontaine | 614 |
| Mr. John W. Mawson | 614 |
| Garden Cities and Town Planning Association | 614 |
| Allied Societies: | |
| Essex Society of Architects | 615 |
| Hampshire and Isle of Wight Architectural Association | 615 |
| West Essex Chapter of Essex Society of Architects | 616 |
| British School at Rome | 616 |
| Obituary: | |
| John Harding | 617 |
| James Hine | 617 |
| E. C. Adams | 617 |
| A. O. Collard | 617 |
| Columbus Memorial Lighthouse | 617 |
| R.I.B.A. Examinations | 617 |
| Notes from Minutes of Council | 618 |
| Notices | 618 |
| Competitions | 619 |
| Members' Column | 620 |
| A.B.S. Optional Policy | 620 |



Interior of Palladian Bridge, Prior Park, Bath



Royal Crescent, Bath

# BRITISH ARCHITECTS' CONFERENCE AT BATH

## Inaugural Meeting, 21 June 1928

THE Conference being assembled, the President, Mr. Walter Tapper, A.R.A., formally welcomed the Members to Bath. The President said :—

At the formal opening of this annual gathering of the architects of the Empire I have a very pleasant duty to perform in your name. I have to express to His Worship the Mayor of Bath, Alderman Cedric Chivers, our sincere appreciation of his kindness and of his generous hospitality. To-night we are to enjoy, at a reception at the Pump Room and Baths, his personal hospitality, and even in far-away London we have come to know what that means.

In thanking Alderman Chivers for what he is doing for us we know that we are paying our tribute to a man who is not only the Mayor of Bath, but who is the most highly-esteemed and the most dearly-loved citizen of this famous city. Life has many disappointments, and disillusion is the lot of all of us, but when a man has earned such a position and such a reputation as Alderman Chivers has done he may well feel that his life has fully justified itself, and that he has earned the happiness which, I am sure, is his.

When the records of this generation of architectural history are written I know that this Conference of ours at Bath is going to stand out as one of the most fascinating and successful of all the events of this kind which we have enjoyed since the War. We have visited places whose beauty and historic interest can hardly be surpassed anywhere in the world. The names of Edinburgh and Oxford are proof of that. But Bath! Dear as it is to the people of this country, to our brothers from the Empire overseas, to our cousins from America, it has a very special place in the hearts of architects. To us it is a place of pilgrimage where we come to renew our faith in the power and beauty of our art ; where we realise afresh how the genius of a little group of great men, backed by far-sighted and public-spirited citizens, can produce a treasure of civic beauty which draws the admiration of the world for many generations after they have passed away.

Some of us come from cities and towns that no one in this world will ever want to go to except on pressing business. I need not name them. You all know them only too well. And the tragedy of it is that their squalid ugliness, their mean and shapeless shoddiness are utterly unnecessary.

These towns have come, mainly owing to the lack of education of the people in the fine arts which education provided down to the end of the eighteenth century.

This morning our Conference is to do some serious business by hearing and discussing papers of great professional interest, and I will call upon Mr. Guy Dawber, A.R.A., to read his paper on " The Preservation of Rural England."

# The Preservation of Rural England

BY E. GUY DAWBER, A.R.A.

[*A Paper read at the Inaugural Meeting of the British Architects' Conference at Bath on Thursday* 21 *June* 1928]

I FEAR that the subject of the "Preservation of Rural England" is beginning to wear rather thin—and perhaps becoming tedious, but it is of such importance if we are to retain any of the charm of the countryside that we have left, that I make no apology for speaking of it again.

It seems singularly appropriate that I should address you in a city such as this, endowed with many fine buildings of great architectural merit and beauty, due in great measure to the artistic genius of the architect Wood—for it is greatly attributable to these works that the City of Bath has attained such fame and prestige.

The city is well known throughout the kingdom as an example of what well-ordered building and town planning, even on a restricted scale, can do, and emphasises what so many people forget to-day, that architecture and building are not only the concern of the architect and builder, but of everybody; for beauty and fitness, whether in buildings or in life, form part of the modern social state, if we mean it to progress and develop.

But such amenities mean much care in maintaining them, and attempts by individuals or bodies, who for a mere commercial gain would thoughtlessly sacrifice the whole beauty of a town or countryside, must be checked.

No one will deny that it is necessary to open up the country and establish new industries or areas for residential purposes, but the methods usually adopted generally detract seriously from the value, and if we hope to keep any parts of England as country pure and simple we must devote all our energies to directing this flood of immigration into right channels, and to prevent it from dribbling all over the countryside, to try and stop the sporadic spread of towns and retain some portions of the land as actual country.

Had we as a people realised—perhaps not more than ten years ago—the full meaning and import of motor transport, had we but taken some precautionary measures to guide or control it decently, there would not have been this wholesale desecration of the countryside which we all deplore.

But our usual method of pandering to the immediate and generally ill-considered needs of the public, unaccompanied as they are by any prophetic vision on the part of our governing bodies, have all contributed to this result.

America, usually in advance of this country in many respects, has realised this fact, and the authorities of Westchester County, near New York, have eliminated the system of building along the roadside by the erection of groups of dwellings off the arterial roads, using a side road to connect each group with the main highway—a system long advocated here, but not to my knowledge carried out to any great extent.

Not only has this preserved the beauty of the country, but it has also caused a great saving in public expenditure, for electric light, gas, water supply and drainage can be concentrated, and arrangements for policing have become considerably easier. Here in England precisely the opposite has been done, and builders continue to string out new houses along the frontage of our newest highways. Commerce and development need not necessarily mean a sacrifice of beauty and amenity, for new buildings, of course, there must be, but these should be properly placed, and in addition they should be seemly and appropriate in colour. It is quite unnecessary to give examples of the disastrous effect upon the landscape of bad design and incongruity of materials—you all know them—for even in districts of acknowledged beauty, such as the English Lakes—a county of grey slate and sombre colours—bright red bricks and tiles, totally out of harmony, are imported from other parts of the country, absolutely spoiling the beauty of their surroundings.

Think of Stonehenge, of all places, dependent upon its solemn isolation for its effect; yet within a stone's throw buildings have been put up which involuntarily remind one of Landseer's well-known picture of "Dignity and Impudence"—the sheer impertinence of their triviality acting as a foil to the grandeur of those primæval stones. But here, perhaps, the local authorities who sanctioned these buildings have some excuse, for they could point to the far worse hangars and aeroplane sheds, erected by the Government, and which entirely dominate the landscape.

Around most of our towns and cities a formless rash of building has spread outwards—estates that have come into the market through death or other reasons have been seized by the speculative builder, fields and woods are cut into, houses without the least attempt at decent design or of harmonious materials are dumped down in all directions regardless of their surroundings.

Venerable and ornamental trees are cut down ruthlessly lest a drip from some overhanging branch should spoil the road, hard white concrete mechanical curbs take the place of grass-bordered verges, ferro-concrete bridges, generally of the most inappropriate design, span the streams, and petrol stations with their garish pumps of many colours, which spring up everywhere—all are disfiguring the quiet charm of our country and our villages—indeed, we might almost say that all

appreciation of art and beauty are giving place to a devouring utilitarianism.

Fortunately there are many evidences that people are beginning to interest themselves in building and national health, particularly in housing problems, and the more this spirit is encouraged the better the standard of building will be.

Architecture meets a human need, and there is a growing feeling, inarticulate at present, that if we are to get the best out of life as regards our surroundings we must have the best in architecture.

It is therefore of the greatest importance that buildings should not only be useful, but should add to the beauty of the countryside—in towns as well as villages.

In no country in the world are there confined within its narrow compass so many historic varied and inspiring features as are found in the British Isles.

We stand in dual relationship towards that great inheritance, as heirs and trustees to pass it on as unimpaired as possible.

This noble inheritance was suffering daily loss and injury; we hear of erosion on the east coast by the encroachment of the North Sea, but the erosion of our coasts was nothing to the erosion of the beauty of our countryside.

Ever since Wigan became a favourite butt for the comedian the mention of Lancashire has invited derision. Before the introduction of steam and the industrial revolution, this county held many beautiful stretches of most attractive moorland, but to-day most of that area is a repellant factory-strewn waste. The artificial silk trade threatens to deface parts of the south in the same manner as cotton destroyed the north, and unless concerted effort is made the Thames Valley may become as ugly as parts of the Clyde and the Tyne.

Near Harrow, the historic place of Byron's school-days, rows of houses are being built along the roadways, a system that has spoilt many attractive views, while even the outlook from the hill is already being ruined by lines of uniform suburban villas. When a view is blocked or rendered hideous by factories, residents or visitors are not attracted to a district.

The famous heath at Freckenham in Suffolk is being spoilt by the erection of derelict railway carriages to solve the housing problem, while the once lovely valley of Loudwater, near High Wycombe, has been terribly disfigured by the building of unsightly houses near an enormous blotting paper factory.

Now to preserve rural England, we must have a clear conception of the meaning of rural life. Can we, in this twentieth century of scientific and mechanical progress, revert to those primitive conditions of life which, rightly or wrongly, we always associate with rural England? Can we contemplate a rural existence which is associated with steam ploughs, corrugated iron, asbestos roofs, garages and petrol pumps and charabancs and motor transport?

Does not the preservation of rural England under such conditions seem rather artificial and meaningless?

I cannot do better than quote what Dr. Vaughan Cornish described in his presidential address to the Geographical Society last January. Speaking of the parish where he was brought up in Suffolk, he says: "Nature was adapted to man's needs and flourished under his care. The parish boundary was about the limit of the daily trudge from the village street. This street was our factory, for we were far from any town; and in the street were church and chapel, the places of assembly for the community of about one thousand souls. We knew every man by sight, and the part which he played in the life of the village.

"At dawn the community scattered for its work, and until dusk the fields were a scene of activity, and not only the fields, for the blacksmith's forge and the wheelwright's shop were open to the village green. Each year ended with the harvest thanksgiving, and the next began with the breaking of the stubble by the plough.

"The cattle grazing contentedly in the meadows, the sheep quietly nibbling the grass, were free from the appearance of anxious watchfulness which is characteristic of wild animals, and in the driving of the furrow we saw the best picture which the world provides of the partnership of man and beast. The scenery of rural England, is indeed unsurpassed as a picture of Arcadia, the peaceful life of an unchanging agriculture. Agricultural England is a country of gentle undulations, where rivers flow quietly in winding curves, a land well timbered by deciduous trees of rounded form, of fields divided by a bushy fence, all in a climate of soft skies, where the song of birds is heard throughout the year. And we still have a wealth of architecture of cob and thatch, of mellow brick and mossy tile, of grey church towers, and Georgian mansions, calmly classic, all in harmony with the natural scene. If this quietude of the senses be broken, or by the clatter of mechanical noise, there is a loss of happiness out of all proportion to the material discomfort, for the mind begins to pay attention to imperfections instead of dwelling upon an ideal, and we no longer live in Arcadia."

I think this is a perfect description of rural England—an England that is fast vanishing under modern life and conditions, not only in the country, but much more rapidly in the towns.

A nation is a work of art and a work wrought by time, and England possesses exquisite old towns and country villages, some of the most beautiful in the world, and the admiration of all who visit our shores; and it is no exaggeration to say that in fifty years' time, at the rate so-called improvements are being made, the destruction of all the beauty and charm with which our ancestors enhanced their towns and villages will be complete.

Before the advent of machinery and industrialism, building even of the humblest type possessed qualities and characteristics which placed it on an altogether higher plane than most of the building carried out in the last century, for we must remember that a great tradition of building permeated the whole country, from North to South and East to West—nothing was shoddy, nothing seemed too trivial for good sound honest workmanship as we see in the examples which remain to-day.

And it is that tradition we are in danger of losing—for our countryside has been defaced and deformed by ugly, unsuitable buildings, which are nothing short of a national disgrace.

There are several causes for the degradation of much of our domestic architecture in the country; the loss of craftsmanship and pride in good work—the lack of appreciation of good and honest materials, the demand that building, especially in the smaller houses, should be as cheap as possible, and an entire disregard for the social and general well being of the State.

The introduction of machinery to a great extent stamped out our village handicrafts—the craftsmanship of the smith and the carpenter was supplanted by the ready-made doors and windows of the factory—and the railways and cheap transport smothered local tradition by the importation of materials out of harmony with the district.

The craftsman became a "hand" and lost all personal interest in his work. His materials, no longer the individual work of his hands were machine made, and he became just a workman without ambition as far as his work was concerned.

We lavish money without stint on building magnificent roads, we pave our streets, and have the most efficient and up-to-date systems of drainage, we lay on water, gas and electricity, and all that makes for the material comfort of life—and yet with all this we utterly ignore the aesthetic side, the cultivation of the beautiful and all that gives real and lasting pleasure.

When we think that day by day all over England old buildings are being pulled down without protest, to make way for new buildings, the majority without the slightest beauty or fitness, it makes us marvel at our folly in allowing to be swept away the old work which tells the history and tradition of our country in every town and village throughout the land.

Our pictures and other national treasures of art are carefully housed, and entrusted to the care of experts to safeguard and prevent their being tampered with—pictures and furniture expressive of the centuries in which they were painted, but, after all, only seen and enjoyed by the comparatively few who can appreciate them. Our villages and towns on the other hand, are seen by everybody, and are a part of the actual life of their inhabitants, of the people whose taste is being formed by the environment in which they dwell. Yet the artistic care of our villages and towns we hand over without thought to the safe keeping of those who have generally no qualifications for the work, and who, with the best intentions, lamentably betray their trust.

Years ago when England was the workshop of the whole world, and when wealth was pouring into the country, and great fortunes were made in trade and commerce, at the same time the slums of our great manufacturing cities came into being, and in the demand for cheap labour, the claims of the workers to share in the country's prosperity were entirely overlooked, and we now at vast cost are trying to rectify the thoughtlessness of our forbears and are striving to put order and decency into our towns and cities.

We in our slow, old-fashioned way, are at last realising the folly of these errors of the last century, and are trying to see that by individual and collective constitutional means all classes have a share in our common heritage.

I feel that something must be done to raise architecture in this country to the position due to this august and venerable art and to combat the ignorance and prejudice that prevails even amongst people who are intelligent enough as far as other minor arts are concerned.

It has been allowed to drift into obscurity behind the advancing tide of commercial progress and advertisement.

Of course it will be said that, like all modern problems, it is at heart economic, more and more landowners, under stress of taxation, are forced to dispose of their property, and more and more speculative builders are anxious to turn to profit the increasing radius for urban development.

For this reason it is sometimes urged that the community has no right to interfere with individual taste, but it is well recognised by all that outrage and nuisance which affect others cannot be tolerated.

Some means must be devised whereby architectural advice and guidance may become available, and if this advice is not made use of, ugly and inappropriate buildings must be prevented from outraging the landscape. There must, in fact, be an improvement in the design of buildings by unofficial action, and a control of ugly buildings by means of official powers—but if either course is adopted separately the result will be a failure, for it is useless to offer intending builders advice and guidance if they know they can reject it with impunity—or to expect improvement by merely exercising negative powers of rejecting designs when submitted to local authorities.

Much of the building of the past few years and at the present time is excellent and of great merit, but, as we know, unfortunately, the bulk of it is not carried out

under the guidance of qualified architects, but by speculative builders or amateurs, and as a consequence we see the whole countryside littered with these bungalows and incongruous dwellings.

Transport and all that the word implies is in the first place bringing about the suburbanising of the country.

So important is this factor of transport, and so far-reaching already has been its effect that in certain parts of England—areas the size of counties, in which fifty years ago towns and villages, though close to each other, were yet distinct—now form one vast urbanised region, without any semblance to the country which we always associate with rural districts.

Happily this is only in the neighbourhood of our big cities, and there are still thousands of square miles of country rural in character and unspoilt by the hands of the urban dweller, though they will not long remain so.

Motor transport has to-day converted England into a vast pleasure ground for the tourist, holiday maker and joy rider—no one can deny this fact, nor is there any use or reason for deploring it. It has opened up a vast field of interest to thousands, and brought happiness and companionship to people who were otherwise isolated and cut off from their neighbours and friends.

The motor car is an admirable servant but a tyrannical and overbearing master, and it is a monstrous thing that one of the chief factors in our social well-being should at the same time be the cause—quite unnecessarily—of so much destruction of the peace and charm and beauty of our countryside.

Let us for a moment consider the wayside filling station and petrol pump and look at the matter in proper perspective. What would have been easier, when it became apparent—after the War—that they were a necessity, than for our great oil companies, or those responsible for the sale and distribution of motor accessories, to have taken concerted action and to have called in the advice and help of architects to have designed suitable garages and pumps, to have given the whole matter of their arrangement and placing serious thought—to have, in fact, made these buildings a pleasure to look upon. Nothing would have been easier, but, like most things in this country, no consideration or thought was given to the effect upon the countryside so long as the petrol was sold and a sound commercial return made, and it is nothing short of a national scandal that for the benefit of a comparatively few people the whole country should be desecrated in this way. Eeveryone protests against them, not a single voice is raised in their favour, and yet the people of Great Britain have to submit to one of the most objectionable outrages of modern times.

A Bill is being brought in for the control and power to make regulations as to the design and appearance of these filling stations by the County and Borough Councils, and we hope for the best, but at present neither Rural Council or any other body can prohibit or regulate these monstrosities on the ground that they destroy the beauty of the landscape.

It is the same with disfiguring advertisements by the roadside and in fields and open spaces ; for the sake of some trifling sum, either paid or received, the approaches to our country towns are vulgarised, quite regardless of the wishes of the community.

But one can deplore these things indefinitely and criticise adversely, and it is well to look on another and more hopeful side of the picture.

Although the majority of the new building in country districts especially is extremely bad, yet there is a very large amount of the most excellent and thoughtful work being done by architects—work that maintains the tradition of good honest craftsmanship and simple design we always associate with the country, and I am confident in time public opinion will insist on a higher standard of building all round.

The Council for the Preservation of Rural England is endeavouring to explore means by which some of those unfortunate results may, we hope, be prevented.

We have no desire to attempt any frustration of a natural and inevitable tendency, and all we want to do, all that need be done, is to try and get some system in the process and produce order and decency out of chaos.

There is without doubt the strongest need for some sort of supervision or control of buildings put up in the country, and this, we feel, can be done by means of Advisory Committees—consisting of architects, surveyors, representatives of local councils, and men interested in such matters, whereby advice and guidance may become available.

At present, as you know, local and district councils have no powers enabling them to control the design or materials of a new building—so long as the plan, the heights of rooms, sanitation and so on conform to certain regulations anyone can erect whatever eyesore he wishes ; under the Town Planning Acts, where these are taken up and a Regional plan adopted, the model clause prepared by the Ministry of Health, relating to the control of elevations, etc., would automatically come into force, giving local authorities the power of rejecting unsuitable designs.

Under Mr. Chamberlain's 1926 Housing Act for the reconditioning of existing houses, Advisory Committees are being set up with the concurrence of the Ministry of Health, who will, we hope, be of the greatest service to local authorities when application is made for the Government subsidy, in advising them on the suitability of the proposals made and helping with suggestions.

The architectural profession have most generously, through the R.I.B.A., offered their services gratuitously on these committees or panels—in much the same way as doctors have done at the public hospitals—and we hope if these panels work well their

powers may be enlarged to enable them to deal with the design of all the buildings throughout the country.

But I have already detained you too long; my object has been to show you that the aim of the C.P.R.E. is to be helpful and constructive, and not merely critical and fault-finding; we want to help the public and arouse in them a pride in the country which we all love so dearly, and not to allow it to be submerged in a sea of utilitarianism, but to endeavour to preserve its attractiveness and to make it more beautiful.

To do this we want financial help; if you sympathise with the aims of the C.P.R.E., show it in a practical manner by sending donations, or, better still, becoming annual subscribers of one guinea.

The work is increasing by leaps and bounds, and our secretary, Mr. Griffin, and his staff are quite unable to cope with the urgent requests for advice and assistance that reach them by every post.

For my own part, I am convinced that in a few years' time C.P.R.E. will have become a great power for good, but to enable this to be done it is up to all those who benefit by its activities to bear some of the cost.

## Discussion on Mr. Dawber's Paper

Professor PATRICK ABERCROMBIE [*F.*], opening the discussion, said: I think there is something peculiarly appropriate in hearing this paper in this ancient City of Bath, and for two reasons. In the first place we are all of us architects or connections of architects, and I think all of us agree that no architect in this country has done more to show that a building properly placed in the heart of the country is not an eyesore, but adds to the beauty of the landscape, than Mr. Dawber. The second reason why it is appropriate that this paper should be read in Bath is that there is no town in this country in which it is more essential that the urbanisation of the city—what has been spoken of as the civic beauty of Bath—should be preserved, and that the rural beauty around shall be kept as far as possible intact. That is sometimes forgotten. We visit Bath for the eighteenth century buildings, but if we wander outside the city we cannot help being struck by the fact that surrounding it is some of the most beautiful country in the whole of England, and country that is unspoilt. There are valleys and villages within two or three miles which are as remote and as unspoilt as anywhere in the British Isles. There you have the key-note to rural preservation. Let our towns remain towns, and our country stay country. We do not want one to be a messy, spotty imitation of the other. I am not referring to garden cities and garden suburbs, but the sprawling out in all directions all over the countryside of the sort to which Mr. Dawber has alluded. But preaching does do good! I will give you a good example of what I mean, which was brought before me last year. In conjunction with Mr. Dawber, Professor Adshead, and one or two others I was engaged in making a survey of the amenities of the river Thames from a launch. Professor Adshead was sitting up in front making lightning sketches of every fold in the hills, of a beautiful building here, or a piece of ugliness there, when we came across a group of five buildings. Four were charming little thatched cottages, the fifth a most dreadful square box, with a slate roof and red hips. A week later we found they were thatching on top of the slates. We want to show people, as we apparently did in this instance, that building which is ugly not only spoils the countryside, but is also bad business, repelling those they want to attract. I think the scheme Mr. Dawber mentioned of architects giving help and guidance in different parts of the country is extremely important. It is a question of architects giving a certain amount of their skill for nothing. We know what the medical profession gives for nothing in the hospitals of the country, and I have yet to learn that they are the worse off for it. We must do a certain amount of this voluntary panel work by giving constructive advice, I know there is the Bath clause for rejecting plans, but that is not quite enough; you must have something more constructive. By giving advice in the manner suggested we might prevent a great deal of ugly work. You, in the West, have a magnificent material in Bath stone. What could be more lovely? Yet you see it ruined, tortured, destroyed. It must make the hearts of the Bath stone firms, whose quarries we are going to see this afternoon, bleed to see some of their wonderful material hacked by these butchers. You may avoid, through good advice, an altogether dreadful misuse of material. Some standardised designs might be available for builders—standardised parts of designs if you like. You could at least help in that way to produce harmless and inoffensive buildings. On entering Bath, by way of the Bristol road, I saw two groups of buildings—one was ugly and Victorian, and the other late Georgian. They were of the same size, and the same material, and built for the same use; in fact, in every way comparable. In the one there was an expensive, laboured, and fussy use of materials; the other group was simple, of good proportions, and in complete taste. Architects' advice is not going to put up the bill, it is going to save expense. This movement is not to stop building or to make it more expensive, but to show people how to do the right thing in the right place.

Mr. T. R. MILBURN [*F.*]: Rural spoliation is a very sad story, and the evil is partly done, and the problem that confronts us is how to remedy it. The suggestion I made to our President is that a great deal can be done through landowners. In a beautiful road I know, a garage has been erected in corrugated iron and wood, completely spoiling it; and on the other side a building which can be used either as a garage or a picture hall.

You can imagine the result. But who sold the plots? If that landowner were interested in our Society, would it not have been easy to make a clause in the contract that those plans should be submitted to some architect, or some panel of architects? I suggest we could possibly

approach landowners with a view to this right being reserved over plans. This is the only way we can ensure decent buildings being put up. I know that propaganda is doing good already.

Mr. P. F. WARREN [*F.*] : Living in one of the most beautiful parts of England I can thoroughly appreciate all that has been said. In some parts our countryside has not been so desecrated as in the Midlands and North. We are largely dependent on the action of our local authorities. One thing we might do is to educate public opinion. In the second place pressure might be brought upon Parliament to try and make the Town Planning Act compulsory in all rural areas.

Mr. J. L. FOURACRE [*F.*] : I am a believer in lectures to educate public opinion generally. I think the sins which have been committed are more due to ignorance than a desire to offend. Using our Allied Societies to assist in the work, we could very soon educate public opinion to think very differently on the subject from what is the case to-day. I was asked recently to give a lecture at the Plymouth Free Library dealing with architecture in some way. I decided first of all to go round the town and make cartoons of some of the worst examples of windows, doors, and other excrescences I could find. I got a very choice collection. In the course of the lecture I showed against each an example of the best work I could find. The result was most gratifying. If you do the same you will find your listeners see the humour of it. I thoroughly insulted my audience, and they enjoyed it.

Mr. E. STANLEY HALL [*F.*] : We must not forget that there are big blunderers and small-big blunderers who put twelve houses to the acre over as many acres as they can, and the small blunderers who might be called the week-end cottage fiends. You see houses going up in imitation concrete with asbestos roofs in a district where they make almost the most beautiful bricks in England, without any regard for anybody. If we can get at the sellers of the land it reduces our labours. It is the man who controls the house that is put up that we ought to approach, and if we can only tackle the problem through the bigger heads, the landowners, it will make it easier.

Councillor EDWARD KNOX, of Bath : As a member of Bath City Council and Chairman of a Rural Authority, I am doubly interested in the preservation of rural England. It seems to me that there is very little use to meet at this Conference unless we indicate in some practical manner what our views are, and therefore I venture to think that really the most practical way of dealing with this question is by town planning. I know already a great deal is done, but I suggest it should be compulsory. Here in this city and surrounding district we have no town planning of any kind, and the consequence is we have dreadful buildings springing up all around the beautiful city, and that might be stopped if there were only a compulsory town planning scheme. The most practical thing that we can do is to ask Parliament to make town planning compulsory.

The PRESIDENT : I believe in practical results. Mr. Dawber in the course of his paper said he would be very glad to have a guinea from each one interested—that is practically what he said. He has never asked me for one, but I shall be only too glad to give it him, because I think this is one of the greatest works to be done in England to-day, to help the Society to preserve this beautiful country of ours. I am going to give a guinea before I leave this room ; I want every one of you to do the same.

The President then put the vote of thanks, which was carried by acclamation.

Mr. DAWBER (in reply) : All the points touched in the discussion are known to the C.P.R.E. After 18 months on the Council there is very little about ways and means and what we have to do that the Council do not know. We know the points and try to solve them as fast as we can. It is not only a question of money. All these things take time. Many members think we have been terribly long in getting panels formed under the Act of 1926. It was only in the last two or three weeks we have been able to get the names of the different people who are to help us. Mr. Chamberlain is deeply interested in this subject, and a small committee has been formed to prepare a leaflet which the Ministry will send to district and rural councils.

The PRESIDENT, at the request of a member of the Conference, appealed for help towards the purchase of the Lion Rock at Cheddar for the nation, saying £600 was wanted, of which between £200 and £300 had been raised.

The President proceeded to call on Mr. W. E. Watson, Honorary Secretary, Practice Standing Committee, to read his paper on " Conditions of Contract."

# Conditions of Contract

By W. E. WATSON [*F.*], BARRISTER-AT-LAW

[*A Paper Read at the Inaugural Meeting of the British Architects' Conference at Bath, on Thursday, 21 June* 1928]

THE programme of the Conference announces this paper and goes on to say that I am Honorary Secretary of Practice Standing Committee. I had that honour in the session just closed but should like to say that I read my paper now at the request of the Conference Executive and not in any manner or form as expressing the opinion of Practice Committee, which is, in fact, as yet unformulated. That Committee will during next Session probably come to a close analysis of the proposed contract form under By-law No. 54 which empowers it to consider any matters appertaining to its particular province. For

this purpose the Allied Societies and individuals are requested to send comments to the Institute. These when received will be tabulated and the Practice Standing Committee will analyse and forward recommendations to Council in anticipation of a meeting of the General Body to vote upon the matter. With this explanation I read my paper for the sole purpose of provoking discussion.

An eminent architect has recently stated that the practice of the profession of architecture is becoming more complex and difficult, and the problems of to-day are infinitely diverse from those of 20 years ago, both in the nature of buildings to be designed and the methods of construction to be adopted considered in relation to specialist services. It is, therefore, essential that there should be mutual trust between a building owner on the one side and a contractor upon the other, which it is the duty of the architect to develop and foster. With this statement we shall all agree. An eminent jurist of a bygone day has said that the object of law is order, and the result of order is that men are enabled to look ahead with some sort of security as to the future, and although human action cannot be reduced to the uniformity of nature, men have yet endeavoured to reproduce by law something approaching to this uniformity. As the law of early ages had its origin in an attempt to ensure that what a man had lawfully acquired he should retain, so the law of contract is intended to ensure that what a man has been led to expect shall come to pass, and that which has been promised to him shall be performed.

As a statement of the Law of Contract, probably no one will cavil with those words, and it is with this subject " of contract " that we are to-day dealing.

If a builder, in writing offers to erect a building for an employer for a stated sum according to details produced and within a certain period, and the employer writes an acceptance, you have there all the elements of contract which in some few cases may come to a happy fruition, but in the majority of cases to-day such simple procedure will not suffice. Taking this simple analogy a little further, some one must prepare the drawings for the building, and as the architect has, or should have, a recognised position in the economics of the community, his employment is desirable and his further services are required for the necessary duties of supervision and certification. Here we may come to the happy union of considerate client, skilful architect, and perfect craftsmen, where the parties each appreciate thoroughly the qualities and purposes of the others, and the works progress towards a happy conclusion when all are satisfied, one with his new building, another with his modest fee and enhanced reputation, and the third with his profit and further prospects. In such cases a form of contract may have been signed, some of the blanks filled in, but whether or no it is a document seldom referred to and mostly forgotten, and to all intents and purposes need never have been signed at all, because it was the mutual trust that carried the work through, combined with the fact that each party thoroughly knew his own task and performed it. We have all had these happy experiences and enjoyed them, but they properly belong to the days that have gone, and must give place to the requirements of a more complicated future where the happy relationships of the past may yet live, only with this qualification, that we must set down in black and white in the most incisive language exactly what work the parties contract to do, and the manner in which it is to be performed, so that each may know exactly what to expect and make it possible of performance. Thus clarity of expression may be of considerably more importance than mere length of document, and the desire to provide for every possible contingency may itself develop obscurities in the main issues.

There is abroad to-day in every walk of life a certain degree of incompetency, caused probably by the war period, when occupations were not normal and education did not advance. We find it in the building trades, and it cannot be denied it does exist in the profession of architecture, as witness the disfiguration of towns and countryside, though it must be said the governing bodies are endeavouring to remedy this state, and in another decade we shall probably be back to normal; still, for the moment, we are in the state where in the matter of contract revision the parties do not quite fully see eye to eye. The architect is loath to part with his long held authority in certain matters, and the builder says, and surely quite reasonably, " Tell me explicitly exactly what you want and then I can put down my price in the itemed schedule, and there will be no differences between us." The parties really are not so far apart as would at first sight appear. For instance, on the subject as to whether the 1909 form of contract should be revised, I think we are all agreed it is desirable it should be, and as to whether the parties are to be free to go to arbitration at any time during the contract period, and upon any matter, some of us might prefer to retain the honourable traditions of earlier days, but we must march with the times, and after all, if an architect, as representing the employer, does not fear the arbitral tribunal when a job is completed, why should he fear it during the progress of the job, provided it does not impede that progress. I venture to suggest that a good debate and award upon a matter of any sort at the earliest stage of a job would enhance the respect in which an architect should be held by the contractor, and cement the cordial relationship to a final estimation of each other as people who know their jobs from A to Z. That is the goal to which we should direct our energies, and just as we all appreciate the work of a good craftsman,

so we should give the contractor opportunity to base his estimation of our qualities by according him every opportunity to test them. The building industry has been up till recently based upon what one may describe as traditional methods, what our grandfathers did in constructional conceptions we have followed, religiously, and the experience they gained was probably more by experiment than by analysis; to-day, however, we have the building research department manfully augmenting the work done in the laboratories of private building firms to discover the real capabilities of different building materials, and so it may be said we are at the beginning of a new era in regard to our materials, and the uses to which they may be put. It is quite in consonance with this ideal that we should, therefore, thoroughly review our conceptions in the matter of contract, and in this connection we find that we have been anticipated, because the American standard form of contract provides that arbitration, except upon any matters relating to artistic effect, may be held at any time at the choice of either party to the contract, and the contractor agrees to push on vigorously with the work during any such proceedings.

The Scottish code has similar provisions, and goes so far as to mention in the clause allegations of failure of the architect to perform any of the many duties incumbent upon him.

It is a general principle of English law that from every court there is power of appeal until the matter reaches the House of Lords; that principle has stood the test of centuries, because justice is thereby done. Why, then, upon a matter which affects his profit should an appeal be denied to a builder to some person skilled in the technicalities of the matter in dispute, and in this connection it must be remembered that the architect in the early stages of a contract is not strictly acting in a quasi judicial capacity, but should be acting vigorously in his duty as agent of the employer to see that he gets not less than he bargained for, and this if possible at a rate showing a saving upon the contract sum. In such circumstances surely the contractor is not unreasonable in seeking for some court of appeal.

A complication may, however, arise as the works progress, where the architect is acting in a quasi judicial capacity, when he has to exercise his judgment fairly between the parties and not in his capacity as agent to the employer; in such case where resort is made to arbitration will the employer be denied the services of the architect as his most expert advocate on the ground that he has already decided the matter in a judicial capacity, or alternatively, will the architect and the arbitrator be in a position of joint arbitrators as under the London Building Acts, and if so, can one act without the other? There are undoubtedly complications so far unexplored arising out of the arbitration clause of the proposed Contract form, but so far, probably, all are agreed that the Clause C referring to an appointment by a person of local standing might well be omitted.

In the proposed form of contract, provision is made for the deposit of retention moneys from the time they begin to accumulate at interest in favour of the contractor. This as a matter of convenience would be in the joint names of both parties, and the principle is one which commends itself to me for the important reason that it tends to bring down building costs; if a builder knows his money is on deposit or in trust securities he has a fund which comes reasonably into his finances, whereas a fund which is a mere outstanding debt he cannot deal with, and there have recently been cases where large retention sums have been denied to the builder by bankruptcy and other proceedings, resulting in a more or less total loss of some 10 per cent. of the contract sums. The architect may sympathise with the builder in such cases, but it cannot be denied that the builder is not in his business for philanthropic purposes, and he is entitled to his profit as are other merchants. On the other hand, the standard form of contract states that three months is to be the normal retention period, and this seems to me much too short a time to warrant a deposit in joint names, for it must be remembered the architects' liability is a continuing one under the Statute of Limitation for a period of six years. This, however, may be a debatable point, but so far as I can gather the case law is fairly clear upon the matter, so it would seem to be only fair that while the builder is entitled to some considerable security for the payment of retention moneys, he should not be able to go from the works scot free apart from fraud after a period of three months, and that with a retention of only 5 per cent. instead of 10 per cent. as in the 1909 form.

The question of sub-contracts has always been a difficult one, and it has been possible for creditors of a general contractor to take sums legitimately due to a sub-contractor, and to retain them, leaving the sub-contractor unpaid. The position still seems to remain as it was in this respect, and upon the clauses generally it would seem wise to confer with the sub-contractors' alliances; the cash discount previously recognised at 2½ per cent. was generally deemed consideration for payment by the main contractor at stated intervals, and frequently before he had actually received payment from the employer; now this is increased to 5 per cent., and no payment is due before the certificate covering has been honoured, which I suppose means that the contractor will rely upon the enhanced cash discount for his profit, and add less to the provisional item as such in the priced bill. It means, further, that proportionate retentions must be made upon all sub-contractors (subject to Clause 25, Para. 3), and this may mean complications not desired by the average sub-contractor.

Since the war, particularly by the Ministry of Health

contracts, it has been sometimes desirable to take into consideration when certifying the value of unfixed materials, and probably one of the most unsatisfactory features of the new contract form is the continuance of this pernicious principle. Unfixed materials generally are of no interest to the employer, they encumber the site, and do not improve by exposure. They lead to further complication, and it is surely within the province of a prudent contractor to place his order so that deliveries will be continuous as required, and at the contract price. I think this clause is an objectionable one, and introduces a principle not in the employer's interest, because he may reasonably be called upon to pay a very large proportion of costs and not be a whit nearer a completed building than a virgin site suggests.

One of the most difficult problems raised by the new form is that raised by Clause 23 governing injuries to persons and property, where it is proposed to make the architect share a responsibility which does not lie within his particular province, and proceeds to an indemnification by the employer beyond a certain amount; the whole purpose of the new form, as I understand it, is to simplify procedure and make it more workable, and this particular clause would seem to promise more obscurity in practice than any other, because it conflicts with the traditional conception that the contractor is in full possession of the works till completion, and all that such a conception connotes.

The conference called in 1920 was formed for the purpose of discussing the 1909 form; the general principles of that document have emerged from the melting pot in a hardly recognisable form, and so far only " where quantities form part of the contract." It is said that the changes are purposed in order to make the business of contracting less speculative by reducing the contingency amounts necessary under the 1909 form. So it is the duty of the architect towards the employer to encourage this and obtain a definite amount of work for a given price. To refrain from doing so means that builders are unable to carry out their obligations, and are under the necessity of endeavouring to avoid them; this tends to dispute and litigation, with the resultant extra expense to the employer and loss of time to the architect; therefore, if a form can be evolved which will make for a closer tendering it is our duty to evolve one which, while eliminating not only the incompetent builder, will also exclude the architect who has not been properly trained.

On all forms of contract tribunals are called upon at some time or another to interpret the significance and meaning of phrasing to ascertain thereby what the parties have agreed upon as their bargain, and if commercial contracts were stated with perfect clarity of expression a tribunal would only have to adjudicate upon the facts surrounding the document; it is a rule of legal construction that the stated terms overrule what may be described as the customs of a trade, and though evidence may be tendered to support a contention it cannot be used to derogate from the meaning of the words used. There is a certain looseness of phrasing and obscurity of meaning in the draft of the proposed new form of contract, probably caused by the fact that it has been amended and re-amended so freely, but nevertheless it is a very important document, and I am of opinion we might be well advised to submit it to the Law Society as representing employers generally for comment upon its general terms and incidence of its phrasing. When it is remembered that this contract form covers some two hundred million pounds worth of work every year, the enormity of the problem before the Drafting Conference can well be imagined, and I am sure they have our sympathy and good wishes in their difficult task, and if they can evolve a document which will increase confidence between the parties they will have earned our lasting gratitude. It seems almost too much to hope that absolute finality will at once be possible, and therefore I welcome the suggestion made to set up a permanent committee to amend the proposed document should it be found necessary after it has been approved and put to the test of time.

## Discussion on Mr. Watson's Paper

Mr. H. V. ASHLEY [*F.*]: I am particularly indebted to Mr. Watson for his opening remarks, wherein he says that he is not reading his paper directly as Honorary Secretary of the Practice Committee, because I think it will be news to some of the gentlemen in this room that the Practice Committee has never been consulted at all on this form of contract. It seems to me an extraordinary thing that this contract should have gone as far as it has without the Practice Committee of the Royal Institute having been consulted about it. I think that a good many architects know that I am opposed to this new form of contract. I think it is very difficult here, while we are met rather to enjoy ourselves than to work, to discuss this contract in detail. I have made known my objections to it, and the Institute have the statement that I have now before me. If, however, I might, I should like to read from that statement my chief reasons for objecting to the new form. Now the impression given by a careful study of the new form of contract is that it tends, very largely, to shatter what I may call the triple alliance of the employer, architect, and builder, and for the reason that, as a builder said to me, in course of conversation, the contract is all one side, the builder's side. The building owner does not appear to have been considered of much consequence where the

uilder's interest is involved, except to shoulder respon-bilities that properly belong to the builder, the archi-ect's authority is reduced and rendered precarious, if not ntirely extinguished, while the contractor is put into the osition of questioning everything and making claims on very conceivable occasion, and involving the building wner in costs and expenses, of the extent of which he is erforce ignorant. In fact, the builder is paramount and op dog all the time. The contractor seems to have had a ad fright, he seems to have said to himself, " I am up gainst an unscrupulous building owner and an incom-etent architect, and must at all costs defend myself." If, nen, this is the attitude, it is incumbent upon the archi-ect to examine very carefully the method of defence dopted, whether in the process it prevents the equitable nd reasonable carrying on of building works as between ne parties, and whether the building owner and his archi-ect are properly protected against the builder, and some-mes, I regret to say, the unscrupulous and incompetent uilder. It is fortunately true that the bulk of architec-ural work is carried on in a reasonable way, and on a basis f this mutual confidence between the parties, life would e disastrous and impossible otherwise. Nevertheless, if uilders are endeavouring to provide for every possible ontingency, then it is up to the architects to see that the mployer also is similarly protected. The more I study his document the more I become alarmed and amazed at ery many of the clauses in it ; so much so, that I have elt it incumbent upon me, before sending forward my riticisms, to consult a lawyer exceptionally skilled in uilding contracts, to satisfy me that my objections to the ew form are well founded, and he agrees with my main ontentions. My chief reasons for taking exception to this orm of contract are, firstly, that it was unnecessary and nwise, because the 1909 form is well understood by all he interested parties; it has stood the test of time and the Courts, and various judicial decisions and precedents have been established on it ; I realise that certain amendments nd additions are desirable and necessary in the 1909 orm, and these could have been easily effected in con-ultation with reasonable builders, but to start *de novo*, crapping a most valuable document, was a totally wrong pproach to the matter, and unstatesmanlike to a degree. particularly object to the architect's authority on the uality of workmanship and materials being interfered vith in any way. This has been an honourable tradition between builders and architects for many years, and with ew exceptions works satisfactorily. And, thirdly, the drafting in many cases is capable of differing interpreta-ions, and contentious words such as " practical," " reason-ble," " if and when." and " provided that," all tend to result in dispute after dispute, and to increase litigation—he legal profession will be kept busy. The whole at-nosphere is one of suspicion and the unknown. It has been suggested that if this contract went through, archi-ects could alter it as they liked, but surely one cannot lter the principles laid down, and it would only be in minor details one could vary it, as one does in the 1909 orm. But this suggestion simply evades the issue—the new form in principle and in detail is unworkable be-cause so entirely one-sided. Clause after clause alters the whole position of architects and their clients with the builder. It is quite impossible for any fair-minded architect to hand this form of contract to a client and say, "That is a reasonable and fair document to sign." It must never be forgotten that it has always been an honourable tradition that architects should hold the scales of justice between the two parties to the contract, and in this new form the builder seems to think, " I will have none of it," and our client, the employer, in signing the contract, is signing a blank cheque, the ultimate amount of which he is ignorant of —not to mention law and arbitration charges. No architect of repute can conscientiously recommend this form to his client.

Mr. PERCY THOMAS [*F.*] : If we left the discussion to those who support this new form of contract the proceedings would close. From my experience of the views of the whole of the Allied Societies, I have yet to find any society who have really enthusiastically supported it. On the other hand, I have found in many parts the very bitterest opposition to it. My experience is, and I think it is the experience of the majority of architects, that it is not the letter but the spirit of the building contract which is being carried out, and I do not think any form, however carefully drawn up, and however many eminent lawyers aid in its form, in a difficult art like that of building, is going to be a perfect contract. We are quite sure this new form is not, and I doubt whether any form can be devised which covers the incompetent architect or the incompetent builder, or the builder out to make trouble. In the provinces I find a great bone of contention is the arbitration clause, and so far as we can see we see no possibility of getting approval to it. We have yet to be told how bad workmanship or material can be arbitrated on without stopping the work, for however short a period.

The PRESIDENT : The main bone of contention seems to be the question of arbitration, and it would be interesting if someone would tell us how it works in Scotland.

Mr. J. K. HUNTER [*F.*] : It always works quite satisfactorily.

Mr. T. TALIESIN REES [*F.*] : Whilst we appreciate very much Mr. Watson's reading of a paper on the new contract, we must tell him frankly that we do not like the new form. I am speaking for Liverpool architects, who have carefully considered it in detail, and have had several conferences to discuss its merits, and the conclusions we have come to is that it is an impossible contract. There is no secret in stating that the Liverpool Master Builders' Association consider it a very bad form of contract from the architect's point of view and so much so that they suggested that a joint committee of Liverpool architects and builders be formed to draw out a new contract more suited to our needs in the north, using the new contract form as a model in the same way as the Model Bye-laws are used by local authorities when preparing their local bye-laws.

It would be wrong to attempt to force Liverpool builders to come into line with the London builders, and to force the architects of Liverpool to carry out work in the same manner as some of the London architects do. We have traditions in our province which cannot be eliminated by a stroke of the pen. The arbitration clause is very involved, and we think it should be reconsidered

and simplified. One matter that struck me is the reference to a standard method of measurement. Is there such a thing? (A voice: "Yes.") There may be in London, but outside, no!

You also wish to transfer the responsibility of the contractor on to the architect. Every job will not stand the expense of a clerk of works and unless one is constantly employed on a building mistakes in setting out will occur and the architect will, under the new contract, be blamed; you are, therefore, making the architect responsible for some negligence on the part of the builder. I say quite frankly it is unfair.

There are many things in that contract that cannot be accepted by us, but if you say, use it as a basis upon which to form a contract that will be suited to your district then we will do so, but if you say you have got to have it, then the architects of Liverpool will not submit it to their clients for signature.

Col. J. M. ARTHUR [*F.*]: The first discussion this morning dealt with rural preservation in England, leaving Scotland out altogether. Now, this form of contract does not affect Scotland at all. Scottish law is entirely different in many respects, and more especially with regard to the law of arbitration, which is quite different, and so far as that part of the Scottish form of contract is concerned it has worked out pretty well. There has been no serious trouble. The arbitrators are not overburdened with work which comes to them.

Mr. G. C. LAWRENCE [*F.*]: I should like to know from the last speaker if there is no arbitration on materials?

Colonel ARTHUR: The question of material has never been brought up so far as I know. That is left to the architect. Both in respect of material and workmanship the points that crop up are points of law.

Mr. LAWRENCE: We understood that in Scotland there was arbitration on material and workmanship, but it appears that it is not so in practice.

Mr. T. FALCONER [*F.*]: Some week ago I was asked by our Council to prepare a précis of the new form of contract in order that a criticism might be sent to the Council. It is a very big job, and as we had not quite finished it we thought we would hear what was said this morning. Our views will be exactly what has been stated, and we shall not agree to it.

Mr. H. A. DICKMAN [*F.*]: There is one clause with which I think we shall all agree, lest it be thought in the discussion we are forgetting the builder altogether, and that is the clause relating to retention money. On a very large contract that would tend to reduce building costs.

Mr. H. E. AYRIS [*L.*]: The labours of the drafting committee must have been very considerable, and we have to thank them for a great deal; that wonderful schedule where all the blanks can be filled in is a mark of genius.

Mr. C. H. BRODIE (*R.F.*]: I *can* speak about the new contract because I have *not* seen it and have heard nothing about it. I was the secretary of the Practice Committee for many years, during which time we not only produced the form of contract which is now current, but we also produced a new schedule of charges, and we also produced, I venture to say, that magnificent book on dilapidations. Now, sir, if there is any secretary present who wants to do more than that I shall be very pleased to shake his hand and say he is a bold man. I came here almost by accident, as I happened to be staying in Bath, and I have heard all over the room expressions, ideas, and suggestions, all of which are as familiar to me as my local railway time-table. We had months and months of it. We interviewed builders and lawyers. That is where you get trouble—when you come down to the lawyers. You are not going to get a simple clause from lawyers. We tried. We had to drop it. They will not have simplification. Why should they? I appeal to the members generally to see that you do not, without very careful consideration, upset the form of contract which we took so much trouble to produce, and which I believe—and I have used it very frequently—works exceedingly well; and I have yet to learn why and by whose instigation this new form was produced. Personally, I can find no justification for it at all. What is the reason for the proposed new form? I have yet to hear that the current one has failed or that anybody has refused to sign it.

The PRESIDENT then put the vote of thanks, which was carried unanimously.

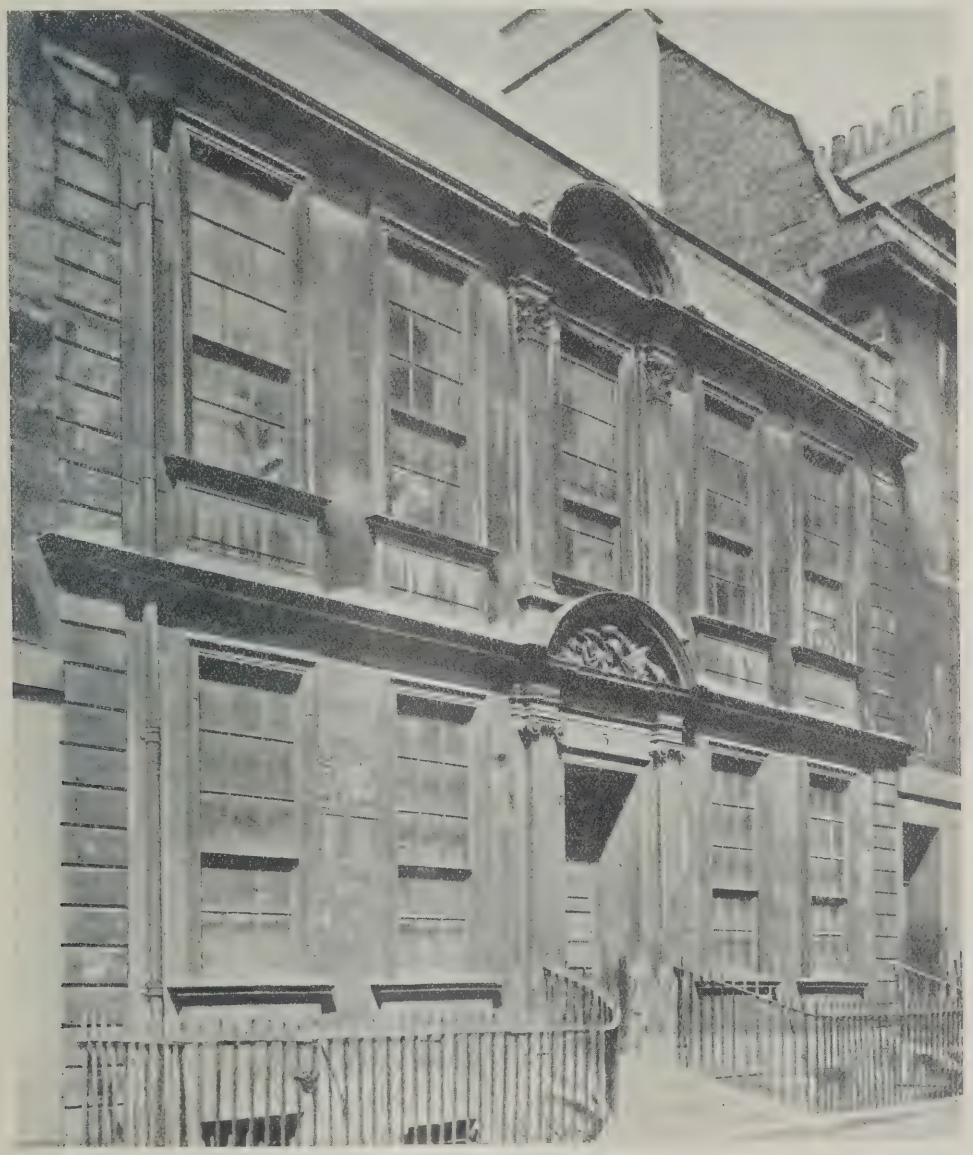
Mr. WATSON, in reply: I would like you to realise that in reading this paper I have not expressed my view one way or the other, whether I approve or disapprove of the proposed form of contract. I have put it as I have done for the purpose of provoking discussion, which discussion has been remarkably onesided. First of all, let me deal with our friends from the other side of the Tweed. As I conceive it, under Clause 39 of the Scottish form of contract, the position is this. Supposing you have got certain stones sent on a job for the masonry and wall-work, and the architect says he does not approve of them, the builder has forthwith to remove them. That is provided for in the contract. If on arbitration these stones are found to be in accordance with the specification, the builder is entitled to have the extra cost in which he is involved. In the discussion this morning on the question of arbitration the view has been taken by several speakers that by bringing in this new principle of arbitration you are going to abrogate from the architect's authority. That is not so. If you insist on something different from that which has been provided, and the original material supplied is in fact in accordance with the specification, then the builders should not be faced with the total loss on his original stuff. The desire of the London builders or the English builders is to have a similar clause. On the question Mr. Ashley has referred to, that he thought it regrettable that the Practice Committee had not been consulted in this matter, I should like to say it was the wish of the then Practice Committee that a separate committee should be set up, it being realised in those days, as it is still the case to-day, that the Practice Committee has a very great field to cover. That was done because the 1909 form failed to provide for the conditions obtaining in 1920, when the builders absolutely repudiated the 1909 form of contract. And if you remember there was then brought in a model form which the architects in turn disputed, and out of these developments from past days there have been discussions going on regarding the proposed new form. On the question of a standard method of measurement, it has been approved by the Council of the Institute, by the Surveyors' Institution, and is now referred to in the new form.

# A Walk Round Bath

BY MOWBRAY A. GREEN [*F.*].

[*A Paper Read at the Informal Reception in the Pump Room, Bath, at the British Architects' Conference, on Wednesday, 20 June* 1928]

Up to the beginning of the eighteenth century there had been little growth outside the old city of Bath. It still retained its walls in part and its four gates. The latter are all gone with the exception of the East Gate, which lies underground in a narrow lane just north of the Empire Hotel. The city itself was small, about 400 yards in diameter, and contained some 37 acres.



General Wolfe's House, Trim Street, Bath

Cheap Street and Westgate Street, which ran east and west, divided it into two parts, and narrow passages, Union Passage (then called Cock Lane), Parsonage

Lane, and Bridewell Lane ran north and south through the northern part, whilst Stall Street ran through the centre of the southern part down to the South Gate. Below this and in the same straight line ran Southgate Street down to the river Avon which was here crossed by the old bridge, the road running on up Holloway and so to Wells.

Some of the earliest work was Trim Street, just north of the Upper Borough Walls, begun in 1707, and Green Street, on the site of the old bowling green, in 1716. One of the best houses in Trim Street is that in which General Wolfe stayed for a short time in 1759 before he embarked for Quebec.

Thomas Greenway and his sons, who lived in Claverton Street, and were workers in ornamental stone, did a good deal of building about this time. St. John's Court on the Sawclose, about 1720, was one of their chief works. The larger house here, now the theatre, was at one time occupied by Beau Nash, who died in the house adjoining.

There is a fine Corinthian doorway here.

Widcombe House was probably also built by Greenway in 1727. The façade has coupled Ionic Pilasters with foliated capitals. A little garden house, the round arched openings now filled in as windows, stands in the garden on the upper side of the road. It has three arches in the front and one at each end, with Doric columns between the openings. The whole of the interior panelling and the entablature is finished in freestone. Opposite the openings are three alcove seats. In the same grounds is a stone Dovecote, containing a vast number of interlacing nesting boxes contrived in the masonry of the wall.

At this time John Wood, then aged about 23, came to Bath. Ralph Allen, the pioneer of letter carrying by means of cross posts, soon employed him to alter and improve his house in North Parade Passage, or Lilliput Alley, as it was then called. He rebuilt the north front and added a wing to this side. Wood had not entirely settled in Bath, and the details of this house indicate that he only gave the general design, leaving the local masons to carry out the details.

Being unable to bring about his projects for rebuilding parts of the city within the walls, in 1729 he commenced a square outside the city on the north-west. This was the lowest portion of his great scheme which eventually embraced Queen Square, Gay Street, the Circus, and the Crescent. The Square, which took its name from Queen Caroline, wife of George II, was finished in seven years. Wood's idea was that the north front should be as it were the chief façade of a palace, the east and west sides being subordinate to it. In the north front the ground floor storey is rusticated and supports a Corinthian Order with three-quarter columns running up through the first and second floors.

The plan of the middle house is an interesting example of the type of house of the period where entertainment mingled so largely with domestic life. The attendants' houses at the further end of the gardens were probably used as waiting rooms by the chair-men. The circular ends of the staircase landings were for convenience in taking the Sedan chairs up the stairs.

The staircases were frequently of oak and mahogany. This one, now removed, had the usual arrangement of open strings with enriched brackets on the outside, and three balusters to each tread, the central baluster being twisted and the others simply turned. The treads here are inlaid with a double strip of mahogany and the quarter space landings are also inlaid. At the bottom of the stairs was a mahogany lazy-tongs gate, hinged to fold into a recess in the wall and intended to prevent dogs from going up the staircase.

The last house in Gay Street on the east side properly belongs to Queen Square. Here the younger Wood lived in his later years. The Venetian window at the first floor with its coupled Ionic columns has very fine detail. The interior is so planned as to obtain a view diagonally across the Square, the two principal rooms facing the Square being rectangles with apsidal ends, the angles of the apses being marked by Ionic pilasters on the ground floor and three-quarter Corinthian columns on the first floor. The panelling as usual is in deal and painted. The mouldings of the fireplaces are elaborately enriched.

In 1735 John Strahan, the architect of Redland Court and Redland Chapel in Bristol, built Rosewell House in Kingsmead Square, for Thomas Rosewell, whose rebus, a rose and a well, is under the circular pediment at the top of the building. The house contains a good oak and mahogany staircase, and nearly all the rooms are panelled out. Strahan also did other work in Kingsmead Square, Kingsmead Street, Avon Street, and Beaufort Buildings, indeed, most of the groups of buildings lying outside the West Gate. One of the best houses of this period is at No. 6 and 7, Kingsmead Street, formerly the offices of the *Bath Journal*.

In Prior Park we have John Wood's finest single work. The plan as at first designed had a central mansion with outlying stabling and other buildings beyond at each end, all connected up with colonnades. This, however, was much altered in execution. It was built for Ralph Allen, being begun about 1735 and finished about 1743. The south front of the mansion itself faces up the hill towards Combe Down, the central portion having an attached Ionic portico of six columns. The windows here are entirely without ornament.

The principal front on the north looks down the Combe and towards the city, and the centre is marked by a projecting Corinthian portico of six columns, with one full column and one three-quarter column on the return, the whole standing on a rusticated basement which extends also to the rest of the building, the colonnades adjoining being rusticated also and having semi-circular arches, those on the west now filled in with

windows, but those on the east being open. The ground floor windows of the mansion have alternately segmental and triangular pediment heads as in Queen Square, and all the windows have moulded architraves.

signed by Henry E. Goodridge, for Bishop Baines, about 1830–36. Internally many alterations have taken place since the great fire which occurred in 1836, but the little chapel in the mansion remains much as designed,



Hall, North Parade Buildings

Wood's design shows that he intended to have flights of steps leading from each end of the portico to the gardens below, but they were probably never executed, and the present sweeping flights were de-

and there are a few original details and enriched plaster work in the east block of buildings.

At the foot of the Combe is the Palladian Bridge, built across the pools originally belonging to the Priory

of Bath, from which the mansion takes its name. The bridge was built in 1756, but the architect is not known, although it is almost identical with the one designed by Robert Morris for Wilton Park twenty years earlier.

A scheme to construct a free Mineral Water Hospital for the poor of England was begun in 1723, and was supported by Beau Nash and many famous visitors to Bath. At length in 1737 a definite site was found at the north-east corner of Parsonage Lane, the front extending 99 feet along the borough walls and facing towards what is now Old Bond Street. The building was opened in 1742. Ralph Allen gave all the stone and lime required and Wood gave his plans and supervision free. In 1795, John Palmer added two wards on the north front.

The North and South Parades which lie outside the old city boundary to the south-east were planned upon a most difficult site, which at one end sloped down to the river bank, and thus the houses at this end have double basements. The roads on the north and south sides were to be broad ways specially planned for easy exercise by the invalids who came for the waters. The present Institution Gardens were then called St. James's Triangle.

On the south side a stone balustrade ran along the boundary of the road, which was also raised to the level of the ground floor of the houses, and the areas of the houses had similar balustrades. These can be seen in the engraving from an old fan which shows the South Parade as at first finished. The buildings were begun in 1740, and the whole group, including North and South Parades, Duke Street and Pierrepont Street, completed in about eight years. The plainness of the front in the central block is attributable to the fact that in order to keep down the cost of the scheme the Corinthian columns and pilasters were omitted in execution.

On the Terrace Walk two houses of the period remain, both probably planned as shops. No. 1 has three arched window openings separated by Ionic columns with carved spandrel pieces and an entablature over, all worked in stone. In No. 2 there is an Ionic doorway with the original glazed doors. This is believed to have been one of the coffee houses of the day where the upper classes assembled to read the papers and talk over the news.



The Circus, 1753—1768

Adjoining the North Parade on the west is a fine group of houses once called Gallaway's, but now North Parade, Buildings. These houses have scarcely altered since they were originally built, and the last one on the west side is particularly interesting, having a hall vaulted in plaster and an excellent staircase. These buildings are probably not Wood's work.

In 1752 the Bath Grammar School in Broad Street

was begun, but the author of it is not known. The window mouldings have been cut away, and modern work has been added adjoining the entrance pillars.

To return to Queen Square. The plan of the whole scheme will illustrate the lay-out. Gay Street rises quickly, the Circus is level, there is a slight rise in Brock Street, and the Royal Crescent is level. Gay Street was in course of erection between 1750 and 1760. Owing to the steepness of the street, the frontages are small. The walls internally are generally panelled out with plaster mouldings instead of the wood panelling previously used. These plaster mouldings are usually 2 in. wide and with 6 in. spaces between the panels. The Circus was begun in 1754, No. 7 being the first house built for William Pitt.

On 23 May of this year, Wood died and left his work to be carried on by his son, John Wood the younger. In fifteen years the buildings were completed.

The outstanding feature of the Circus is its division into only three parts, a group of buildings thus facing the spectator at each of the three entrances. The diameter is 318 feet or slightly larger than the square of Queen Square.

The elevation has the three coupled orders in their respective storeys. The frieze of the ground floor is ornamented with a line of detached carvings and the top storey has a series of swags aud heads carved between the Corinthian capitals. The masonry between the columns is not circular, but forms a series of facets. The plan of No. 9 shows how well the adjustment of the radiating lines is contrived.

At the farther end of Brock Street stands the Royal Crescent, begun by the younger Wood in 1767, and finished about 1775. It is three centred in plan, and is 538 feet across its major axis. The elevation has a plain basement storey with a bold Ionic Order 22 feet 6 inches high running through the two upper storeys surmounted by an entablature 5 feet high and a parapet 4 feet high, the total height being 47 feet or some 5 feet higher than the Circus. The masonry between the columns here is also flat, but this cannot be detected. Internally this was the period of dignified, lofty and spacious rooms, and plaster work, especially in the ceilings, was of great beauty. The staircases, however, of stone with iron balusters, cannot compare with the wooden staircases of thirty years earlier.

The Assembly Rooms, begun in 1769 and finished in three and a half years, were also the work of Wood. The chimneys are particularly good. The internal planning is a model for a public building. At the west end are three separate entrances, on the north, south and west. These meet at the main doors leading to the central passage way, with offices and cloak rooms right and left. Beyond is a small octagon, out of which opens on the left the Ball Room, in front the octagon, and on the right the Tea Room, all the rooms being *en suite*. At the west end of the Tea Room there is a good wrought iron grille between the columns, forming the front of the gallery, and below the gallery was the place for serving teas. The Ball Room is 104 feet long by 41 feet wide, and about the same in height. The five cut-glass chandeliers are original.

Alfred Street, also by Wood, was built about 1768. A house here, known as King Alfred's House, from his bust over the doorway, still has the original ironwork and extinguishers in which the link boys put out their torches.

Milsom Street was begun about 1762, but the first important group of houses are the five central houses on the east side. The middle and two end houses stand forward, the middle house being further marked by a segmental bow. In all these the Corinthian order is carried up through the first and second storeys. The buildings were designed by Thomas Baldwin in 1780–3. The ground floor room of the centre house, now the Westminster Bank, contains the finest late ceiling in Bath.

Robert Adam prepared many designs for the Bathwick estate of William Pulteney, afterwards Earl Pulteney, but the only work which can be definitely attributed to him is Pulteney Bridge, begun about 1770. The drawings are from the collection in the Soane Museum. The river is spanned by three segmental arches turned in single rings of stone, and above these and along both sides of the bridge was a range of small shops with dwelling rooms over. Originally there were entrance porticoes at each end of the bridge.

About 1765 there was a move on the part of the corporation to replace the old town hall and market, which stood in the centre of the High Street, by new buildings, and Thomas Attwood prepared designs, and work was actually started in 1768. Many delays, however, occurred, partly through difficulty in getting possession of the whole site at once, and partly on account of a bitter discussion on the merits of the plans. The unfortunate death of Attwood, who was killed by some falling timbers, put an end, however to the whole scheme, and shortly afterwards Thomas Baldwin produced a set of plans from which the present building was erected.

One of Attwood's best works was the new prison, erected in 1772, at the lower end of Grove Street, a building which shows that he had carried on the manner of the elder Wood.

There can be little doubt that Adam's work had largely influenced Baldwin whose design for the Guildhall façade is one of the finest things in the City. Internally the building is rich in plaster work, and there is good iron work in the staircase. The banqueting room has excellent proportions. The Corinthian columns stand on a low sub-plinth and are widely spaced, with slightly recessed arches at

alternate intervals, the spaces between the arches being filled in with round and oval panels and with swags. Above is a cove, and from elaborate plaster panels in the ceiling hang the three glass chandeliers.

St. James's church was rebuilt about 1768–9 from designs by Jelly and Palmer. It is in the classic manner and the interior is of interest, especially the organ, which was built by Seed of Bristol in 1782. The tower was rebuilt by Manners and Gill in 1848.

During the last ten years of the century, the Bathwick Estate was developed on the further side of the river. Argyle Street was in building in 1789, and here there are two good shop fronts, Nos. 9 and 16. In the latter is a fine wooden mantelpiece, carved and enriched with plaster details.

Laura Place and Pulteney Street were begun about 1788, the former by Baldwin, and the latter by Baldwin, Eveleigh, and others, but it was not finished for many years. It is 100 feet wide from house to house, and 1,100 feet long.

At the end of Pulteney Street stood what was originally the Sydney Hotel, built by C. Harcourt Masters in 1796, when the Sydney Gardens behind were also laid out by him. The building was altered by Sir Reginald Blomfield some years ago, and is now the Holburne of Menstrie Museum.

The first Pump Room of the eighteenth century was erected in 1704 and enlarged in 1751. In 1785 Baldwin built for the corporation the colonnade which runs north from the Pump Room, and which closes the west end of the Abbey yard. The cost of this was 130 guineas, and this included not only the design, but the carrying out of the work by Baldwin, there being also a stipulation that this sum should not be exceeded. The west end of the Pump Room was probably begun by Baldwin and finished by John Palmer, who also almost certainly added the attached portico on the north side. The interior has a high Corinthian order starting from the level of the floor, with recesses at each end, and a cove above with a plain ceiling.



West Front of Pump Room

In May, 1788, the King's Bath was begun by Baldwin, the photograph, which is from the original drawing, showing the façade facing Stall Street.

A City Act, obtained in 1789, included amongst other things the rebuilding of Bath Street, Cheap Street and Union Street, all by Baldwin. Bath Street was originally intended as a place for shopping, and the covered colonnade well expresses its purpose. It has segmental returns at each end, and at the western extremity is the Cross Bath, a little building with architectural merit.

Camden Crescent was begun about 1785, and later John Palmer built St. James's Square, Lansdown Crescent, All Saints' Chapel, and Kensington Chapel. The last has an interesting façade facing the London Road.

# The Conference Banquet

THE Conference Banquet took place on Friday night, 22 June, at the Guildhall, Bath. There was a company of over 180. The President, Mr. WALTER TAPPER, A.R.A., who was in the chair, in proposing the toast of "The City and Corporation of Bath," said :—I have the honour to propose the toast of "The City and Corporation of Bath," and I have also the pleasure and privilege of associating with it the name of your Mayor, Alderman Chivers. First of all, I want to express to you, sir, our sincere thanks for your gracious hospitality, and to assure you that we shall long remember this delightful visit to your charming city. I make no pretence when I say that it gives me the greatest pleasure to propose the toast of a Corporation which, with its forbears, has had the care of this dignified city and has kept it unspoiled for 200 years. This required at certain times great courage, determination, and strong conviction, and therefore deserves the gratitude of all men. This famous city came about in no haphazard fashion. I imagine it came about because of the foresight and vision of an educated laity, inspiring educated architects in the eighteenth century. John Wood and his confrères could never have realised his dream unless he had had the help of men like Ralph Allen and others. The men of the eighteenth century, and indeed of all ages of great architecture had, without knowing the technicalities, a nice discrimination and knowledge of architecture, as of all arts, and that I believe to be the fundamental need of to-day. The great architectural qualities expressed in your city are the outcome of profound study and scholarship, and it is essential, and indeed imperative, that the study and knowledge of the fine arts should form part of our general education if we are again to have cities with such splendid qualities as yours. Bath to architects is a Mecca of their artistic faith. If in the weary routine of business—which I am sorry to say we all have to go through—they begin to forget what alone makes their work worth doing and what makes it of real benefit to the public, they have only to come to Bath to be quickly and generously reminded. Bath as long as she stands, and may she stand unspoiled for ever, is a national object-lesson in the supreme importance of our art—the art of architecture—to the community at large and especially in the relation of the community to our profession. Consider just for a moment what Bath would be without the works of the architects of the past, including John Wood, who we were privileged recently to honour here. It would still be surrounded by its lovely country, still have its fair climate and wonderful springs, but where would be the Bath that we know if you had not had great architects to work for you, and given them freedom to realise their dreams ? It is the inspiration of the laity that is so badly needed to-day; that inspiration can only come with a knowledge and understanding of the arts.

Our cities and towns would be better and more beautiful to-day if the spirit that inspired Bath in the days of its creation had been present during the last two centuries. It is not only that these gave us ugliness instead of beauty, congestion and confusion instead of space and orderliness, meanness and squalor instead of generosity and cleanness ; but they have helped to destroy in our people that general appreciation of beauty which undoubtedly distinguished the people not only of Great Britain, but of Europe in past ages, if the products of men's minds and hands are any sure guide. That general sense of beauty is what we need again. It is gratifying, of course, to say with sincerity and truth that to-day, in spite of this lack of education of the laity to which I attach tremendous importance, great architectural conceptions are arising. I thought the other day that it would not be at all a bad thing if every Public Authority in this country, as a matter of official duty, would pay a regular yearly visit to Bath, to learn from it what an enlightened and public-spirited municipality can do to make its citizens proud of their city.

Among the public men we are honouring to-night in this toast, your Mayor, Alderman Chivers, occupies a unique place. He has worked in and for Bath during the course of a long and useful life. Not only has he presided over the work of the City Council for a remarkable term of years, not only has he displayed an extraordinary generosity in helping every good cause that would benefit the city, but he has given to this place a lifetime of devotion, an affection I believe on altogether a different plane from the public spirit of an ordinary man in an ordinary city. So I am going to ask you to drink to the toast of "The City and Corporation of Bath," coupling with it the name of your Mayor.

The Mayor, Alderman CEDRIC CHIVERS, said :—It is quite true that we all feel very proud of Bath. The Corporation feel very proud of it, but they have not much reason to, because they really have done nothing towards the building up of the Bath that you know and have come to see. But they are anxious, as you, Mr. President, have surmised, to keep Bath and the beauties of Bath unimpaired. We will see to it, as far as we may, that nothing is done which will in any way interfere with its beauty, whether architectural or natural. I occasionally see letters in the papers deploring the way in which houses are built outside towns and into the country. We have to be careful how we criticise that, or you will have an unanswerable argument in the fact that people are trying to get out of the towns into healthier surroundings. They will go out, and if it is said they are destroying the landscapes they will not trouble. My sympathies are largely with them, and yet at the same time they are with you. But I do hope that the architects and Corporations will do all they can to see that the houses are beautiful, and if I can feel that the houses are being built in beautiful surroundings and are healthily built with plenty of fresh air and sunshine, as far as architects can bring it about, I for one am going to be quite satisfied. If we make complaint, you are going to arouse opposition. In the case of Bath, people formerly came there to live together in a town. We have been together a good deal too long, and now people want to get out into

the country around it. We disclaim any merit for the beautiful Bath you see to-day, but if we have no pride in our own accomplishments in that direction, we are proud of other things which we have been able to bring about. Some time ago I was reading in *The Times* a letter in which the writer said how desirable it would be if a hospital could be built that was not so costly as a nursing home and yet could be used by those who do not wish to go to an ordinary hospital. I claim that we in Bath built the first hospital of that kind in the country. We built a bungalow hospital, in which people may have a bed and attendance for £3 a week, or a private room opening on to a verandah and the open sunshine for £5. We feel a little pride in another thing we have done in Bath. We have built and equipped, thanks to the munificent help of Mr. Walter Mallett, the finest children's orthopædic hospital in this country. The Medical Officer tells me that we shall not need to build so large an extension as we have hitherto expected, for the simple reason that the children are being cured, and the problem of their requiring treatment in the future will not be nearly so great. We feel some pride in these things, if we have no legitimate pride, but only a pseudo-satisfaction, in living in a beautiful city.

The Mayoress, MADAM SARAH GRAND, said :— I wish to associate myself with the Mayor in our pleasure at receiving you all here, and the pleasure that your visit has given us. I can only say that I have read the eloquent address of your President at the opening of the Conference. I heartily agree with what he said. He diagnosed the disease of ugliness which is spreading over this country, and he also prescribed the cure. My blessing on him for that, and my blessing on you in the future if only you carry out his prescription.

Sir HARRY HATT, in proposing the toast of " The Royal Institute of British Architects and Its Allied Societies," said—The Royal Institute of British Architects was started less than a hundred years ago in a very small way, but now with its Allied Societies it has a membership of architects and students amounting to no less than 13,000. The objects of this Institute you know. It is a Society for the promotion of education in architecture, and I understand that there are no less than 70 Allied Societies and that it organises and guides no fewer than 20 different schools. As a West Countryman, I cannot but feel proud of the fact that the School which is associated with the Royal Academy of Architecture in Bristol has attained so high a position among the schools of this country. It is a great pleasure to associate with the toast the names of Mr. Maurice Webb, the talented son of a great architect, and Mr. Percy E. Thomas, Vice-President of the R.I.B.A. and Chairman of the Allied Societies' Conference.

I regret to find that my association with architects has been of a very sordid character. Looking back, I find in connection with public work, I have been mostly associated with them in endeavouring to adjust bills for extras. The Institute can add to the services it has rendered to the country by formulating some scheme by which extras are abolished. In that way you can render a very great obligation to those of us who far too frequently have to approach our Councils and explain away the difference between the ultimate cost of buildings and the original estimate. I do not know whether a determination on the part of the architects of the country to refuse to accept fees on extras would not lead to the position I have suggested, and extras would disappear ; but what was possible to Baldwin must be quite possible to a Society of this kind. Baldwin built the Colonnade which adjoins the Pump Room for 130 guineas and no extras. I was rather surprised at the opening of the Conference to find a new member of the Bath City Council stand up and say that there is no such thing as town-planning in Bath. You know that it is the first example of town-planning in this country. So far from there being no town-planning we have set up specially a City Improvements Committee who are devoting their attention largely to that object. We are endeavouring under the powers given by the Act recently obtained, not only to do away with the slums and provide better housing for the people who occupied them, but to replan that portion of the city.

I should like to mention one problem, to which I think it very desirable that this Society and architects generally should turn their attention in order to find a solution. It is the question of the ventilation of the home of the future. Those who saw the wonderful electrical exhibition in Bath last week cannot fail to have been impressed by the fact that sooner or later we are going to have the all-electric house, but whether that comes or not, there is no doubt that a very great change is coming over the method of lighting our homes. I suppose it is perfectly true to say that the open fire is doomed, that there will be a large increase in the method of central heating, and that houses will probably be built without chimneys at all. I think that is going to raise a very serious problem regarding ventilation, for whatever may be said against the open chimney, there is no doubt it is a very valuable aid to the ventilation of our rooms, and if the super-man of the future is not to be super-heated, some fresh system of ventilation will have to be devised in place of the present system.

Mr. MAURICE E. WEBB, D.S O., M.C., Vice-President R.I.B.A., responding for the R.I.B.A., said : I think we owe a debt of gratitude to Sir Harry Hatt for what he has said about the Royal Institute and also for having stepped into the breach at the very last moment to take the place of Sir Fabian Ware, whom we are sorry to learn has been taken ill.

Before the dinner I asked Mr. MacAlister whether there was anything that ought to be said in reply to this toast. " No," he said, " be as short as you can and, as ladies are present, don't be too serious." In those circumstances I will refrain from any reference to matters of professional interest, except to assure Sir Harry Hatt that our main object is to try and promote the best architecture in the present and the future and to preserve what has been handed down to us by those who have gone before. I can assure him as a member of the Council and as one who knows intimately the working of the Institute that in all purely professional matters the interests of public policy are always before us. That is one of the reasons why I am so glad we have met in Bath, because I rather feel the doctors have got the better of the architects. After all, Bath is famous for three things, two of which are architectural, the Roman baths and its Crescent and Terraces. The third is the Bath chair. I am afraid,

however, people come here more for the cure than the architecture, but I am hoping that as interest becomes widened, more and more will come for the beauty of its architecture. For after all beauty is better than medicine and for us the city of Bath is better than its cure.

Mr. PERCY E. THOMAS, O.B.E., Vice-President R.I.B.A., replying on behalf of the Allied Societies, said: There is so very little difference between the Allied Societies and the Institute that I find it very difficult to add anything to what my friend, Mr. Webb has said in reply to this toast. We could, I think, have no more appropriate setting for a conference of architects than this city of Bath and I think it is a very happy coincidence that our Conference should fall so soon after the celebration of the bi-centenary of one of the architects who helped to make your city so beautiful. We owe a debt of gratitude to the Corporation, in having through what is known as the Bath Clause helped us to attain a unity and order where in so many places there is chaos and discord.

Mr. THOMAS OVERBURY (*F.*], President of the Wessex Society of Architects, proposing the toast of "Our Guests" said: We have here representatives of the Church and of Parliament. To the latter we feel no ill-will for the scant courtesy that they displayed towards our Bill. Every profession is represented, and we welcome our visitors in all sincerity here this evening. On behalf of the Institute I ask you to drink to the health of "Our Guests," coupling with the toast the name of Mr. F. E. Weatherly, K.C.

Mr. FRED E. WEATHERLY, K.C., in reply said:

Obedient, Sir, to your behests,
I rise to answer for the guests,
Which seems an order rather tall
To lay on one who is so small.
In fact, it needs some special features
To answer for such famous creatures;
One needs to raise a structure fine
Of words above the common line.
In fair proportion planned and made
Its phrases well and truly laid,
But that from me you won't expect,
You see, I'm not an Architect;
I have the Will, that's understood,
But Will alone won't made a Wood!
(I fear the joke you do not see,
Which is unfortunate for me.)

But this at least you'll understand,
'Tis only Woman can be Grand!
So let me speak, as best I may,
For old and young, for grave and gay,
For those whose eloquence we've heard,
For those who have not said a word,
For those whose features plainly tell—
They've dined not wisely but too well,
—In short, if you'll fill in the blanks,
I can sum up in one word—"Thanks!"

Then if you think my best I've tried,
I'll go one better and subside,
And round our board this word will run,
"Thank Heav'n, the little fellow's done!"

The PRESIDENT: When I was speaking just now I forgot one thing, and that was to thank the Wessex Society for all the work they have done in making our visit here so delightful. It has meant a lot of hard work and although I have naturally not been on every visit that has been arranged I was able to make the very pleasant trip to Hazelbury Manor, one of the most delightful homes probably in this country. And so I would just like to put this on record that I have never been to any conference that has given me more delight. Another matter I omitted to mention. I had a letter this morning from Sir Fabian Ware. He writes like this:—

"My dear President, it was with profound disappointment that I sent a message to Mr. MacAlister this morning that I should not be able to attend your dinner at Bath to-morrow evening. I had been looking forward to this with so much pleasure and had been working for some time at my speech; there is much that I wanted to take this opportunity of saying—above all, to express my unbounded gratitude to British architects for the way in which they have maintained and increased the respect for British art abroad by their faultless, reverent and moving treatment of our war cemeteries. Further, I wanted to say, personally, that my ten years' intimate and, I trust, sympathetic association with them in their work has persuaded me that this country has never possessed so large a number of architects of so high an average of taste and experience scattered throughout this land which the jerry-builder and the millionaire—his own architect—are doing their best to devastate. There is only one way to stop this post-war malignancy and that is by giving more power to the members of your great institution to guide the nation in the erection of new buildings. Will you tell Maurice Webb how sorry I am not to propose his health—he was too kind about me at your annual dinner. But tell him also, when our work is finished he will find the buildings of the young architects are much more impressive and conspicuous than is imagined."

---

The following is a list of the company present at the Banquet:—The President, Mr. WALTER TAPPER, A.R.A., in the chair. The Rt. Worshipful The Mayor of Bath (Alderman Cedric Chivers, J.P.); The Mayoress of Bath (Madame Sarah Grand); Sir Philip Stott, Bart.; Sir Harry T. Hatt, J.P.; The Very Rev. The Dean of Bristol; Sir George Oatley, LL.D., R.W.A.; Lady Oatley; Mr. Sheriff J. Arrowsmith-Brown; Mr. Alderman J. H. Colmer; Mr. Alderman C. H. Long; Mr. Alderman A. W. Wills; Mr. F. E. Weatherly, K.C., M.A.; Mr. Basil Ogden, M.A., LL.D. (the Town Clerk of Bath); The Rev. Father Roche; Mr. Charles Hacker (Deputy-Mayor, Chairman Baths Management Committee); The Rev. Canon H. A. Wilson; Professor G. H. Leonard, M.A. (President, Bristol Kyrle Society); Colonel E. S. Sinnott, C.M.G. (County Surveyor, Gloucester); Mr. F. P. Sissons (City Engineer, Bath); Mr. W. J. Croome; Miss Bellenden Clarke; Mr. Horace Annesley Vachell; Mr. Stanley H. Badock, LL.D.; Mr. A. H. Foster; Mr. T. Sturge Cotterell, M.B.E.; Mr. H. Brice Mundy (Secretary, Bath Chamber of Commerce); Mr. John Hatton (Director of the Baths); Mr. Reginald W. M. Wright (Director, Victoria Art Gallery); Mr. W. E. Underwood; Mr. Arthur E. Payne (Art Master, Bath); Mr. Bernard Cayley; Mr. H. J. Lewis; Mr. L. W. Bayley; Mr. Ian MacAlister, M.A., Secretary R.I.B.A.; Mrs. Ian MacAlister; Miss MacAlister.

Professor S. D. Adshead, M.A.; Mr. W. H. Ansell, M.C. (President, The Architectural Association); *The Architect and Building News; The Architects' Journal;* Colonel J. Maurice Arthur, C.M.G., D.S.O.; Mrs. J. Maurice Arthur; Mr. Henry V. Ashley; Mrs. Henry V. Ashley; Mr. G. C. Awdry, R.W.A.

Mr. Victor Bain; Mrs. Victor Bain; Mr. F. G. Baker; Mr. Christian Barman; *The Bath Chronicle and Herald;* Mr. W. A. Baynes; Mrs. W. A. Baynes; Mr. Eric L. Bird; Mr. Austin B. Botterill; Mr. Harold Brakspear, F.S.A. (President, The Wilts and Dorset Branch, Wessex Society of Architects); *The Bristol Times and Mirror;* Mr. Leonard H. Bucknell; Mrs. Leonard H. Bucknell; Mr. Eustace H. Button; Mrs. Eustace H. Button.

Mr. Duncan A. Campbell (President, The Liverpool Architectural Society); Mrs. Duncan A. Campbell; Mr. A. Lorne Campbell; Major W. H. D. Caple; Lt.-Colonel H. P. Cart de Lafontaine, O.B.E., T.D.; *The Central News;* Mr. Hubert Clist, M.C.; Rev. R. T. Cole, M.A., R.D.; Mr. P. H. Cundall.

Mr. H. Stratton Davis, M.C. (President, Gloucestershre Architectural Association); Mrs. H. Stratton Davis; Dr. J. H. Dawe; Mrs. J. H. Dawe; Mr. C. F. W. Dening, R.W.A. (President, Bristol Society of Architects); Mr. J. C. Dewhurst; Mr. H. Alderman Dickman, M.C.; Mrs. H. Alderman Dickman; Mr. Harold A. Dod, M.A.; Mrs. Harold A. Dod.

Mr. F. C. Eden, M.A., F.S.A.; Mr. J. Ralph Edwards; Mrs. J. Ralph Edwards; Mr. J. H. Elder-Duncan.

Mr. Thomas Falconer; Mr. A. C. Fare; Mr. W. Dewey Foster; Mr. J. Leighton Fouracre; Mrs. J. Leighton Fouracre; Major Gilbert W. Fraser, M.C., R.E.; Mrs. Gilbert W. Fraser.

Mr. H. B. S. Gibbs; Mr. G. Hastwell Grayson, M.A.; Mrs. G. Hastwell Grayson; Miss Grayson; Mr. Mowbray A. Green, R.W.A.

Mr. G. D. Gordon Hake, R.W.A.; Mr. R. G. Hammond; Mr. F. Hammond, M.A.; Mr. F. E. G. Hammond; Mr. E. Percy Hinde; Mr. Richard Holt; Mrs. Richard Holt; Mr. Wm. P. Horsburgh; Mrs. Wm. P. Horsburgh; Mr. T. Harold Hughes, A.R.C.A.; Mrs. E. M. B. Hughes; Mr. G. A. Humphreys (Chairman, North Wales Architectural Society); Mr. J. Kennedy Hunter.

Mr. A. Linton Iredale.

Mr. Francis Jones (President, The Manchester Society of Architects); Mrs. Francis Jones; Miss O. Jones.

Mr. Stewart Kaye; Mrs. Stewart Kaye; Mr. Arthur Keen; Mrs. Arthur Keen; Mr. D. E. J. Knapp; Lieut.-Colonel J. E. Knight; Mr. W. H. Knowles.

Mr. G. C. Lawrence, R.W.A.; Mrs. G. C. Lawrence; Mr. H. J. Lewis; Mrs. C. H. Long.

Mr. C. Stanbury Madeley; The Hon. Anthony Methuen; Mr. T. R. Milburn; Mrs. T. R. Milburn; Mr. J. Inch Morrison; Mrs. J. Inch Morrison; Mr. John Murray.

Mr. Thomas Overbury (President, The Wessex Society of Architects); Mrs. Thomas Overbury;

Mr. A. Southcombe Parker; Mr. Alex N. Paterson, M.A., A.R.S.A.; Mrs. Alex. N. Paterson; Mr. Arthur J. Pictor; Miss Pictor; Mr. Alan N. Pictor; Mrs. Alan N. Pictor; Mr. W. T. Plume; *The Press Association;* Mr. D. Pugh-Jones.

Mr. T. Taliesin Rees, J.P.; Mrs. T. Taliesin Rees; Mr. James Hall Renton, M.A., F.S.A., J.P.; Mr. Lennox Robertson; Mr. Arnold W. Robinson; Mrs. Arnold W. Robinson.

Mr. A. J. Saise; Mr. V. G. Santo; Mr. J. Llewellin Smith, M.B.E. (Chairman, Central Branch, South Wales Institute of Architects); Mrs. J. Llewellin Smith; Mr. C. H. Strange.

Mr. Alfred J. Taylor; Mrs. Alfred J. Taylor; Mr. G. Taylor; Mr. Charles S. Thomas (President, The South Wales Institure of Architects); Mrs. Charles S. Thomas; Mr. Percy E. Thomas, O.B.E. (Vice-President, R.I.B.A.); Mrs. Percy E. Thomas; Miss K. Thomas; *The Times;* Mr. Harold E. Todd (Hon. Secretary, The Wessex Society of Architects); Mr. Laurence A. Turner, F.S.A.

Colonel N. H. Waller, M.C., T.D., M.A.; Mrs. N. H. Waller; Mr. Wm. E. Watson; Mr. Maurice E. Webb, D.S.O., M.C., M.A. (Vice-President R.I.B.A.); Mrs. Maurice E. Webb; *The Western Daily Press;* Mr. Victor Wilkins; Mrs. Victor Wilkins; Mrs. Wilson; Mr. John Woollatt (President, Nottingham and Derby Architectural Society); Dr. Percy S. Worthington, M.A., Litt.D., F.S.A.; Mrs. Percy S. Worthington; Mr. Raymond C. Wrinch; Miss Bevis Wrinch.

Mr. T. C. Yates; Mr. F. R. Yerbury (Secretary, The Architectural Association).

# Notes on the Visits

## HAZELBURY HOUSE, BRADFORD-ON-AVON, GREAT CHALFIELD

### Tour No. 1.

Friday, 22 June, was given up to whole-day motor-coach tours in the neighbourhood of Bath, members having a choice of five different itineraries. Tour No. 1 led through Bathford, Kingsdown and Wadswick to Hazelbury House, where a stop was made, and Bradford-on-Avon. From there through Holt and Melksham to Great Chalfield and Lacock. After lunch at Lacock, Bowood was visited and Chippenham reached in time for tea. The return journey led through Corsham and Box to Bath. The guide was Mr. Harold Brakspear, F.S.A.

## GLOUCESTER, CIRENCESTER, AND MALMESBURY

### Tour No. 2.

The members who chose this tour were few in number, possibly because the buildings selected for inspection were all of the same character and usually easy of access. In arranging the route, however, it was felt that none of the great churches of Gloucester, Cirencester, and Malmesbury could be missed, and it was impossible to include any examples of Cotswold domestic architecture in the time allowed for the tour. The Roman connection between Bath, Gloucester, and Cirencester added considerably to the interest of the journey, a part of the route being actually over the great Roman road between Gloucester and Cirencester.

It would be difficult to choose a route giving a greater diversity of fine Cotswold scenery. The views from Crickley and Birdlip were particularly admired, and there is no doubt that the Cotswold scenery, seen at its best in glorious sunshine, contributed largely to the success of the day. It needed great strength of mind on the part of the guide to forego the pleasure of leaving the high road, and, forgetful of the Banquet at 7.15, to show with pride some of the delightful Cotswold villages nestling in the valleys.

A brief hour and a quarter had to suffice for Gloucester Cathedral and there was no time to seek out the many charming 18th century buildings in the town. Under the sympathetic guidance of the Dean (Dr. Gee) and Col. N. H. Waller (architect to the Dean and Chapter) we absorbed an astonishing amount of the history of the building, and gained a useful appreciation of its architecture and structural problems. Gloucester is particularly interesting to the student of Gothic development, and has many examples of difficult problems neatly and ingeniously overcome.

Only a quarter of an hour could be allowed for Cirencester Parish Church, which is a fine example of the great fifteenth century churches to be found in nearly all the Cotswold country towns.

At Malmesbury Abbey the party were fortunate in having Mr. Harold Brakspear as their guide. Mr. Brakspear is in charge of the great scheme of preservation now in progress, and he gave a most delightful account of the building as it originally existed, and the work now being done to preserve the remaining portion.

H. S. D.

## BRISTOL AND DISTRICT.

### Tour No. 3.

Leaving Bath at 9.30 a.m., and arriving at Bristol at 10.15, a halt was made at the Church of St. Mary Redcliffe, which was inspected under the guidance of Sir George Oatley [*F.*]. Originally founded in the thirteenth century, the building as it exists to-day is mainly of fourteenth and fifteenth century work; the re-building being due to the beneficence of the Canynges. The edifice is a magnificent example of the Perpendicular period—that justifies Queen Elizabeth's description of it as being "The fairest, the goodliest, and most famous parish church in England."

In the muniment room were noticed some old chests in which Thomas Chatterton, the boy poet, professed to have discovered the Rowley MSS. Ascending to the roof of the north porch, members were interested in the restoration work now in progress.

Upon leaving St. Mary Redcliffe, the route was via Commercial Road and Prince Street to Queen Square. Laid out in 1701 most of the houses were completed by 1717. During the riots of 1831 the northern and western sides (with the exception of two houses) were totally destroyed. The Square has an area of nearly seven acres between the forecourt railings, in the centre of which is an exceedingly fine equestrian statue in bronze of William III by Rysbrack. Leaving the Square by the north side the post-riot houses with their delicate neo-Grec details were noted. Re-entering Prince Street, we drove through King Street. A fashionable rendezvous in the eighteenth century, but now commercialized, this is one of Bristol's most interesting thoroughfares. At the western end is the Hall of the Merchant Venturers' with its quadrangular block of almshouses adjoining. In close proximity is the old City Library (now a warehouse). Further eastwards the Old Theatre has lost its charm externally, but within much of the original building remains, and in spite of alterations the atmosphere is redolent of the days when David Garrick and Mrs. Siddons graced the boards. The classic façade of William Halfpenny's Coopers' Hall is in strong contrast with the many gabled houses in the neighbourhood—not the least interesting of which is the five-gabled Llandoger Tavern.

Upon arriving at Welsh Back, a hurried visit was paid to St. Nicholas, for the purpose of seeing the crypt and the wrought iron swordrest and gates, both of Queen Anne period. Walking through the quaint street of St. Mary-le-port to St. Peter's Hospital, members were received by Mr. J. J. Simpson, who gave an interesting account of the building. Originally erected in the twelfth century, Mr. Simpson pointed out that the house was partly rebuilt in 1608. From 1695–7 the building was used as a mint (specimens of the silver coins being on view), afterwards as a hospital, and for a number of years as the offices of the Guardians of the Poor. The oak-panelled room with its plaster ceiling and stone fireplace and the timbered front are fine specimens of Jacobean work. After viewing the new board room, the way was by Union Street and Nelson Street, passing the new Police Station (by Ivor Jones and Percy Thomas) to the Grand Hotel for luncheon.

At 2.15 the party proceeded via Corn Street to the Cathedral, where we were received by the Dean. After viewing the precincts, the members listened with interest to a short history of the Cathedral, the Dean pointing out Street's work to the westward of the Central Tower, and the unusual treatment of the aisles rising to the height of the nave. In particular, the Norman Chapter House and the early English Chapel made a great appeal. Proceeding up Park Street to the University, Sir George Oatley conducted us over the recent additions. Members were impressed by the scale of the entrance hall; the fan-vaulted corridor giving access to the great hall, with its hammer beam roof, and the cleverly planned council chamber. The library and various other rooms were seen, and those who ascended to the top of the Great Tower had a wonderful view of Bristol and the surrounding country. Leaving the University, the last item on the programme was reached, in adjourning to the Red Lodge, the home of the Bristol Savages, where during tea the Honorary Secretary, Mr. H. E. Roslyn, gave a history of the building and its acquirement by the Bristol Savage Club. After tea the Elizabethan Rooms were visited, and after a thorough inspection of the mansion, with its many treasures, the visitors departed at 5.15, Bath being reached about 6 p.m. after a most enjoyable day, favoured by fine weather. The guides for the Tour were Mr. C. F. W. Dening [*F.*] and Mr. A. C. Fare [*A.*].

C. F. W. D.

## CHEDDAR GORGE, WELLS, DOWNSIDE.

### Tour No. 4.

Over 60 members of the Conference chose this tour, and started, some in private cars, from Bath soon after 9.30 a.m.

The weather at first was somewhat threatening, but after an hour's run, by the time we reached the magnificent Cheddar Gorge, the sun shone through racing clouds and completed the scenic effect of this wonderful natural chasm.

This descent from the Mendips, between almost architectural cliffs, is undoubtedly one of the most awe-inspiring experiences to be had in this country. Something of the uncanny feeling of giant natural architecture that one gets at Les Beaux, in Provence, is sensed here.

A stop was made at the foot of the Gorge and one of the natural caves which extend for miles underground was explored by the party.

Three-quarters of an hour's run through delightful Somersetshire country brought us to Wells, where an excellent and welcome lunch was served at the Swan Hotel. For over an hour after lunch Sir Charles Nicholson guided us round Wells Cathedral, where the Dean most kindly welcomed the party.

The exigencies of the arranged programme compelled us to press on to Downside, where we were conducted over the Abbey and school buildings, which afford varied examples of more or less recent work. The return journey from Wells took us through more charming country, past the sadly ruined centres of erstwhile silk spinning activity, and through Croscombe and Shepton Mallet.

Bath was reached in good time for those who had to prepare for the evening's function, after a most delightful day, most of which was spent in sunshine.

G. D. G. H.

## LONGLEAT, STONEHENGE, AMESBURY.

### Tour No. 5.

The route of this tour followed the Warminster Road through Beckington and Frome to Longleat, where the first halt was made; hence by way of Longbridge Deverill and Sutton Veney to Stonehenge and Amesbury. At Amesbury a stop was made for lunch. In the afternoon, Devizes was visited and Lacock, the last stop before returning via Corsham to Bath, which was reached by six o'clock. The guide to the tour was Mr. T. Falconer [*F.*].

# The Conference Reviewed

BY PERCY E. THOMAS, O.B.E., VICE PRESIDENT, R.I.B.A.

It would be difficult to imagine a more appropriate place for a conference of architects than the City of Bath, and certainly the 200 odd architects and their ladies who assembled at the various functions organised by the R.I.B.A. for the Bath Conference felt that here, more than in any other city of Great Britain, the influence of the architect upon the civic life of the community was evident on every side.

This Conference, like the six preceding Conferences, was an unqualified success, and if one felt a certain amount of disappointment in the comparative smallness of the attendances, it did not detract from the pleasure of those who were privileged to be present. In their reports of the Conference the technical press have referred to the absence of many well-known members of the R.I B.A., and it is to be regretted that many members who in other ways devote so much time and do so much for the Institute, cannot spare two or three days a year to attend these conferences. Only those who have attended faithfully year after year know the immense amount of good they do. It is not so much the formal papers and discussions, but the little chats in the char-a-banc, and the quiet gossips in the hotel lounge that do so much to promote that feeling of understanding and sympathy which is so essential if our Institute is really to be what it claims to be, the great representative organisation of our profession.

So much for conferences in general.

The Bath Conference will long be remembered, not only for the appropriateness of its setting, but for the warmth and splendour of its civic welcome. Most of the members found their way to the Pump Room on the Wednesday evening, and there, even in the gloom of the Assembly Room, where Mr. Mowbray Green was whetting our appetites for the architectural feast in store, we recognised some of the hardy annuals of these conferences as Milburn, Francis Jones, Grayson and other familiar figures for a moment silhouetted against the light as they crept quietly to seats at the rear.

The real business of the Conference on Thursday morning was not so well attended as the interest and importance of the subjects under discussion demanded. Both Mr. Dawber and Mr. Watson are to be congratulated upon the admirable papers they had prepared, and the excellent way in which they were delivered. The papers were listened to with great attention, and a spirited and interesting discussion followed. It may be some years yet, but the time will come when the annual conference will be the occasion for discussions on all subjects of first importance to the profession, for even now the meetings are more truly representative of the Institute than the Annual General Meeting in London.

I have referred to the warmth of the civic welcome given to the conference by the Mayor and Corporation, and all agreed that the hospitality extended to us, and the entertainment provided for our amusement, exceeded anything we have yet experienced.

Of the various excursions provided for us on the last day, all were so interesting that one had great difficulty in making a choice, and one only regretted that all could not be attended. If I may be excused one note of criticism—and it applies to all conferences—too much is attempted on the journeys, and the number of places visited could, in most cases, be reduced by half. It is impossible, especially with architects, to keep to a time table, and often there is too little time left for the most interesting place.

The Banquet was like most of the R.I.B.A. Banquets, a great success; the speeches good and generally commendably brief, and in spite of certain criticisms which have been made about banquets, there is no doubt about their usefulness as a medium for communicating the aims and ideals of the profession to the general public.

This brings me to the question: are the conferences worth while? Emphatically yes. One has only to see the local papers, which for nearly a week were full of the Conference, to realise how the whole town is not only made to take an interest in our proceedings, but is reminded of the architectural treasures it possesses, and which so often are unknown until pointed out by visitors.

In conclusion, a word of praise to the President of the Wessex Society, Mr. Overbury; the Secretary, Mr. Stratton Davies; and the other members of the Local Committee, who did so much to make our visit enjoyable.

---

## LIST OF MEMBERS ATTENDING THE CONFERENCE.

Among those present attending the Conference were the following:—

Professor S. D. Adshead [*F.*]; Mr. D. D. Agostini; Miss G. Agostini; Miss I. Agostini; Mr. T. C. Agutter [*F.*]; Mr. Arthur Allott; Mr. Anderson [Representative of *The Architects' Journal*]; Mr. W. H. Ansell [*F.*] (President of the Architectural Association); Lieut.-Col. J. Maurice Arthur [*F.*], C.M.G., D.S.O.; Mrs. Arthur; Mr. Henry V. Ashley [*F.*]; Mrs. Ashley; Mr. Graham C. Awdry [*F.*], R.W.A.; Miss A. M. Awdry; Miss E. G. Awdry; Mr. H. E. Ayris [*L.*] (Hon Secretary, Cumberland Branch, Northern A.A.).

Mr. Victor Bain [*F.*]; Mrs. Bain; Mr. F. G. Baker; Mr. Christian Barman; Mr. T. T. D. Barrow; Mr. F. J. Barton [*A.*]; Mrs. Barton; Mr. W. A. Baynes [*L.*]; Mrs. Baynes; Mr. W. H. Bidlake [*F.*]; Mrs. Bidlake; Mr. Eric L. Bird [*A.*]; Mr. O. D. Black [*F.*]; Mrs. O. D. Black; Mr. Austin B. Botterill [*A.*]; Mr. Harold Brakspear [*A.*] F.S.A. (President Wilts and Dorset Branch, Wessex Society of Architects); Mrs. Brakspear; Mr. C. A. Broadhead [*A.*]; Mrs. C. A. Broadhead; Mr. Frank Broadhead [*A.*]; Mrs. F. Broadhead; Mr. C. H. Brodie [*R.F.*]; Mrs. Brodie; Mr. B. F. Brueton [*A.*]; Mrs. Brueton; Mr. W. G. Buck [*F.*]; Mrs. Buck; Mr. L. H. Bucknell [*A.*]; Mrs. Bucknell; Mr. Eustace H. Button [*A.*]; Mrs. Button.

Mr. A. Lorne Campbell [*F.*]; Mr. Duncan A. Campbell [*F.*] (President the Liverpool Architectural Society); Mrs. D. A.

mpbell ; Mr. James T. Campbell ; Major W. H. D. Caple ] ; Miss A. B. D. Caple ; Lieut.-Col. H. P. L. Cart de fontaine [*A.*] ; Mr. H. C. Carter ; Mr. Hubert Clist [*A.*] ; r. R. M. Close ; Mrs. R. M. Close ; Rev. R. T. Cole ; r. F. R. D. Coleman ; Mr. F. Coombs ; Mr. E. H. Cornes .] ; Mr. Philip H. Cundall [*A.*] ; Mr. W. W. Currie.

Mr. N. H. N. Darby [*A.*] ; Mr. H. Stratton Davis [*F.*] resident, the Gloucestershire Architectural Association) ; rs. Stratton Davis ; Dr. J. H. Dawe ; Mrs. Dawe ; Mr. . B. Deakin [*L.*] ; Mr. C. F. W. Dening [*F.*], R.W.A. (Presi- nt The Bristol Society of Architects) ; Mr. J. C. Dewhurst .] ; Mr. H. Alderman Dickman [*F.*] ; Mrs. Dickman ; r. Harold A Dod [*A.*] ; Mrs. Dod ; Mr. E. J. Dolman [*L.*] ; iss L. Dolman.

Mr. R. L. Eames ; Mr. F. C. Eden [*F.*], F.S.A. ; Mr. J. alph Edwards [*A.*] ; Mrs. Edwards ; Mr. J. H. Elder- uncan ; Mr. Herbert B. Ewart.

Mr. E. Fabian ; Miss E. Fabian ; Mr. Thomas Falconer [*F.*] ; [r. A. C. Fare [*A.*] ; Professor G. C. Field ; Mrs. Field ; [rs. Flinn ; Mr. W. D. Foster ; Mr. J. Leighton Fouracre .] ; Mrs. Fouracre ; Major Gilbert Fraser [*F.*] ; Mrs. raser ; Mr. D. C. M. Froud ; Mr. A. Falconer Fry.

Miss Gaskin ; Mr. H. B. S. Gibbs [*A.*] (Hon. Secretary heffield, South Yorks, and District Society of Architects and urveyors) ; Mr. Francis Glover ; Miss Glover ; Mr. J. T. ornall ; Mr. G. Hastwell Grayson [*F.*] ; Mrs. Grayson ; liss Grayson ; Mr. Mowbray A. Green [*F.*], R.W.A. ; Mr. . Greenleaves [*L.*] ; Mr. W. A. Griffiths [*L.*] ; Mrs. Griffiths ; liss E. Griffiths ; Mr. J. F. Groves [*F.*].

Mr. G. D. Gordon Hake [*F.*], R.W.A. (Hon. Secretary ristol Society of Architects) ; Mrs. Hake ; Mr. E. Stanley all [*F.*] (Hon. Secretary R.I.B.A.) ; Mr. F. Hammond ; Ir. F. E. G. Hammond ; Mr. R. G. Hammond [*F.*] ; Mr. . W. Hilton [*L.*] ; Mrs. Hilton ; Mr. E. Percy Hinde [*F.*] ; Irs. Hinde ; Mr. John G. Hinton [*A.*] ; Mrs. Hinton ; Ir. J. H. Hollier ; Mrs. Hollier ; Miss E. Hollier ; Mr. ichard Holt [*F.*] ; Mrs. Holt ; Mr. J. H. Horniman [*A.*] ; Irs. Horniman ; Mr. William Horsburgh [*F.*] ; Mrs. Hors- urgh ; Mr. T. Harold Hughes [*F.*], A.R.C.A. ; Mrs. E. M. B. ughes [*A.*] ; Mr. G. A. Humphreys [*F.*] (Chairman North Vales Architectural Society) ; Mr. J. Kennedy Hunter [*F.*] ; Ir. J. P. Hunter [*L.*] ; Mr. Harry Hutt [*F.*] ; Mrs. Hutt.

Mr. H. L. Iles ; Mr. C. Inglis ; Miss M. Inglis ; Mr. A. inton Iredale [*L.*].

Mr. F. Jackson ; Mrs. F. Jackson ; Mr. Francis Jones [*F.*] President The Manchester Society of Architects) ; Mrs. ones ; Miss O. Jones .

Mr. Stewart Kaye [*A.*] (Hon. Secretary Edinburgh Archi- ctural Association) ; Mrs. Kaye ; Mr. Arthur Keen [*F.*] ; Irs. Keen ; Mr. D. E. J. Knapp ; Mrs. Knapp ; Lieut.-Col. E. Knight ; Mr. T. W. Knight ; Mr. A. J. Knott [*A.*] ; Irs. Knott ; Mr. W. H. Knowles ; Mr. Edward Knox.

Mr. G. C. Lawrence [*F.*], R.W.A. ; Mrs. Lawrence ; Mr. . H. Lawton [*L.*] ; Mrs. Lawton ; Miss Vera Lawton ; Mrs. . H. Long ; Mrs. Lucy.

Mr. Ian MacAlister (Secretary R.I.B.A.) ; Mrs. MacAlister ; liss MacAlister ; Miss M. Macdonald ; Miss O. Macdonald ; Ir. A. R. Mackness ; Mr. C. Stanbury Madeley [*A.*] (Joint lon. Secretary Birmingham A.A.) ; Mr. A. Marshall [*L.*] ; Irs. Marshall ; Mr. Ellis Marsland [*F.*] ; Mr. H. G. Maslen lon. Anthony Methuen ; Mr. Thomas R. Milburn [*F.*] ; Irs. Milburn ; Mr. A. H. Moberly [*F.*] ; Mrs. Moberly Ir. Edward Moore ; Mr. C. H. Morgan [*F.*] ; Mr. J. Inch Iorrison [*F.*] ; Mrs. Morrison ; Mr. Alan E. Munby [*F.*] ; Ir. John Murray [*F.*].

Sir Charles A. Nicholson, Bart. [*F.*] (President Essex ociety of Architects).

Sir George Oatley [*F.*], R.W.A., LL.D. ; Lady Oatley ; Mr. Thomas Overbury [*F.*] (President Wessex Society of Architects) ; Mrs. Overbury.

Mr. A. Southcombe Parker [*F.*] ; Mr. F. W. C. Parker ; Mr. Alex. N. Paterson [*F.*], A.R.S.A. ; Mrs. Paterson ; Mr. W. Esson Patterson [*L.*] ; Mrs. Patterson ; Mr. Joseph Pearce [*F.*] ; Mrs. Pearce ; Mr. G. E. Peto [*L.*] ; Mrs. Peto ; Mr. Alan N. Pictor ; Mrs. A. N. Pictor ; Mr. Arthur J. Pictor [*F.*] ; Miss Pictor ; Mr. W. T. Plume [*H.A.*] ; Mr. D. Pugh-Jones [*F.*] ; Mrs. Pugh-Jones.

Lieut.-Col. George Reavell [*F.*], O.B.E. ; Mrs. Reavell ; Miss Reavell ; Mr. R. S. Redwood ; Mr. T. Taliesin Rees [*F.*], J.P. ; Mrs. Rees ; Professor C. H. Reilly [*F.*] ; Mr. James Hall Renton ; Mr. J. G. Reynolds [*L.*] ; Mr. L. Richard- son ; Mr. Lennox Robertson [*F.*] ; Mr. A. Robinson ; Mrs. Robinson ; Mr. W. B. Rolfe [*L.*] ; Mrs. Rolfe ; Mr. Walter Rudman [*A.*] ; Mrs. Rudman.

Mr. Alfred J. Saise [*A.*] ; Mr. V. G. Santo [*A.*] ; Mr. T. Taylor Scott [*F.*] (Chairman Cumberland Branch, Northern A.A.) ; Major C. L. Sheppard ; Mr. P. C. Smart ; Mr. J. Arthur Smith [*F.*] (President Hampshire and Isle of Wight A.A.) ; Mrs. J. A. Smith ; Mr. J. Llewellyn Smith [*L.*] ; Mrs. J. Ll. Smith ; Mr. M. E. Stahl ; Mrs. M. E. Stahl ; Mr. C. H. Strange [*F.*] ; Mrs. C. H. Strange ; Mr. R. M. Strange ; Mrs. R. M. Strange ; Mr. J. Stuart Syme [*F.*] (President York and East Yorkshire Architectural Society).

Mr. Walter Tapper [*F.*], A.R.A. (President R.I.B.A.) ; Mr. Alfred J. Taylor [*F.*] ; Mrs. Taylor ; Miss E. S. Taylor ; Miss G. M. Taylor ; Mr. G. Taylor ; Mr. Charles S. Thomas [*F.*] (President South Wales Institute of Architects) ; Mrs. Charles S. Thomas ; Mr. Herbert W. Thomas ; Mr. Percy Thomas [*F.*], O.B.E. (Vice-President R.I.B.A.) ; Mrs. Percy Thomas ; Miss K. Thomas ; Mr. P. Hartland Thomas [*L.*] ; Mr. M. Thomas ; Miss M. P. Thomas ; Mr. S. Knight Thomas [*A.*] ; Mr. O. M. Thorp [*L.*] ; Mr. Harold E. Todd [*A.*] (Hon. Secretary Wessex Society of Architects) ; Mr. H. F. Trew [*L.*] ; Mrs. Trew ; Mr. Laurence A. Turner [*H.A.*], F.S.A.

Mr. L. F. Vanstone [*L.*] ; Mrs. Vanstone.

Mr. P. J. Waldram [*L.*] ; Mrs. Waldram ; Mr. A. D. Waller ; Colonel N. H. Waller [*L.*], M.C., T.D. ; Mr. J. G. H. Warren ; Mr. Percy F. Warren [*F.*] ; Mr. W. E. Watson [*F.*] ; Mr. Maurice E. Webb [*F.*], D.S.O., M.C. (Vice-President R.I.B.A.) ; Mrs. Webb ; Mr. C. H. White [*A.*] ; Mr. Stanley White ; Mr. Victor Wilkins [*F.*] ; Mrs. Wilkins ; Mrs. Wilson ; Mr. John Woollatt [*F.*] (President Nottingham and Derby Architectural Society) ; Dr. Percy S. Worthington [*F.*], Litt.D., F.S.A. ; Mrs. Worthington ; Mr. Raymond C. Wrinch [*A.*] ; Miss Beris Wrinch.

Mr. C. W. Yates [*A.*] ; Mrs. C. W. Yates ; Mr. Thomas C. Yates [*A.*] ; Mr. F. R. Yerbury [*H.A.*] (Secretary The Architectural Association.)

### Conference Photograph.

Copies of the Conference Group photograph taken at Prior Park, Bath, on the occasion of the Conference visit, can be obtained from Messrs. Panora, Ltd., 56-58, Eagle Street, Southampton Row, London, W.C.1, price 4s. 6d. each.

### Bath Conference Handbook

The Conference Handbook contains a series of interesting Articles on Bath and the various places visited on the occasion of the whole-day motor-coach tours. Surplus copies can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.1 [postage 3½d.].

# Schools of Architecture

## FIRST SERIES

## II.—Birmingham School of Architecture

BY GEORGE DRYSDALE [*F.*], DIRECTOR OF THE BIRMINGHAM SCHOOL OF ART

The Royal Institute of British Architects discovered that the training young architects were receiving under the pupilage system was not an efficient one and decided on the organisation of Schools of Architecture. A revolution was declared, as far as England is concerned—a revolution which, starting before the war, is now in process of accomplishment. It is for us to whom is entrusted the direction of the various schools to perfect this revolution, gradually organising a system sufficiently loose to suit our English character. So far, we have been thankful for the lead given us, first of all by the partial adoption of methods so long in existence at the Ecole des Beaux-Arts in Paris, also for the American development of the same system. As far as the theory of plan, separate character of buildings and value of logical criticism is concerned, we can still learn much from the French. There would appear to be, however, possibilities of development.

Our schools are many, of various sizes, free in their separate organisation, looking only to the R.I.B.A. for general guidance. There is room, for example, in most of them, for more attention paid to individuals, attention to the needs and character of the average rather than the brilliant student. At present these schools are being run for the student and nature sees that every variety of the specimen presents itself. Each of these varieties is a problem in him or herself, and while, contrary perhaps to modern art training—while insisting on the individuality and personality of the work rather than that of the individual, still, each individual is of importance.

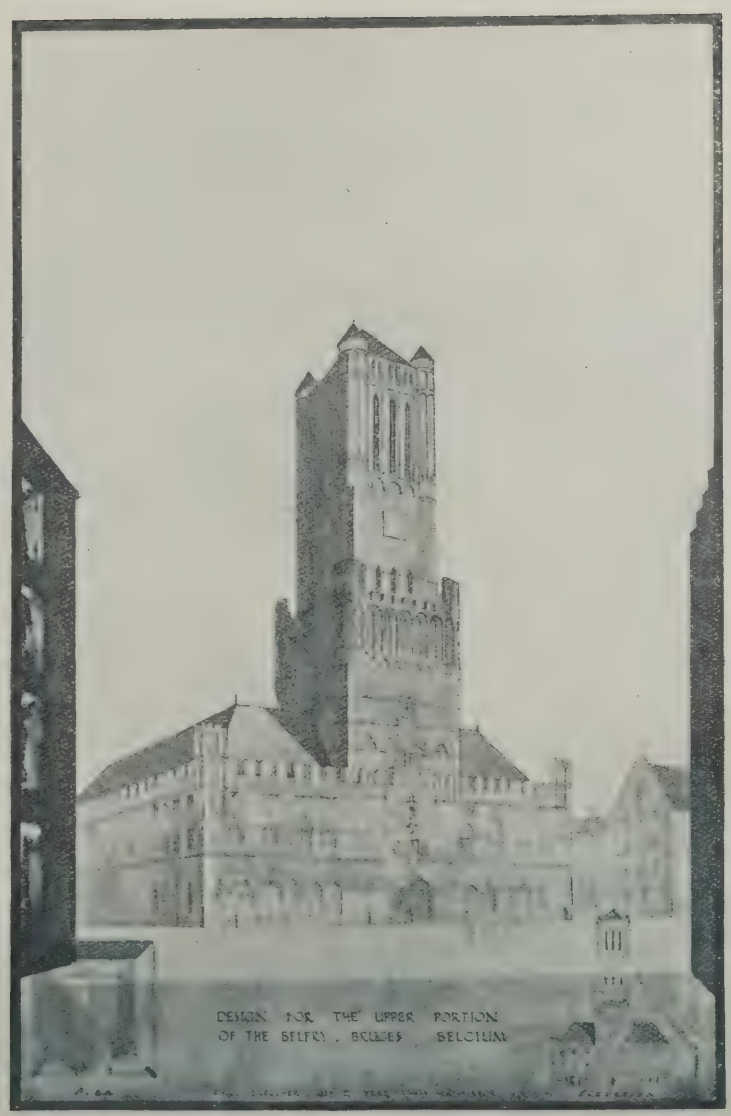
The stolid, the nervous, the vague, the narrow, the self-confident, we have to deal with the results of the brutal father and the equally difficult product of the over-fond mamma; we have to harden the sensitive and encourage sensibility in the hard grained; anxiously watch the school success and hope for the school failure; rejoice secretly when individuality shows itself. All these varieties have to be given lessons in how to build, even encouraged to hope that they may in time build a building which will be architecture. Systems are often dangerous in that they tend to lose the individual in the mass.

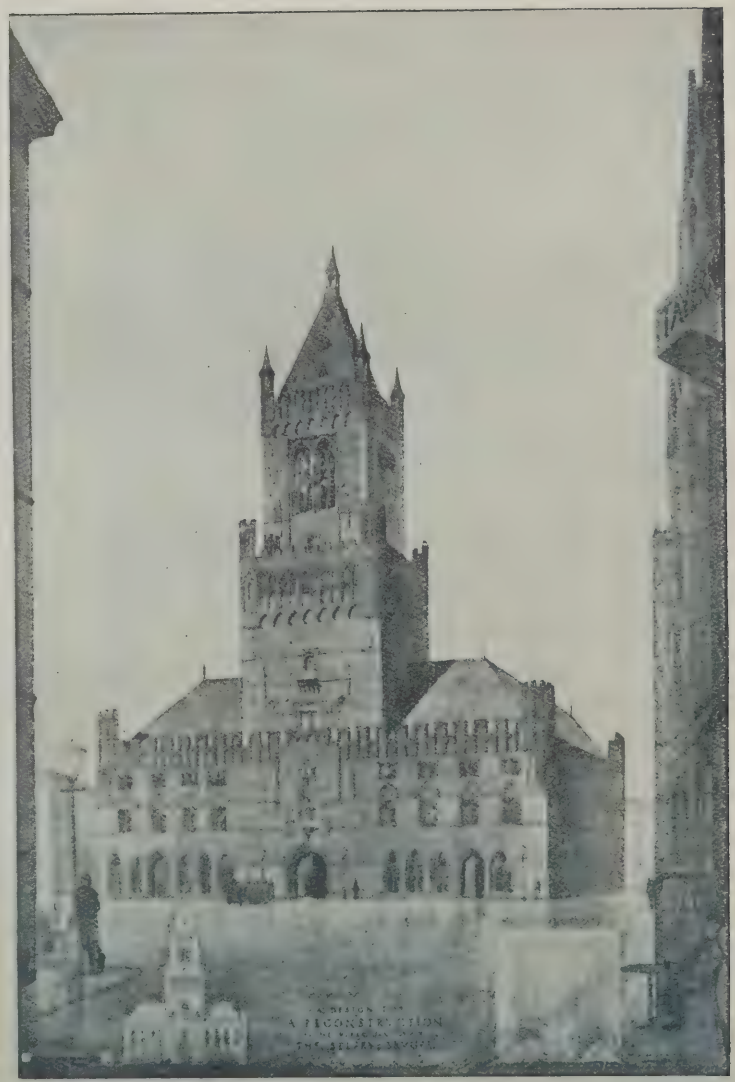
We have, then, to play with enthusiasm, imagination and accurate thinking, and we look for keenness, vision and results. Leaving clients, bye-laws and money to more advanced students, we have to inculcate the logic of facts, the realisation of size, the sensuous language of colour of form and of material. The eye must be trained, the hand to attain power of expression, the individual good manners in building and a sense of the quality that may be in style. We have to insist on broad fundamental principles rather than on the fashion of the moment, on the principles that have caused other men to build as they did, leaving the copying of the details of what they built to amateurs and to dealers. We must be careful o the snobbery of taste, our aim the production of common sense buildings. Our system must be arranged wid enough for the Empire; it must be wide enough to arres the reproduction of freak modern English in New Zealand of a somewhat cold Jacobean in warm South Africa, th halving of St. Peter's and the doubling-up of Walsal Town Hall in Montreal. To the schools the possibilit of at length founding something that may grow into a architecture as the Roman was, worthy of a civilisation in time to found a tradition which the present so sadl lacks. Our difficulties are many. Inexperience, lac of teachers, we will continue to be handicapped by the need to use paper and lines, making difficult the realisation of that all-important third dimension. Our job is to make architects, not draughtsmen. We must be careful of new theories, of the dull repeat of fashion; we must be essentially practical in small things, and understand the ordinary.

The student must be taught what he is getting at; that a modern architect cannot be trained in a stonemason's yard or, for that matter, in any other craftsman's yard; that his business is a great craft in itself, the arrangement and organisation of buildings. On the principle of encouraging the eternal child in all of us, the assertion of the ego, design is encouraged almost from the first morning. It is hoped by this means to foster from the beginning ideas as to arrangement, fitness, precision, the elimination of the self-conscious and substitution of a subconscious awareness of the good and the fine—naturalness. Gone are the formal lessons in so-called design, lessons in taste, good and bad. The arrangement of the sheet is design, of the forms thereon or the method of work. The student is advised to register his feelings always; our job is not so much to teach him what to do and think, rather, using history as guide, to correct him when he goes wrong, by means of logic and reason. The classic orders are still used, those orders which are to us what the human figure is to the painters, lessons in pattern, void and solid, light and shade, scale and proportion, as the Gothic orders are useful for that third dimension. Elementary construction is no longer divorced from design; all is design, in fact the way, by personal interest, to knowledge. The constructive sense the great aim, plan the dominating factor. By plan is understood the practical arrangement of space for service, the practical and imaginative response to a set programme. The student is advised to see his elevations as pattern in space, studied first as silhouettes in the black and white of void and solid, the satisfactory proportions of the two for varied purpose, later with the light and shade upon them, the greys or half-tones of moulding and enrichment, modelled by means of shadows to represent the

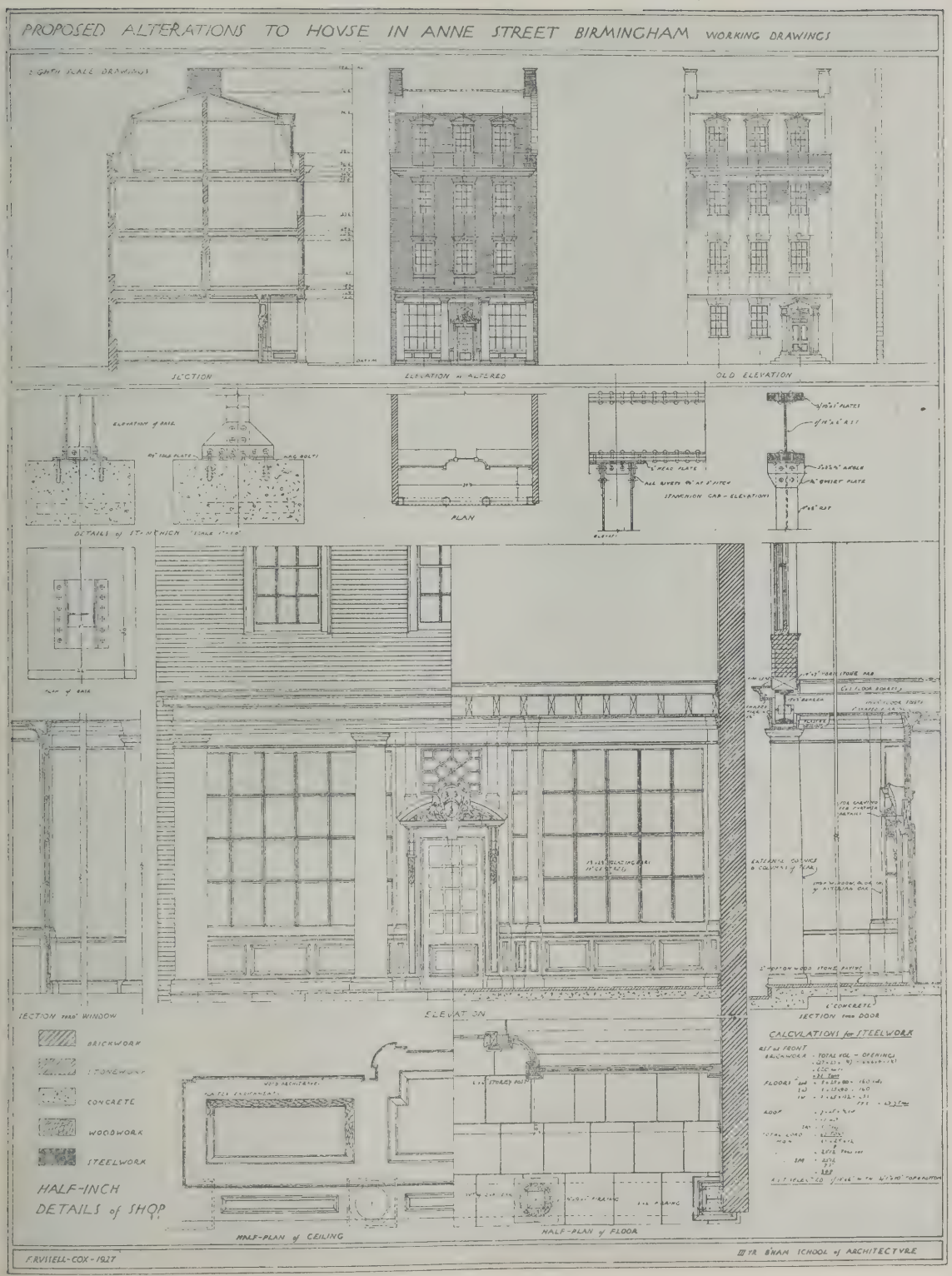


Study of a Gabled House in the Cotswolds
Third Year's Work, Birmingham School of Architecture

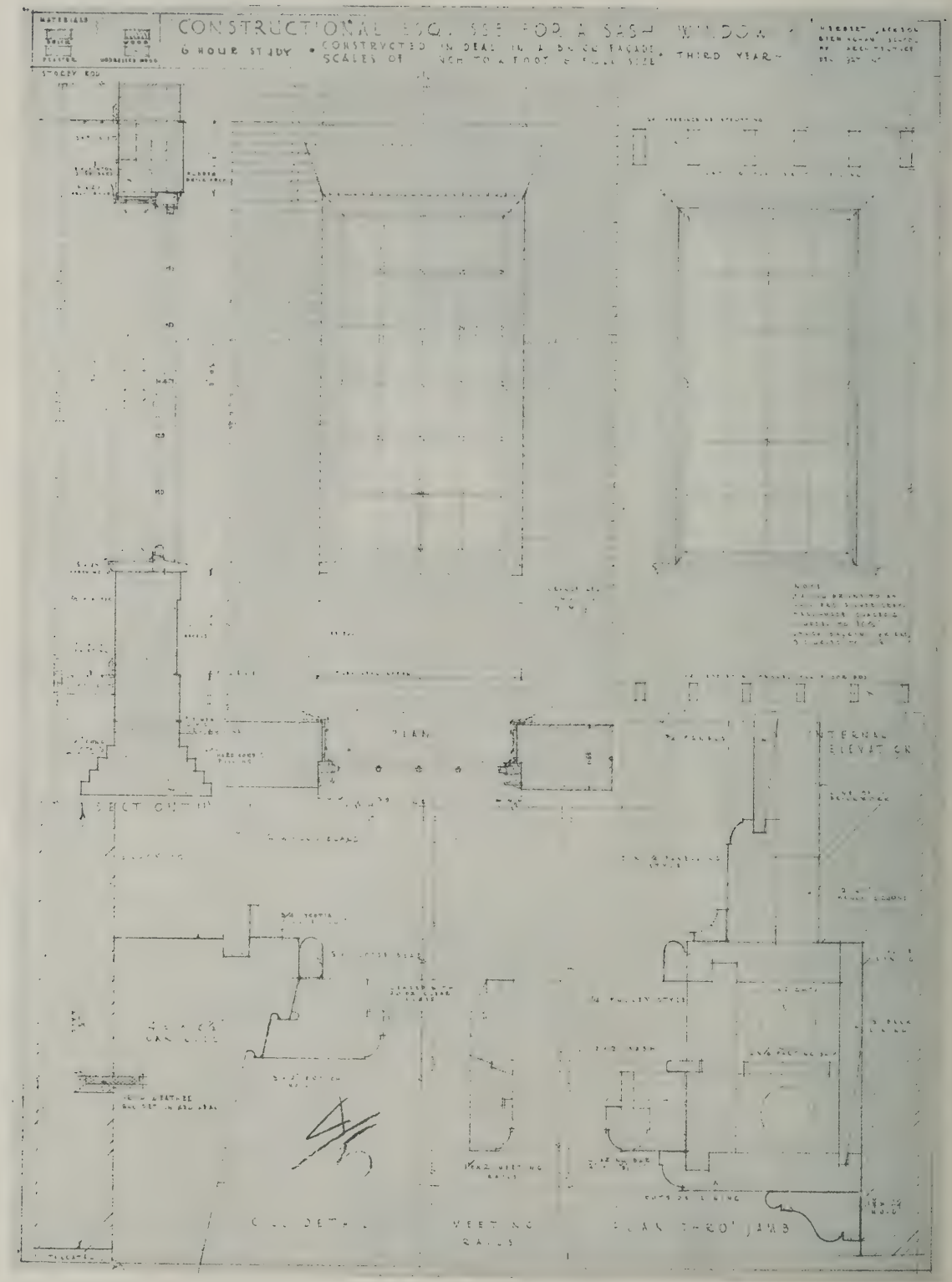


Designs for a Reconstruction of the Upper Part of the Belfry, Bruges
Third Year's Work, Birmingham School of Architecture




PROPOSED ALTERATIONS TO HOUSE IN ANNE STREET, BIRMINGHAM (WORKING DRAWINGS)
Third Year's Work, Birmingham School of Architecture



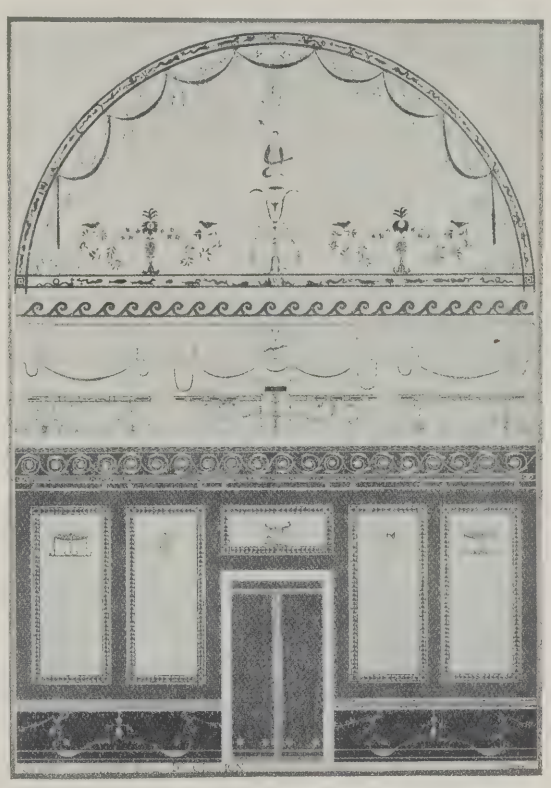

Constructional Esquisse for a Sash Window
Third Year's Work, Birmingham School of Architecture

al. The whole judged as values of form and shape, mass in equilibrium, to which is added other values of lour and texture, of materials, of scale and proportion, character and efficiency for the work in hand, of any rsonality in fact the building designed may lay claim to. rmal design, the composition of elements ; the history things done providing the vocabulary of these ele-ents, a knowledge of construction, the necessary purge. istory is no longer studied as a mass of dates, a separate bject, a matter of periods, mouldings, human eccen-icities. The annual course is divided into historical riods, as it were, of thought, a vision of the past, verence for what has been. The pure styles of history eated as dictionaries of words and phrases, of methods expression, in a language that lives, not as dogmas, ily as helpers for those of the faith.

Lectures in theory are given, the discussion of first inciples, examination of scale, proportion, psychological fects, making the student realise how the facts of building fect his individual mind, efforts at making him realise hat he and his world may be. Mathematics for precise ought, geometryfor accurate description andexactshape, odelling, colour drawing of light and shade and orna-ent, perspective and life drawing, all have their place this training of the mind, eye and hand. The student uring his course is encouraged to make, at any rate, one curate survey of a good building, a lesson in actuality, applied geometry. He also visits weekly some build-g in the course of erection. Measuring and sketching ay and do become a fetish, the measuring of bits and the etching of prettiness. These are not encouraged. rawings from buildings of light values, mass modelling id composition of parts, are found useful. Drawing ways a means towards an end, that end the meaning the whole course.

The dangers to be feared in this course of training. hese are to a certain extent unavoidable—some, such as e becoming known as " cloud and tree effects," tricks of raughtsmen, we will hope will gradually disappear, indow dressings, as they are, for Institute and other tries. A danger is, in the rapidity of the course, in a rtain " hot house " forcing of knowledge, simplicity of m the safeguard. Programmes are often badly com-osed and hurriedly written; they should have imagination them, be simple, direct and practical; practical from the udents' point of view; it being remembered always that eory is being taught rather than detailed fact. Pro-rammes should be set for educational purpose rather an for practical building detail; types of building chosen ather than individuals, the permanent essentials of good uilding shapes studied rather than the accidents of the oment, accidents either of requirement or of site; rogrammes carefully written, an exact solution of the rogramme set expected from the student rather than a oppy rendering of it.

There is a danger, too, perhaps in the height of the ideal. The material is young and at its most impression-able age; at an age, after all, when it is easy to ascend, not fearing over much the fall that may come. A faith in fine building even if we do not live to see its fulfilment,



Study of Roman Wall Decoration
Second Year's Work, Birmingham School of Architecture

something to bear us up in the struggles of an age that is developing. The training of an architect should be deep enough both for his work and for himself. The ideal always set high above the probable attainment.

Finally, the schools have the right of more encourage-ment from the profession ; they are still in their infancy and have still to make many mistakes. They are trying, by education, to widen the base of artistic endeavour ; they are attempting to produce architects who will take rank as useful members of the community, whose eyes will be fixed neither on crockets nor on sheeps' heads, whose aim will be architecture.

# Correspondence

## LETTERING CHARTS

*Birmingham Archæological Society,*
*95 Colmore Row, Birmingham.*
*14 June* 1928.

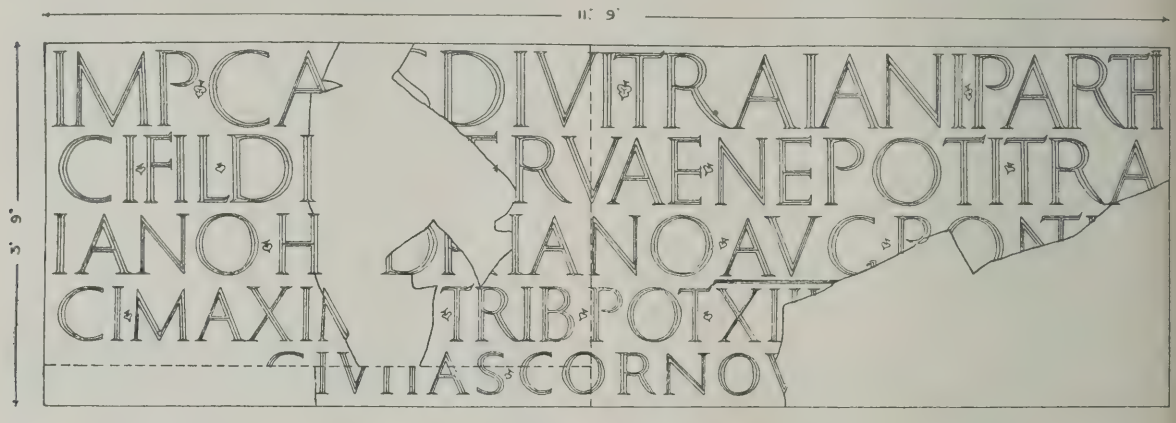
*To the Editor*, JOURNAL R.I.B.A.,—

DEAR SIR,—With one point in his review (JOURNAL, 12 May) of the " Lettering Charts " issued by the Sylvan Press, Mr. W. G. Paulson Townsend may permit me to differ in opinion and to submit my contention to the judgment of the Institute Members.

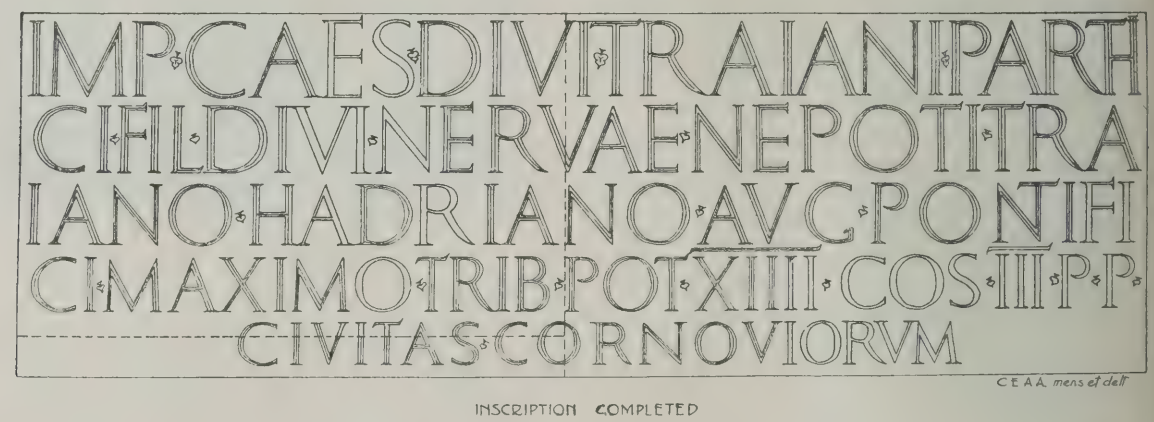
He says : " The lettering of the Trajan column . . . s still accepted as the norm of all fine Roman letters." I take his meaning to be that the Trajan inscription is accepted as the outstanding piece of extant Roman letter-work. I, however, venture to think that in the excavation labours of the Birmingham Archæological Society at Viroconium (Wroxeter) a far finer example was found in the dedicatory tablet attached to the Forum of that city.

I enclose you a photograph, together with a completion. Unfortunately, we did not recover the whole of the fragments, though after many days' labour I was able to piec together and mount every piece we found.

I think it will be agreed that this is a very beautifu example of the best of Italian workmanship. It fa exceeds any tomb or other inscriptions found on th Wroxeter site or anywhere else (English or foreign) o which I am aware. Not only has it its own intrinsi merit, but historically it evidences two most importan facts : (*a*) The date of the most extensive Forum (th whole of which we have excavated), namely, A.D. 13 (when Hadrian was holding his fourteenth annual tri bunician power) ; (*b*) in the fact that it indicates th dedication of the building by the " Civitas Cornoviorum it establishes the hitherto somewhat uncertain theor that the Roman local administrative system obtained i the Province of Britain as it did in Gaul. Prior to thi " find " of ours there was only the Caerwent inscriptio (found about twenty years ago) which records the erectio of a building to the honour of a Roman official by th " ordo civitatis Silurium." That inscription until no stood alone as the basis of the argument on the questio of local government affairs and by itself was too incon clusive to be wholly accepted. Now, however, reinforce




INSCRIPTION AS FOVND




INSCRIPTION COMPLETED

y this Viroconium tablet, it is thought safe to accept the ıse as proven.

The tablet is large : twelve Roman feet in length and ıur in width. It is formed of two large and one small ab of Grinshill stone (the quarries are not far distant om Wroxeter) and is about 1½ in. thick. The frag- ıents were discovered in front of the main entrance to ıe Forum just as they had fallen when a fire or other estruction befell the building. What has become of ıe other pieces is unknown, but every piece found has een put together and no odd fragments of the lacunæ ave been discovered, not even after a double turning ver of the excavated soil.

If, therefore, my contention be allowed, it is interesting ) note that the finest known piece of Roman lettering as been found in this country, and while the beauty of ıe Trajan inscription will always be admitted, that of 'iroconium must be given the premier place.

The original tablet is going to the Shrewsbury Museum, nd a cast is being sent to the British Museum and the ociety of Antiquaries.—Yours truly,

FRANCIS B. ANDREWS [*A.*],
*Hon. Secretary, Birmingham Archæological Society.*

## VIROCONIUM INSCRIPTION.

i. Fragments as found :—

IMP : CA . . : DIVI : TRAIANI : PARTHI
CI : FIL : DI . . : . ERVAE : NEPOTI : TRA
IANO : H . DRIANO : AUG : PONTI . .
CI : MAXIM . : TRIB : POT : XIIII : . . . : . . . : . .
CIVITAS : CORNOV. . . . .

ii. Completion (made up from other sources) :—

IMP : CAES : DIV : TRAIANI : PARTHI
CI : FIL : DIVI : NERVAE : NEPOTI : TRA
IANO : HADRIANO : AUG : PONTIFI
CI : MAXIMO : TRIB : POT : XIIII : COS : III : P . P
CIVITAS : CORNOVIORUM.

iii. Extension :—

IMPERATORI CAESARI, DIVI TRAIANI PARTHICI.
FILIO, DIVI NERVAE NEPOTI, TRAIANO
HADRIANO, AUGUSTO, PONTIFICI.
MAXIMO, TRIBUNICIA POTESTATE XIIII, CONSULI III.
PATER PATRIAE
CIVITAS CORNOVIORUM.

iv. Translation :—

To the Emperor Cæsar Trajanus Hadrianus,
Son of the deified Trajanus Parthicus, grandson
of the deified Nerva ; Augustus ; Pontifex Maximus ;
holding the Tribunician Power for the fourteenth time ;
Consul for the third time ; Father of his Country.
The Community of the Cornovii [erected this
building].

## CHINESE PAGODAS.

*97 Jermyn Street, St. James's,*
*London, S.W.1.*
*2 July* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—Mr. Standen Adkins quotes Mr. Conder as saying Dr. Dresser's statement, that the centre posts of Japanese pagodas were hung pendulum fashion with the idea of reducing the effect of earthquake shocks, was absolutely unwarranted.

Mr. W. Perceval Yetts, the authority on Chinese art and literature and author of *Writings on Chinese Architecture*, writes that he has never come across any form of "pendulum" construction in Chinese pagodas, and he does not believe it exists.

He makes an interesting point in his letter, viz., that were these heavy posts hung pendulum fashion they would swing with the earth tremors and so still further endanger the stability of the fabric.—Yours faithfully,

ARNOLD SILCOCK [*F.*].

*Bedford Park, W.4.*
*25 June* 1928.

*To the Editor*, JOURNAL R.I.B.A.,—

SIR,—I am glad Mr. J. Standen Adkins has been good enough to confirm my memory as to Dr. Christopher Dresser's lecture before the A.A. on 5 December 1885, when he expounded his ingenious theory regarding the central post of timber-built pagodas serving as a pendulum to correct the poise by bringing the structure back to the vertical. It does not appear that the paper read before the R.I.B.A. in 1886 (reported in Vol. III, New Series, of *The Transactions*, by Mr. Josiah Conder on *The Domestic Architecture of Japan*, includes any reference to pagoda construction, and makes no mention of the idea of Dr. Dresser. Mr. Conder certainly disagreed with this pendulum notion, but that refutation was comprised in a letter sent to me in January 1883 for publication in the *Building News*. The writer was well known to me personally before he left England to hold his official position as architect to the Government at Tokio, and I met him as a student. Mr. Adkins probably saw this communication which was printed in that journal 20 April 1883. This protest sent by Mr. Conder arose from the publication of Dr. Dresser's book published during the previous year, under the title of *The Architecture, Arts and Manufactures of Japan*. On the occasion of my recent letter I had quite forgotten Mr. Conder's criticism, which from his first hand knowledge and unique experience must be reckoned conclusive.

Before ending this correspondence two or three points by your leave ought to be mentioned, more particularly in reference to the allowances made by the native builders to mitigate movements consequent upon earthquakes' risks. With this end these structures rested on rounded topped footings. No posts were inserted in the ground, but stood like the poles of a tent. The main roof was constructed and hoisted on to the surrounding columns set on stone footings before the central pillar was put in position. William Simpson describes these preliminaries, and Josiah Conder agrees. I quote the following from his letter in further detail :

"The Japanese carpenter was sufficiently practical to know that if he were to plant the end of the central post in the ground in the first instance, one of two things would happen when the tower (with which its top is connected) shrinks, settles, or takes its final bearings ; either the column would become bent or distorted or it would cause by its rigidity a serious disturbance of the joints and framings of the upper portions of the structure, which

is tenoned into its head. Accordingly he made its length shorter than the combined height of the tower stages by just so much as he reckoned the settlement might amount to. He then wedged it up at the bottom with yielding wedges, which allowed of the whole edifice settling together, and the wedges to be easily removed if need be. Thus it happens that some pagodas exist in which the central post stands free of the floor line. This cavity may have induced Dr. Dresser to adopt his pendulum theory, indeed, he wrote that the keeper in charge of a pagoda of this kind told him as a matter of fact that these posts in high winds acted in that manner as stated."

Mr. Conder, on the other hand, says that an old architect in charge of the Emperor's palace gave him his authority for recording an instance coming within his own knowledge, about the year 1860, of a large pagoda during a destructive earthquake being bodily shifted 6 feet away on the ground, and tipped off its stone supports, but sustaining no further injury.

Yours faithfully,

MAURICE B. ADAMS [*F.*].

---

The following letter has been received by the President of the R.I.B.A. from the Worshipful Company of Plumbers :—

*The Worshipful Company of Plumbers,*
36, *Furnival Street, Holborn, London, E.C.*4.
7 *June* 1928.

*To the President, R.I.B.A.,*
9, Conduit Street, W.1.

DEAR SIR,—The Worshipful Company of Plumbers, the history of which goes back to at least the year 1365, and which was incorporated by Royal Charter in 1611, has, as you are probably aware, for the past 50 years taken a very close interest in the education and good craftsmanship of plumbers. The present system of registration of plumbers was inaugurated in the year 1886, and the company has spent very large sums on the registration scheme and given close attention to the work of bringing it to success since that date.

The Court of the Worshipful Company have for some time felt that many members of the professions and trades which supervise and carry out work related to plumbing would be glad to have the opportunity of becoming closely associated with the Company. It was accordingly resolved at the last meeting of the Court that an invitation should be extended to the members of your Association to become Freemen of the Company. The admission to the Freedom is a qualification for taking up the further honour of admission to the Livery of the Company, and a Freeman is also qualified, on presentation by the Company, to be admitted to the Freedom of the City of London.

The fees payable to the Court, including the tax payable to the Government on taking up the Freedom, amount to £23 8s. 6d.

Should any of your members desire to take advantage of this invitation, I shall be glad to receive a list of such members, with your recommendation as to their suitability for admission to the Freedom.—Yours faithfully,

T. H. ROBERTS-WRAY,
*Master.*

# The Library

MUDÉJAR. *By Georgiana Goddard King.* 8o. *Bry Mawr College, Pennsylvania. Longmans, Green & C* 1927. 9*s.*

This is one of the series known as the Bryn Mawr Note and Monographs. It is an excellent handbook to th architecture of the subject Moors living under Christia domination in Spain. It distinguishes this work clearl from Spanish Romanesque, Gothic and Renaissance Also it shows us, with a map, where to find the buildings The author's thoughts on the origins of these forms ar interesting. She not only refers them back to Constanti nople and the Near East, but finds relations in Turkesta and Kashmir. And though the interest in this book i chiefly the usual historical one and that of the interplay o styles, we are given a chapter on materials and notes o construction. Also, the author writes pleasantly. She de scribes " Mudéjar " as " a dangerous word, easier to us than account for. It implies brickwork often, and plaster being applicable to those forms of art where the materia is contemptible and perishing, and the work is the mor utterly priceless." The numerous photographs are ad mirable, and the bibliography and index intelligent, but dislike the large type advertisement of the Bryn Maw Monographs across the foot of each page. A. S. G. B.

PALLADIO, 1508–1580. La sua vita, la sua arte, la su influenza. By Alfredo Melani. 4°. Milan. 1928 £1. [Milano : Casa Editrice Ceschina, Via Omenoni 4.

Inigo Jones's devotion, and especially the collection o drawings by the master which he brought home, make Palladi one of the great formative influences in English architecture So another book reproducing his drawings is useful, though this one is not nearly so good as the large German reprint edited by Cornelius Gurlitt, produced just after the war. The introductory essay is entertaining, especially the author's comments on the influence of Palladio in England, through " I' Jones " and " dal glorioso Cristforo Wren innamorato d Gio. Lorenzo Bernini." It is hard to recognise our Palladians under an Italian guise : Giovanni Vanbrug, Giacomo Gibbs Roberto Adam " al cui siguito sta Francesco Atkinson e Reginaldo Blomfield che oggi troneggiano." H. C. H.

LES STYLES DE LA RENAISSANCE EN FRANCE By René Colas. Sm. 4°. (Paris, Colas, 1928.) 18s. 6d

This is the third of a series of quarto volumes illustrating the historic architecture of France. The Library already possesses the two previous volumes, covering the Romanesque and Gothic periods. They each contained 144 collotype plates, but this third volume, dealing with the Renaissance, contains 160 plates, in addition to a number of plans and other small illustrations, mostly from Du Cerceau, in the introductory letter-press, which occupies 64 pages. The selection of subjects is catholic, comprising both familiar and uncommon examples. The photographs are large enough and clear enough to be useful, and the text gives a brief conspectus of the period and short descriptions of the various plates. Most of the well-known *châteaux* on the Loire are included.

M. S. B.

THE CALCULATIONS FOR STEEL-FRAME STRUCTURES. W. C. Cocking. Second revised edition. 8°. Lond. 1925. 10s. 6d.

A second edition of this useful little book is welcome. Mr. Cocking is a clear-headed exponent of his subject, and a practical engineer of standing and experience. H. C. H.

HE MODERN DECORATIVE ARTS OF SWEDEN. By Erik Wettergren. 4°. London. 1928. £1 1s. Published by Country Life, Ltd., in England, the Malmö Museum in Sweden.

While it is not the custom for the R.I.B.A. Library to purase books which are not primarily concerned with architure, an exception has very wisely been made in favour of is. There are several things about the decorative art of veden that give it a peculiarly architectural quality. One that especially in textiles and embroidery the old traditions s still fully alive. The peasant constumes of Dalecarlia d the frieze in appliqued materials on red velvet in the andia Cinema at Stockholm are all one craft. In the same ıy the smiths of the north seem never to have forgotten their i skill in the casting and forging of iron and copper.

The work of the very marked architectural revival of the last cade is distinguished from similar work in most other parts Europe, and especially in England, by the harmony between e architect and the decorative artist. It is not for a moment at the sense of design is subordinated to craft use in either ; e sense of design is the same, whether the designer works as brick builder, or a weaver, or a glass maker, throughout. ıt he is quite cheerfully an artist first. When Johan Ekman st took over the little and ancient glass works at Orrefors took two painters, Simon Gate and Edward Hald, into his orks, and soon glass making became their natural mode of pression. So in this industry and in many others there came out that close alliance of the artist and the commercial proıcer which we so long for.

The book has a useful text, many beautiful illustrations, and valuable list of artists and commercial firms. Thanks are ıe to Country Life for publishing an English edition.

H. C. H.

NDUSTRIAL ART AND THE MUSEUM. By Charles R. Richards, Vice-President, American Association of Museums. 8°. New York. 1927. [The Macmillan Co., New York.] 6s. 6d.

In his previous work on this subject, *The Industrial Museum*, ıblished in 1925, Mr. Richards described the different useums dealing with the history of science, industry, transrtation, agricultural methods and inventions.

The present volume deals with the museum of industrial art Germany, France, and eight other European countries, as ell as in America.

B. O.

EATING AND VENTILATING. By L. J. Overton. 8°. Manchester, U.S.

This is a comprehensive and up-to-date book on the various stems of heating and ventilation. Chapters are included on e panel system, on floor heating, on cooling apparatus, and ı oil firing.

A. H. M.

---

Several works to popularise English architecture are being ued by Messrs. B. T. Batsford, Ltd. Mr. Arthur Stratton, S.A., F.R.I.B.A., Reader at London University, has prered a series of large diagrams on the *Styles of English Architure*, of which the first series consists of 13 diagrams of the iddle Ages. Each style has interior and exterior plates, and e Castle, House, Monastery and Vaulting are also repreıted. Each plate is specially drawn by the author, and there a descriptive illustrated handbook.

Mr. W. H. Godfrey, F.S.A., F.R.I.B.A., well known in nnection with the *Survey of London*, is publishing shortly rough Batsfords a popular *Story of Architecture in England*, which the first part, Pre-Reformation Times, is principally ncerned with Churches ; the second, from 1500 to 1800, ill be largely on Houses. The author sketches contemporary cial life, and has an easy non-technical style. Each is fully ustrated from drawings and photographs.

Messrs. Batsford are also publishing a new edition, oroughly revised and largely re-illustrated, of the standard rk on *The Growth of the English House*, by Mr. J. A. Gotch, S.A., late President of the Royal Institute of British Architects.

## VISIT OF THE SCIENCE STANDING COMMITTEE TO THE BUILDING RESEARCH STATION OF THE DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH.

7 June 1928.

A party of 17 members of the Royal Institute, consisting of members of the Science Standing Committee and their guests, met together at 9 Conduit Street, and proceeded in a motor charabanc to Garston, beyond Watford. The party was received by Dr. Stradling and Mr. Barnett and divided into small groups of five or six persons in each. To each group was assigned a senior officer, and in this way a much more thorough demonstration was made possible.

The research station has grown now out of all recognition as compared to early post-War days. It consists of a handsome mansion standing in its own grounds, sufficiently secluded to be free from noise, and containing a fine grove of straight oaks. The various laboratories and test chambers are located both in the main building and in specially constructed out-buildings. In the main block are housed the offices, library, and a number of physical and chemical laboratories. In one of the physics laboratories work was being carried out to find the relative rates of absorption of the sun's radiant energy by various painted surfaces, and in another, tests were seen on the percolation of water into, and the evaporation of water from, natural building stones and mortars. The chemical laboratories revealed a number of experiments of interest, such as an apparatus for testing the rate of combination of pozzolanas with lime. An extensive series of test blocks of breeze and clinker concrete were seen exposed to the weather upon a lead flat ; some of these were cracking and disintegrating while others were perfectly sound, and the periodical examination of these blocks has revealed some of the causes of the many failures of breeze and clinker concrete in practice. The largest outside laboratory is a barn-like structure in which the strength of bricks in piers and walls is being tested. Since the date of the only previous English tests of this nature, namely, the R.I.B.A. tests of 1905, some new bricks, such as sand-lime bricks, have come upon the market. Moreover, the bricks are being tested not only in 18 in. piers in a standard mortar, but also all the properties of the brick units and the mortar are being ascertained. By this means it is hoped to establish a relationship between the unit brick and the " brickwork." Eccentric loading was also being investigated : a Fletton pier standing in a test-room under a sustained eccentric load, its distortion eventually to be measured by delicate instruments. It is not too much to say that experiments, the most vital to our profession, were proceeding in this test chamber. Patent cellular bricks and partition slabs stood in piles awaiting the ruthless inquisition of the testing engineer. In a large 500-ton Amsler testing machine a patent block partition 9 feet high stood waiting for the load to come on. It was to be tested to destruction, and tests will be made on the units and mortar as in the case of the brick piers. Such partitions have also been tested under eccentric loads.

Tests on various bituminous felts in a neighbouring building showed already some interesting results. These tests are in fact accelerated weather tests, and consist in

drastic alternations of exposure to artificial sunlight, to water jets and to freezing. Parallel tests on samples of the same material exposed out of doors to natural weather conditions constituted an interesting check upon the indoor tests. It is hoped from this double experiment that it will be possible to grade clearly various types of bituminous felts.

After walls and roofs come floor pavings in a natural order. Here granolithic concrete slabs treated with various surface hardening materials are laid out in an order of durability. They have been submitted both to attrition tests in an Amsler machine and to abrasion tests by means of a carefully-controlled sand blast. By this means the scraping and impacting of thousands of boots have been reproduced, and the little slabs tell a valuable story.

In the Clay Laboratory a thorough investigation of the durability of various clayware was going forward. Here, again, different types of terra-cotta were laid out in an order of merit. An interesting side light was the evidence in respect of the influence of summer heat on certain terra-cotta columns in an important London building. In this laboratory, samples of three classes of brick were standing on end, each in a shallow dish containing various solutions of common acids and salts. On these bricks we saw the efflorescences that had hitherto been attributed solely to the agency of the limes and cements in the mortars.

Just as interesting, and no less important, were the tests on the plasticity factor of limes and cements : upon the compression of steel reinforcement rods by the drying out of concrete ; upon the " flow " of concrete under load ; of the influence of weather upon test panels of various cement renderings, and many other items that cannot be enumerated here.

The whole Station may be compared to an arena in which various victims of our climate are exposed, and their behaviour analysed. The proper heating of houses had a special department—an ideal home built for a dummy man (able to maintain himself at a comfortable temperature)was being analysed as to heat losses through its floors, walls, and windows. Space alone prevents a description of this most interesting and important department.

Members, in conclusion, were entertained to an excellent tea. Mr. Alan Munby, in a vote of thanks, said that the absorbing interest of the work and its vital importance to architects were appreciated by all the visitors, but required to be much more fully recognised by the profession as a whole.

Dr. Stradling in a very cordial informal speech invited all present to come again, and said that the Station wanted to get in touch with all architects, just as badly as architects ought to want to get into touch with the Research Station. He said that building research was something new, and that it was surprising how many things were done in building practice for which there was no scientific reason. " A process is good or bad, but too often we do not know why it is good or bad," he said. " In this whole field architects must help us."

Leaving the Research Station on a pleasant summer evening many members must have felt that they had been brought in contact with a real instrument of building progress capable of convincing by the most powerful of arguments.

H. B.

## SIR ROBERT LORIMER, R.S.A.

Sir Robert Lorimer, R.S.A. [*F.*], received the honor degree of LL.D. from Edinburgh University on 28 Ju The address of presentation said :—

The praise of Sir Robert Lorimer is in the mouth of eve visitor to the Castle Rock for the noble memorial he h designed to commemorate Scotland's loyalty and sacri in the Great War—an inspired and inspiring masterpiece monumental art. The Thistle Chapel and numberl examples of domestic architecture like Ardkinglas and Marc mont remind us that he is a versatile master of many style but, perhaps, his crowning merit lies in the revival of the be traditions of Scottish building at its prime, and the stimul he has given to the fine craftsmanship of the Edinbur school of woodcarving, stained glass, and the other decorati arts. The University is indebted to him for a war memori of simple dignity, for a skilful adaptation of old buildings new needs in the Women's Union, and for new premises f science of a more austere and reticent beauty.

## LT.-COL. H. P. L. CART DE LAFONTAINE.

Lt.-Col. H. P. L. Cart de Lafontaine [*A.*] was elected Honorary Corresponding Member of the American Institu of Architects at their Sixty-first Convention, held in May 192 In informing Lt.-Col. Cart de Lafontaine of his electio the Board of Directors of the American Institute of Architec expressed their appreciation of his co-operation at the Eleven International Congress of Architects, held in Holland in 19 at which he was a delegate of the Royal Institute of Briti Architects.

## MR. JOHN W. MAWSON.

Mr. John W. Mawson [*F.*], of London, has been appointe Director of Town Planning for New Zealand by the Ne Zealand Government. He has accepted the position for fi years, and will begin his duties at the end of September.

Mr. Mawson is a son of Mr. Thomas H. Mawson (who h played an important part in the modern town-planning mov ment) and a partner in the firm of Thomas H. Mawson an Sons, architects, Victoria Street, S.W. With his elder brothe Mr. E. Prentice Mawson, he has been concerned with numerou town-planning works in this country.

## GARDEN CITIES AND TOWN PLANNING ASSOCIATION.

### Housing and Town Planning Tour, No. 8. To Dublin, Limerick and Cork.

The forthcoming Tour of the Garden Cities and Tow Planning Association to Ireland includes many points interest to members of the Institute. Dublin has mar public buildings which link it with every period of Iris history. The Civic Survey of the City and the Report " Dublin of the Future," prepared by the Civics Institute Ireland, are matters of interest and value.

The visit to Limerick will include an inspection of th works being carried out on the Shannon for the purpose producing electrical current in all the 26 counties of the Iris Free State. The scheme is in the Ardnacrusha area, 3 mil north of Limerick, and 3,000 to 4,000 workers are engage day and night on excavating and constructing power statio and other works.

From Glengariff a visit will be paid to Bantry and Bant House. The house is an exceedingly fine Italian hous magnificently situated, overlooking Bantry Bay. It contai one of the finest private collections of tapestry in the world Gobelin, Beauvais, and others which were brought over fro Paris by Lord Bantry after the sack of the Tuileries. The are also mantelpieces that belonged to Marie Antoinett suites of French furniture, etc.

Copies of the programme will be sent to any member of th Institute on receipt of an application to the Secretary, Gray's Inn Place, London, W.C.1.

# Allied Societies

## Notices

### THE ESSEX SOCIETY OF ARCHITECTS.

*Quarterly Communication to Members, June* 1928.—The ouncil have decided that in future quarterly communications iall be issued from Headquarters to each member of the ociety, giving the programme of lectures and excursions of ich Chapter so as to bring all connected with the Society ito touch with its activities in each sphere.

Furthermore, it is hoped that members will bring to the otice of the Executive Committees of their Chapters any uestions of professional import and interest which they conder should receive consideration by the Council of the Society, ; it is only by these means that the Society can hope to perirm active work and constitute itself as an important factor i the life of the county—civic and otherwise.

*Visiting Members.*—The Council have decided that any iember of any Chapter may attend the meetings of any other 'hapter if he wishes to do so, but he may only be attached to ne Chapter for voting purposes.

*Quantity Surveyors.**—It has been decided to recommend to ie General Body the admission of Quantity Surveyors to a efinite class of membership at the general meeting at Colnester. The result of such recommendation will be nnounced by the Executive Committee of each Chapter to s members in due course.

*Associate Craftsman.*—The Council, after due deliberation, ave decided to reserve the right of election to this class and i future no one will be elected to this class except by express esolution of the Council.

*Architectural Education.*—A letter has been received from Ir. A. J. Connabeer, A.M.C., Honorary Member, Principal f the School of Arts and Crafts, Southend, asking for the ipport of the Society in the question of architectural educaon, drawing attention to the existence of the Department of rchitecture. The three years' full-time course has been ecognised by the Royal Institute of British Architects for xemption from the Intermediate Examination of that body in s qualifying examination for the Associateship.

Members are asked to bring the Department to the notice f parents in the county who intend to place their sons in an fficient school for the purpose of entering the profession. 'urther particulars can be obtained from the Principal or the Iead of the Department, School of Arts and Crafts, Southend.

*Year Book.*—The Year Book has now gone back to the rinters in corrected proof form, and it is hoped that copies ill be in circulation to each member as soon as possible. The st of advertisers is not yet complete, and, if possible, members re asked to bring the same to any firms who may care to be ncluded in the list. Particulars as to advertisement rates can e obtained from the Hon. Secretary.

*Employment Register.*—The attention of members is drawn o the existence of the above Register. Members or Assistants vho are seeking employment should communicate with the Honorary Secretary at Headquarters, giving full particulars of raining, etc. The same applies to those members who are eeking assistance.

In this direction there is no dearth of efficient junior assistants vho have just completed their school training or articles and ny member who can find employment for these should comnunicate with the Honorary Secretary. It should never be ecessary for any firm of architects practising in the county to dvertise in the professional Press as the need can always be upplied.

* This has now been agreed to by the General Body.

*Membership.*—Although the membership list is now 168, there are still very many more to be obtained before it can be said that the Society is representative entirely of the profession in Essex. Will members kindly assist in bringing the Society to the notice of their professional friends who have not as yet enrolled.

(Sgd.) CHAS. A. NICHOLSON, *President.*
D. N. MARTIN-KAYE, *Hon. Secretary.*

## Reports of Meetings

### HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION.

The annual exhibition of the Hampshire and Isle of Wight Architectural Association was opened at University College, Southampton, on Thursday, 5 July, when Mr. Thomas Penberthy Bennett, F.R.I.B.A., gave an address on "Architectural Education." The President of the Association (Mr. J. Arthur Smith) was in the chair, and others present included Mr. Kenneth Vickers (the Principal of University College, Southampton), Mr. Ian MacAlister (Secretary R.I.B.A.), and Mr. A. L. Roberts, F.R.I.B.A. (County architect).

The President introduced Mr. Bennett, who said that his subject needed, as a preliminary, a realisation of the purpose and ideals of the architect. An architect was one who was not only able to design a fine building on paper; he must have the ability to carry the vision into practice. There was a need of architectural education in the secondary schools and in universities. Headmasters of schools should make themselves acquainted with the particular requirements of the several professions or businesses, so that they could recognise the kind of man who would make a good architect, or accountant, or business man. The profession of architecture was characterised by a continued variety of interest; no architect had two jobs alike. The leading requirements of architectural practice included an ability to discuss a scheme with any kind of man or men, to grasp their ideas swiftly, and give them shape according to what they required. An architect must be able to grasp the essential possibilities of a given site. He must be able to create the building which his client had in mind, no matter whether it was a cinema, a villa, or a factory. Beauty of outline, form, and detail in building was not merely an æsthetic feature; it was a definite asset in business, as was to be seen by the Selfridge building in London, and many another in this country and abroad. The architect must know about materials and how they are put together and the many ways of construction. He must be familiar with the capacity of brickwork to carry loads; with the possible spans of roof trusses; with the many material things which are factors in building construction. Further, an architect must possess a power of using English so that he could prepare a specification in such a way that a contractor, undertaking the work, would not be under any misapprehension as to what was required. He must know something about the law as it affected buildings, ancient lights, air space and the like, and be able to steer his client through the legal requirements which beset modern building; and he must know something about finance so that he can construct a building according to the money which is available. He must have a sense of proportionate spending and know what would be sufficient for the construction and embellishment of a small cinema in some village would not be at all suitable in Mayfair. He must be able to visualise the social standards of a given locality, and design a building which reached that level. All these requirements meant that the curriculum of any archi-

tectural school must be wide indeed. Such a curriculum divided itself into three or four sections. First, there must be acquired or developed the ability to draw, not for its own sake, but as means to an end, and that end the transferring to paper of a vision in the mind. The student should be able to draw in any medium, pencil, black and white, water colour, wash, and in any colour. Secondly, there must be acquired and developed the power to design ; and the more this was developed by hard work the better. Side by side with that there must be the study of construction, under all sorts of conditions, and in all kinds of materials. Under this head would come a study of the nature of materials from the scientific side. There would also have to be a study of such subjects as drainage and sewage disposal ; and also of electricity and its uses in buildings.

The Principal of University College, moving a vote of thanks to Mr. Bennett, said that at University College, Southampton, they realised the necessity of a department of architecture, and if there was any move in that direction the College authorities would meet it more than half-way. They hoped that there would, at any rate, be a chair of architecture in the University of Wessex.

Mr. I. Sanders seconded the vote of thanks.

Mr. Ian MacAlister moved a vote of thanks to Principal Vickers and the University College, for allowing the Association to have their exhibition at the College, and said he hoped they would see the College transformed into the University of Wessex, with Principal Vickers as its first vice-chancellor.

The members and visitors then viewed the exhibition, which included the R.I.B.A. prize drawings for 1928, as well as exhibits by members of the Association, viz., the President, Messrs. Unsworth and Goulder, Messrs. Cancellor and Sawyer, Mr. V. C. B. Reis, Messrs. Gutteridge and Gutteridge, Mr. C. J. Hair, Mr. H. Collins, Mr. E. Bird, Messrs. Johnson and Ebbs, Messrs. Thomas and Wilkins, Mr. R. A. Phillip, and Mr. A. L. Roberts (County architect and Honorary Secretary of the Association).

## ESSEX SOCIETY OF ARCHITECTS.

### West Essex Chapter.

The second of the series of conferences with educationists, under the auspices of the West Essex Chapter of the Essex Society of Architects, was held at the Church House, Romford, on Monday, 25 June, when the schoolmasters of the district were well represented, and took part in a debate on the subject of the teaching of architecture in our schools.

The lecturer was Mr. Neil Martin-Kaye [*A.*], the Head of the Department of Architecture at the School of Arts and Crafts, Southend-on-Sea. With the help of the blackboard he gave a description of his methods of teaching the appreciation of proportion, balance and scale as it affects not only architecture, but art generally.

In the discussion which followed the educationists stressed the need for an improved status for architecture at our universities ; an improved rate of remuneration for those engaged in its practice ; a recognition in all our schools of the necessity for accommodation for teaching art in all its branches ; a great reduction in the present size of classes where kindred subjects are taught, particularly in elementary schools ; professional guidance in visits by pupils to buildings ; and, above all, the necessity for suitable text books and pictures.

In reply, the lecturer deplored the fact that the ideal text book upon this subject for our schools had yet to be written. He suggested a number, emphasising as a primer Tristan Edwards' *Architectural Style*. Mr. Martin-Kaye also pointed out the common mistake in conducting pupils over ancient churches and buildings, and confusing them with details of various periods. More modern buildings would be better subjects for the appreciation of elementary principles, visits to ancient buildings from an historical point of view preferably coming later.

The series of lectures is to be continued in the autumn, and a series of lectures to children will be given during the vacation.

## THE BRITISH SCHOOL AT ROME.

The Faculty of Archæology, History and Letters of t British School at Rome have awarded the Rome Scholarsh in Classical or Mediæval History to Mr. Roger C. Carringto Hastings Scholar of Queen's College, Oxford.

Mr. Carrington, who is 22 years old, matriculated at Quee College, Oxford, in October, 1924, and was placed in the fi class in Classical Moderations in the Hilary term of 192 He is now sitting for his final examinations in the School Litterae Humaniores. Mr. Carrington's proposed subje of study is the social and economic life and development of t Italian Municipia with special reference to Campania.

On the recommendation of the Faculty of Architecture the British School at Rome the Royal Institute of Briti Architects have awarded the Henry Jarvis Studentship Architecture for 1928 to Mr. Leonard T. White, A.R.I.B.A (London University Architectural Atelier).

No recommendation has been made this year for the awar of the Rome Scholarship in Architecture, but the followin competitors have been granted direct admission to the Fina Competition in 1929 :—

T. M. Ashford (Architectural Association). E. F. Davie (Liverpool University). J. B. Wride (Cardiff Technic College).

Mr. Leonard T. White, who is 27 years of age, serve his five years' apprenticeship with Dr. John Bilson, F.S.A F.R.I.B.A., of Hull. He was assistant for two years wit Messrs. Horth and Andrew, FF.R.I.B.A., and afterwards wa senior assistant for four years with Messrs. Blackmore & Co of Hull. He has held appointments as lecturer at the Hu Technical College, the Wimbledon Technical Institute an the L.C.C. School of Building. He is Honorary Architect to th Little Theatre, Hull, and has carried out several works unde his own name.

Mr. White is a member of the London University Atelie and received first place in the Intermediate examination of th Royal Institute of British Architects in 1923. In 1926 h won the Ashpitel Prize of the Royal Institute of British Archi tects and was elected an Associate of that body. In 1927 h won the Soane Medallion of the Institute, thereby gainin direct admission to the Final Competition for the Rome an Jarvis Scholarships.

## THE BARTLETT SCHOOL OF ARCHITECTURE

The following awards have been made at Universit College in the Bartlett School of Architecture :—

Entrance Exhibition, N. Brandon-Jones of Berkhamp sted School ; Donaldson Silver Medal (subject to con firmation by the Royal Institute of British Architects) W. G. D. Anderson ; Herbert Batsford Prize, F. E Kerswill ; Ronald Jones Prizes : Renaissance Architec ture, F. W. Holder ; Mediaeval Architecture, E. F Starling ; Architects' Journal Prize (for best final desig produced in the Day School by a Fourth Year student) E. D. Steel ; *The Builder* Prizes (for the best set of measured drawings of old work) : Senior, R. N. Earle Junior, E. J. White ; Prize for Design in Ferro-Concret (by a member of the Atelier), Subject : A Clock Tower S. G. Chaplin ; Walston Prize (for design by a member o the Atelier), Subject : A Petrol Station, A. E. Barnard.

The following have obtained the Certificate in Archi tecture :—J. Buch, Joan R. Drury, R. N. Earle, W. A Phillips, A. Schneider, E. D. Steel.

The following have obtained the Certificate in Town Planning :—H. G. Avery, L. G. Booen, T. C. Coote Eleanor K. D. Hughes, C. L. Tatham.

# Obituary

## JOHN HARDING [*L.*].

Mr. Harding, who was elected a Licentiate of the Institute 1912, died in Cardiff on 1 June.

He was for a number of years in the office of Messrs. ward and Thomas, FF.R.I.B.A., the well-known Cardiff chitects, who had at one time one of the largest practices in uth Wales. After Messrs. Seward and Thomas dissolved rtnership, Mr. Harding became chief assistant to Mr. omas, and upon his death the business was carried on by r. Harding and Mr. Thomas's son.

Amongst other buildings Mr. Harding designed business emises in High Street, Cardiff, extensions to the Canton nservative Club, Cardiff, and miscellaneous buildings at y, Llandaff. In addition he did a lot of valuation work in nnection with buildings.

WM. EATON [*A.*].

## JAMES HINE [*F.*], F.W.A.I.A.

A son of the late Mr. James Hine, merchant, of Ludlow, gland, Mr. Hine was articled to the late Mr. John Grosvenor, Ludlow, with whom he remained three years after the expi- ion of his articleship. Having become fully qualified, in 1873 commenced practice on his own account at Leominster and dlow. In 1881 he went to South Africa and settled in Cape wn, where he continued in his profession for two years, d then set out for Australia. He settled in Bathurst, where remained for 12 years, designing many buildings, as well as e beautiful park in the centre of the town. He acted as Dio- san Architect to the Anglican Church, and also held the pointment of Art Master to the Technical School. Mr. ne went to Perth, Western Australia, in 1895, where he was sponsible for the design of St. Andrew's Presbyterian Church, e Ross Memorial in West Perth, the Congregational Church Subiaco, the Methodist Ladies' College at Claremont, and e Trinity Buildings in Hay Street. A. H. ASHMEAD.

## EDWARD COATH ADAMS [*F.*].

We regret to announce the death of Mr. Edward Coath lams, of Bedford Chambers, Plymouth, who died on 15 June, the age of 66, in a London nursing home, following an eration. Mr. Coath Adams started his career in Plymouth, nen he was articled to a Mr. Keats, and afterwards went London. Some years later he returned to Plymouth, when started in practice as an architect and surveyor, and since at time he had designed several important buildings and uses, and just before his death designed several alterations shops in some of the main streets.

He was a F.R.I.B.A. and F.I. Structural Engineers, and president of the Devon and Exeter Architectural Society in 13–14.

## ALLAN OVENDEN COLLARD [*F.*].

Mr. Collard died on 1 July 1928, at the age of . He was consulting architect to Earl's Court Grounds d. and The Shepherd's Bush Exhibition Ltd. and member of the Treasury Selection Board. He was cturer on Professional Practice at the A.A. for over enty years, and a Member of the R.I.B.A. Council Session 22-23; Honorary Secretary of the Science Committee I.B.A. for four years; and a member of the Practice mmittee R.I.B.A. for two years. His works included e Empire of India Exhibition at Earl's Court, 1895, d various other Exhibitions there; the Empress Theatre, rl's Court; the Royal Ear Hospital, Soho, 1899; various uses, shops, factories, stables, cottages, etc., in London d the provinces.

## COMPETITION FOR THE COLUMBUS MEMORIAL LIGHTHOUSE.

STATEMENT OF THE PERMANENT COMMITTEE OF THE GOVERNING BOARD OF THE PAN-AMERICAN UNION.

The Permanent Committee of the Governing Board of the Pan-American Union on the Columbus Memorial Lighthouse, has fixed 1 September 1928, as the date on which the architectural competition for the Columbus Memorial Lighthouse, will begin. The Lighthouse will be erected in the Dominican Republic, in accordance with the terms of a resolution adopted at the Fifth International Conference of American States.

The architectural competition for the lighthouse will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until 1 April 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on 15 April 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive two thousand dollars, and will then re-compete for the final award. There will also be ten honourable mentions of five hundred dollars each.

In the second competition, ten thousand dollars will be paid to the author whose design is placed first, who will be declared the architect of the lighthouse; $7,500 to the author of the design placed second; $5,000 to the design placed third; $2,500 to the design placed fourth, and $1,000 to each of the other six competitors.

The Committee has in preparation a report containing complete details of the conditions governing the competition, which will be issued in Spanish, French and English. In order that the competing architects may have it at approximately the same time, no distribution will be made until just before the competition is scheduled to begin on 1 September, and the reports intended for competitors residing in more distant countries will be sent off some time prior to those intended for competitors nearer Washington.

It has also been decided by the Permanent Committee that the Memorial will include, besides the lighthouse feature, a memorial chapel and a museum.

# R.I.B.A. Examinations

INTERMEDIATE EXAMINATION.

*November* 9*th*, 10*th*, 12*th*, 13*th* and 15*th*, 1928 (last day for receiving applications: 9 October 1928).

*June* 14*th*, 15*th*, 17*th*, 18*th*, 19*th* and 20*th*, 1929 (last day for receiving applications: 14 May 1929).

*November* 8*th*, 9*th*, 11*th*, 12*th* and 14*th*, 1929 (last day for receiving applications: 8 October 1929).

FINAL EXAMINATION.

*December* 5*th*, 6*th*, 7*th*, 8*th*, 10*th*, 11*th*, 12*th* and 13*th*, 1928 (last day for receiving applications: 5 November 1928).

*July* 3*rd*, 4*th*, 5*th*, 6*th*, 8*th*, 9*th*, 10*th* and 11*th*, 1929 (last day for receiving applications: 3 June 1929).

*December* 4*th*, 5*th*, 6*th*, 7*th*, 9*th*, 10*th*, 11*th* and 12*th*, 1929 (last day for receiving applications: 4 November 1929).

SPECIAL EXAMINATION.

*December* 5*th*, 6*th*, 7*th*, 8*th*, 10*th*, and 11*th*, 1928 (last day for receiving applications: 5 November 1928).

*July* 3*rd*, 4*th*, 5*th*, 6*th*, 8*th* and 9*th*, 1929 (last day for receiving applications: 3 June 1929).

*December* 4*th*, 5*th*, 6*th*, 7*th*, 9*th* and 10*th*, 1929 (last day for receiving applications: 4 November 1929).

SPECIAL EXAMINATION IN DESIGN FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS.

*December 5th, 6th, 7th, 8th* and *10th*, 1928 (last day for receiving applications : 5 November 1928).

*July 3rd, 4th, 5th, 6th* and *8th*, 1929 (last day for receiving applications : 3 June 1929).

*December 4th, 5th, 6th, 7th* and *9th*, 1929 (last day for receiving applications : 4 November 1929).

SPECIAL EXAMINATION OF LICENTIATES TO QUALIFY AS FELLOWS.

*November 19th, 20th, 21st, 22nd* and *23rd*, 1928 (last day for receiving applications : 19 October 1928).

*April 15th, 16th, 17th, 18th* and *19th*, 1929 (last day for receiving applications : 15 March 1929).

*November 18th, 19th, 20th, 21st* and *22nd*, 1929 (last day for receiving applications : 18 October 1929).

STATUTORY EXAMINATION FOR THE OFFICE OF DISTRICT SURVEYOR IN LONDON AND BUILDING SURVEYOR UNDER LOCAL AUTHORITIES.

*October 17th, 18th* and *19th*, 1928 (last day for receiving applications : 1 October 1928).

*May 1st, 2nd* and *3rd*, 1929 (last day for receiving applications : 10 April 1929).

*October 16th, 17th* and *18th* 1929 (last day for receiving applications : 1 October 1929).

TOWN PLANNING EXAMINATION.

*June 26th, 27th, 28th* and *July 1st*, 1929 (last day for receiving applications : 1 March 1929).

## R.I.B.A. STATUTORY EXAMINATIONS

The R.I.B.A. Statutory Examinations for the Office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 17, 18 and 19 October 1928.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is 1 October 1928.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

## NOTES FROM THE MINUTES OF THE COUNCIL.

4 *June* 1928.

THE R.I.B.A. LONDON ARCHITECTURE MEDAL 1927.

The Award of the London Architecture Medal Jury for the year 1927 was announced to the Council, who passed a very cordial vote of thanks to Lord Crawford at the termination of his services as Chairman of the Jury, which office he has held since its inception.

MEMBERSHIP OF THE COUNCIL

On the motion of the President a very hearty vote of thanks was passed in favour of the retiring Members of Council. The President referred particularly to the valuable services rendered by Mr. E. Stanley Hall, the retiring Hon. Secretary.

LIBRARIES OF SCHOOLS OF ARCHITECTURE.

It was decided to renew for the year 1928 the grant of £50 to the Board of Architectural Education for Libraries of Schools of Architecture.

THE LATE SIR EBENEZER HOWARD.

Dr. Raymond Unwin [*F.*], was appointed to represent the R.I.B.A. on the National Committee which is being convened by the Garden Cities and Town Planning Association to consider and make arrangements for a memorial to the late Sir Ebenezer Howard.

BRITISH ENGINEERING STANDARDS ASSOCIATION SECTIONAL COMMITTEE ON CEMENT.

Mr. W. T. Benslyn [*A.*] was appointed as R.I.B.A representative on the above Committee in place of M T. P. Bennett [*F.*] who was unable to continue to act i this capacity.

BYE-LAWS FOR DRAINAGE AND SANITARY WORK IN TH CITY OF LONDON.

On the recommendation of the Science Standing Com mittee it was decided to inform the City Corporatio that the R.I.B.A. were of opinion that one set of Bye-law for sanitary matters should be drawn up to apply to bot the City and County of London, and to ask the Cit Corporation whether the new L.C.C. Bye-laws whic were shortly to come before the Ministry of Health fo approval could not be agreed as the Bye-laws for the City as well as for the County.

THE FELLOWSHIP.

The Council, by a unanimous vote, elected the follow ing architects to the Fellowship under the powers define in the Supplemental Charter of 1925 :—

*Australia.*—Mr. Arthur Wm. Anderson (Sydney) Mr. C. W. Chambers (Sydney) ; Mr. H. W. Tompkin (Melbourne) ; Mr. L. Laybourne-Smith (Adelaide) Mr. Kingsley A. Henderson (Melbourne) ; Mr. G. J Oakshott (Sydney) ; Mr. Howard Joseland (Sydney) Mr. E. Evan Smith [*L.*] (Melbourne).

MEMBERSHIP.

The following ex-member was reinstated :—

As Associate : D. O. Harris Davies.

RESIGNATIONS.

The following resignations were accepted with regret

Frank Foster [*A.*].

Frederick Fox Beaumont [*L.*].

APPLICATIONS FOR ELECTION AS LICENTIATES UNDE SECTION III (*f*) OF THE SUPPLEMENTAL CHARTER OF 1925

Two applications were approved.

# Notices

## BRITISH ENGINEERING STANDARDS ASSOCIATION SPECIFICATIONS

The Council have received a suggestion from th London Chamber of Commerce that members shoul be advised to insert the following clause in thei specifications :

> "All goods not otherwise specified are to be i accordance with British Engineering Standard Association Specification, where such exists."

The Council have adopted this suggestion and recom mend members to include the clause in their specifications

## ELECTION OF MEMBERS. 3 DECEMBER 192

Associates who are eligible and desirous of transferrin to the Fellowship class are reminded that if they wish t take advantage of the election to take place on 3 Decembe 1928, they should send the necessary nomination form to the Secretary R.I.B.A. not later than Saturday 29 September 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provision of Section iv, Clause 4 (*b*) and (cii), of the Supplement

harter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating e clause under which they propose to apply for nomination.

### THE R.I.B.A. KALENDAR 1928-29.

The attention of Members is drawn to the leaflet nclosed with this issue of the JOURNAL. Changes of ldress, etc., for inclusion in the forthcoming issue of ie Kalendar should be notified to the Secretary R.I.B.A. efore Saturday, 1 September.

### .I.B.A. SCALE OF CHARGES FOR HOUSING WORK.

The Special Committee on the Working of the Scale of harges have been asked to report upon the necessity desirability of revising the R.I.B.A. Scale of Charges r Housing Work (printed on pages 613–6 of the current *alendar*). With the object of assisting the Committee in ieir task, members are asked to send their comments on his Scale to the Secretary R.I.B.A., 9 Conduit Street, W.1.

### THE ARCHITECTURAL ASSOCIATION.

The Architectural Association has recently amended its e-law dealing with the entrance fee for new members, in der to exempt all members of the R.I.B.A. and its llied Societies from payment of the usual entrance fee Two Guineas when taking up membership of the ssociation.

The A.A. in its new extensions have made provision r two excellent club rooms and a special dining room, hich are used only by members who are not connected ith the School. In the club rooms, which are open from a.m. until 11 p.m., the usual professional and other ipers are provided, and refreshments may be obtained ring the usual licensed club hours. Members are lowed to bring not more than two guests into the ooms.

The subscription for Town members is Two Guineas r annum and for members living outside a radius of ty miles from London, One Guinea. The new facilities fered should prove a great attraction, particularly to embers living outside London who need the use of a lub in Town.

### THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of eir insurable staff insuring through :—

### HE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *ntributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *ealth surance nefits* | Sickness Benefit : up to 22s. per week.<br>Disablement Benefit : up to 11s. per week.<br>Maternity Benefit : up to 54s. |
| *d-Age nsions* | 10s. per Week from age of 65 ; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *Additional Health Insurance Benefits* | Full cost of dental treatment.<br>Full cost of optical treatment (including glasses).<br>Part or full cost of surgical operations.<br>Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.<br>Part or full cost of provision of trained nurses during serious illness.<br>Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—
The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

# Competitions

### PROPOSED ENTERTAINMENT PAVILION.

The Exmouth Urban District Council invite architects to submit designs in competition for an Entertainment Pavilion proposed to be erected on a site adjoining the Esplanade.

Assessor : Mr. C. Cowles-Voysey [*F.*].
Premiums : £100, £50, and £25.
Last day for sending in designs : 31 August 1928.
Last day for questions : 30 June 1928.
Total cost not to exceed £17,000.

Conditions of the above competition may be obtained from The Clerk, Council Office, Exmouth, by depositing £1 1s.

### THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COUNTY BOROUGH OF SOUTHAMPTON PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928. Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

### COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is offering awards for the best concrete houses erected during the current year. These awards are offered for work that has been actually designed and constructed.

The prize awards will be as follows :—

To Architects: First, £100; second, £50.
To Builders: First, £50; second, £25.

Mr. E. Guy Dawber [*F.*] has agreed to act as Assessor. Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.

The actual construction must be completed by the end of 1928, in order that the prizes may be awarded early in 1929. Architects who intend entering for this competition should apply for an entry form A, which must be returned on or before 29 September 1928.

# Members' Column

## CHANGES OF ADDRESS.

Mr. B. L. Sutcliffe of 44 Temple Fortune Hill, has taken over the practice of Mr. Frank Selby, F.S.I., of 44 Chancery Lane, W.C.2. All correspondence with reference to Mr. Sutcliffe's practice should be forwarded to the above address.

G. R. Gilbertson Topham [*A.*] has removed from 7 Victoria Street, S.W.1, to 3 Central Buildings, Tothill Street, S.W.1. Telephone: Victoria 2174.

Mr. Nott wishes to announce that his address, on and after 24 June 1928, will be 7 St. Martin's East, Leicester. Telephone: Leicester 58526.

Mr. Wilfred Travers, F.R.I.B.A. has removed his offices to 8 and 9 Great James Street, Bedford Row, W.C.1. Telephone number is the same as before, Holborn 4982.

Mr. Stanley R. Miller [*A.*] has changed his address to 19 Hanover Square, W.1. Telephone: Mayfair 1868.

## PRACTICE FOR SALE.

Licentiate has small practice for sale. Suitable for a young qualified architect with general office experience, West of England. Excellent opportunity. Long lease of offices; 1st floor; main thoroughfare. Premium £500, including first year's rent.—Apply Box 8119 c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

## TO LET.

F.R.I.B.A. has large light room to let, Gray's Inn; share of assistant for typing and tracing, etc., can be arranged.—Apply Box 1229, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

To Let, Bedford Row Office, 14 ft. 6 in. by 13 ft. 6 in., with small room adjoining 8 ft. by 6 ft. 6 in. Close to Chancery Lane Tube Station. Rent £52 per annum. Cleaning 4s. per week. Share of telephone and clerk could be arranged with other Architects.—Apply Box 4292, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

In Doughty Street, W.C.1.—Two good first floor offices, one being very large and particularly well lighted.—Reply Box 6313, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Architect has small office to let in W.C.2 district. Clerk, telephone, bench and shelves at disposal.—Apply Box 5728, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE ACCOMMODATION.

Associate of the Institute with offices in Lincoln's Inn Fields has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a Principal and Member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A. 9 Conduit Street, London, W.1.

Fellow of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A. with an office in the West End, desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## THE LIBRARY.

The Library is closed during the months of July and September at 7 p.m. (Saturdays 2 p.m.).

The Reference Library is closed during the whole of August, but loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

## LIFE ASSURANCE.
## THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attractive "Ten Years Optional Policy" particularly designed to interest the young architect. The special feature of this policy is that it avoids the necessity of a decision at the outset as to the ultimate form and amount of the policy.

*For the first ten years* under this scheme, the full sum assured is payable in the event of death, the premium payable being less than that for an ordinary Whole-Life With-Profit Assurance. If death should occur during the first ten years, the return in cash is very large compared with the amount of the premiums paid.

For example, in the case of a man aged thirty a policy for £1,000 can be obtained for a quarterly deposit of £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice of one of the following four different forms of benefit:—

1. The Policy may be continued at the same premium for the full amount assured as an ordinary Whole-Life With-Profit Assurance for £1,000.

2. The assurance may be continued at the same premium, as a With-Profit Endowment Assurance for a reduced amount, e.g., £766 maturing at age 65, £660 at age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be continued as a With-Profit Endowment Assurance at an increased annual premium, e.g., £31 13*s.* 4*d.* payable at age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogether and the policy be converted into a fully paid-up With Profits Assurance, either Whole Life or Endowment, as desired. (Whole Life £331, Endowment £270 at 65, £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five years the assured should require an advance towards the purchase of a house under the Architects' Benevolent Society "House Purchase Scheme" (applicable only in Great Britain), the policy may be used as part of the collateral security for the loan. If this were done a considerable saving could be made.

N.B.—Under options (1) to (4) the policy will be entitled to share in profits declared in respect of the period after ten years, so that the figures quoted above will be considerably increased.

It should be noted that, unlike all other schemes of convertible assurance, the premiums are not increased when the change is made, unless an Endowment Assurance for the full amount of the policy is chosen, and, even then, no further medical examination is required.

Please write for particulars and special terms to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.

## R.I.B.A. JOURNAL.

Dates of Publication.—1928: 11 August; 22 September; 13 October.

Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 18 — 11 AUGUST 1928

# Contents for 11 August 1928


| | Page |
|---|---|
| Dorchester House: the Staircase .. .. .. .. .. .. .. .. .. .. *Frontispiece* | |
| Dorchester House. Part I. By Christopher Hussey .. .. .. .. .. .. .. .. .. .. | 623 |
| Oxford University and the Fine Arts. By Professor R. Gleadowe .. .. .. .. .. .. .. | 636 |
| Review: | |
| English Monumental Sculpture since the Renaissance. By Sydney D. Kitson .. .. .. .. .. | 640 |
| Schools of Architecture: | |
| III. The Royal West of England Academy School of Architecture. By G. B. Gordon Hake .. .. .. | 641 |
| Legal: | |
| A West End Ancient Light Case. By Percy J. Waldram .. .. .. .. .. .. .. .. | 645 |
| Correspondence: | |
| Institute Contract Form. By C. H. Brodie .. .. .. .. .. .. .. .. .. .. | 646 |
| Lettering Charts .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 646 |
| New Charing Cross Bridge .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 647 |
| Durham Castle. By Walter Tapper, A.R.A. .. .. .. .. .. .. .. .. .. .. | 648 |
| Is Architecture Still the Mother of the Arts? By Professor Beresford Pite; Mr. Walter Bayes, etc. .. .. | 648 |
| The Wren Society .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 650 |
| Westminster Abbey: Mr. Walter Tapper, A.R.A. .. .. .. .. .. .. .. .. .. .. | 650 |
| The Fine Art Commission .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 650 |
| Allied Societies .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 651 |
| The Society for the Protection of Ancient Buildings .. .. .. .. .. .. .. .. .. | 651 |
| The British Institute in Paris .. .. .. .. .. .. .. .. .. .. .. .. | 651 |
| Corroded Lead Damp-proof Course .. .. .. .. .. .. .. .. .. .. .. .. | 652 |
| The Foundling Estate .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 652 |
| Notes from Minutes of Council .. .. .. .. .. .. .. .. .. .. .. .. | 653 |
| Board of Architectural Education .. .. .. .. .. .. .. .. .. .. .. .. | 656 |
| The Examinations .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 656 |
| Election of Students .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 657 |
| R.I.B.A. Probationers .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 658 |
| Notices .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 662 |
| Competitions .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 663 |
| Members' Column .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 664 |
| A.B.S. Optional Policy .. .. .. .. .. .. .. .. .. .. .. .. .. .. | 664 |



DORCHESTER HOUSE
The Staircase from the North West Landing



FIG. 1.—DORCHESTER HOUSE: SOUTH FRONT

# Dorchester House

BY CHRISTOPHER HUSSEY.

## Part I

EVEN now it is by no means certain that the syndicate which was due to complete its contract for the purchase of Dorchester House on 24 April at the price of £400,000 will be able to do so. Sooner or later Sir George Holford's executors will have to decide whether or no the property shall again be put up for sale, and, if it is, a renewed effort is due from the nation to preserve a building that, taking into consideration its site, its original and possible future purposes, the period of its erection and the excellence of its construction, must be recognised as a noble thing in itself and as summarising a definite phase in English architecture. Even if the building is preserved to serve some useful function in a world greatly changed since the time of its erection, it is almost inevitable that something of its character will be lost. Since the architectural merits of Dorchester House are by no means fully recognised, what follows is written not only to stimulate further efforts for its preservation, but as a record of its construction and an attempt to state the reasons for considering it as a historic and architectural monument of real importance.

Before embarking on this subject, a sketch may be given of the events of the past two years, since the death of Sir George Holford. The property passed to his nephew, the Earl of Morley, but the famous collection of Italian and Dutch pictures, illuminated manuscripts and books, housed at Dorchester House and Westonbirt was left to the other nephews and nieces. The latter has fetched close upon a million pounds at auction; Westonbirt has become a school for young ladies, and Dorchester House, denuded of its contents, was naturally a white elephant to its new possessor. It was accordingly offered for sale for £400,000. Had the late Lord Leverhulme been alive, and still contemplating the foundation of a museum and picture gallery as he was when he purchased Grosvenor House, Dorchester House would probably have found a ready buyer. A substitute, and a very worthy one, was at one time thought to have

been found in the Italian Government, which required a stately house for its London embassy. But the price was too much by £100,000. Simultaneously, Lady Beecham put forward her proposal for securing the house as a national art centre and for adding on to it at the north-east angle an opera house for which the existing building would provide a magnificent foyer.

This scheme is still practicable, and only needs £50,000 to be made effective. The position, as stated by the Dorchester House Arts Council, is as follows :

| | |
|---|---|
| COSTS INVOLVED. | |
| House and land .. .. .. .. | £400,000 |
| Building .. .. .. .. .. | 60,000 |
| ASSETS. | |
| Donations guaranteed .. .. .. | 20,000 |
| Guaranteed on acquisition of necessary funds .. .. .. .. .. | 100,000 |
| Donation towards cost of theatre .. | 30,000 |
| | 150,000 |
| To be raised in mortgage on value of property .. .. .. .. .. | 300,000 |
| Needed to obtain possession .. .. | 50,000 |
| | £500,000 |

In addition, from the Shakespeare Memorial Fund, the trustees of which are in favour of establishing a theatre here to work in connection with that at Stratford, is obtainable the sum of £80,000 for a memorial theatre if it is free from mortgage. It is proposed that the sums accruing from the use of the existing house and rooms, of which two hundred societies have notified their intention of availing themselves, should be devoted to forming a sinking fund to pay off the mortgage. From the above it will be seen that £50,000 only is needed to give the Arts Council possession of the building. The alternative at present is stated to be a luxurious hotel, and even if the present syndicate withdraws there are said to be two other potential purchasers waiting. Though the rebuilding of Park Lane on lines similar to the new Grosvenor House building is to be anticipated, it is not true to say that Dorchester House would be overshadowed if it were to be preserved. Its design is sufficiently monumental, and its proportions large enough, for it not only to hold its own, but to stand as a memorial to the last days of the aristocratic régime in England. Its irregular disposition on the site, moreover, will always make it independent of its neighbours. Professor A. E. Richardson, in *English Monumental Architecture*, has rightly observed that the arrangement of the house on its site is one of the finest instances of town planning in London. In addition, whilst possibly not great architecture, it is the grandest private house in London, conferring distinction on the whole neighbourhood, and representing mid-nineteenth-century architecture at its best.

The pathos of the fate to which the building seems condemned is augmented when we read the builder's daily letters to his architect. These, together with a set of drawings and the entire set of bills and specifications, have been deposited by the late Sir George Holford's executors at the R.I.B.A. In the letters it is easy to trace R. S. Holford's feeling of responsibility to posterity, the pains he took to employ the artists and craftsmen whom, not unjustly, he considered to be the finest of his time in Europe, and his precautions to use only the most durable materials and methods of construction.

In political history Dorchester House represents the high water mark of aristocracy in the nineteenth century. When it was begun London society had never been more brilliant and international, with a Queen still young who, with her Consort, had contrived to add to the wealth and surviving splendour of Late Georgian society nobility of ideals. Robert Stainer Holford belongs to the line of connoisseur-patrons of the arts of whom Lord Burlington is the best known, and, nearer to his time, Sir George Beaumont, Thomas Hope of Deepdene, and Lord Egremont at Petworth were the most enlightened and practical. The sources of Holford's wealth are curious. According to family tradition, a large proportion of it consisted in treasure buried in the Isle of Wight by an ancestor at the time of the Napoleonic invasion scare. The remainder seems to have been derived from the sale of a large holding of New River shares which, after a long period of depreciation, acquired a high value at this time. Fired by the prosperity and culture of the period, Holford resolved to create a setting for the works of art that he was assembling, and for the balls and salons of the capital, in the shape of a palazzo, as worthy of the society of the 'forties as those of Florence and Rome had been of the heyday of Italian aristocracy. His action was undoubtedly encouraged by that of Francis, Earl of Ellesmere, who in the year before Dorchester House was designed had pulled down old Cleveland House in order to erect an Italianate palace from designs by Charles Barry. But before Holford's mansion was finished, the society that was to grace it had lost its lustre. The Crimean War and the Indian Mutiny brought the nation face to face with realities, and in 1861 the Prince Consort died. In a letter to Vulliamy, written from Florence, Holford said :

> Prince Albert's death is a very serious business. The loss of his quiet, steady mind from near the Queen, just as the young family are growing up, is most unfortunate, and I should fear that his death would very much upset her. There appear to be some good decorative artists here . . .

His worst fears were exceeded by the extent of the

Queen's sorrow. When, at length, she emerged from the long widowhood, it was as the head, not of the aristocracy, but of the middle class. By then the brilliant social tide of her youth had ebbed, just lapping the walls of such great mansions as this, not glittering up its marble staircase or swelling in silken billows through its golden drawing rooms. Dorchester House was built too late to fulfil its original purpose. Curiously enough, the project for converting it into an art centre revives another unrealised scheme, almost contemporary in date with the building of the house. At the close of the Great Exhibition of 1851 the profits, amounting to £180,000, were invested, on Prince Albert's recommendation, in the purchase of the site for the Albert Hall. In approving his project, Queen Victoria expressed her wish that it should " have for its object to increase the means of industrial education and to extend the influence of science and art upon productive industries." As it has turned out, the Albert Hall fulfils only a small part of this ideal. The Art centre scheme for Dorchester House may be said to materialise the rest of it by providing an artistic and dramatic centre which the nation and Empire—indeed, the English-speaking world—at present lack.

So completely does the influence of Ruskin, added to the earlier phase of the Gothic revivals, dominate architecture of the latter half of the nineteenth century, that the work of the eclectics of the first half, when they adopted other styles than the classic and Gothic, tends to get left out of a perspective view of the age's development. An example of the " Italian Villa Style," as it was called, like Dorchester House, being a " neutral " in the battle of the styles, is apt to be considered an exception to the prevalent architecture of the century. A much more accurate view is obtainable of nineteenth century architecture if we disembarrass our minds of all attention to " styles," and try to see the general principles of style that underlay the art of the period. Architects to-day are creating style out of the " styles " of the past by infusing old forms with the contemporary spirit. But we are not always willing to allow that architects were trying to do the same thing a century ago. The scholarship of, say, Sir Charles Barry, who could elaborate such different designs as the Reform Club, the Houses of Parliament, and Highclere, scarcely meets with its due recognition, beyond equivocal tributes to his skill in designing fluently in any one of half a dozen distinct styles. His prodigious variety and the often unpleasant texture of his works gets in the way of our seeing the fundamental quality of picturesqueness that unites all his work in whatever style. Because the architects of the period were such masters of the styles, we are too ready to regard their work as so much uninspired or (in their failures) incompetent, copying. But in the present writer's opinion they should be judged, less by present-day standards of design, or by their stylistic accuracy, but by their success or failure in embodying in their work the prevailing æsthetic values summarised in the word " picturesque."

The cult of the picturesque, which began in England with the discovery of the pleasures of landscape through the medium of Italian landscape painting early in the eighteenth century, had become by the beginning of the nineteenth a point of view of very general acceptance. From signifying the imitation of the landscapes of established masters, in gardens, painting, and even in the novel and in architecture, the picturesque came to mean with regard to architecture the embodying of pictorial qualities such as vivid light and shade, texture, and irregularity of outline and plan. Vanbrugh was the first English architect to attempt a picturesque version of classic architecture by accentuating the quality of " movement " in his compositions. " Movement " was subsequently defined by Robert Adam as the effort " to express the rise and fall, the advance and recess with other diversity of form, in the different parts of a building so as to add greatly to the picturesqueness of the composition . . . that is, they serve to produce an agreeable and diversified contour that groups and contrasts like a picture and creates a variety of light and shade which gives great spirit, beauty and effect to the composition." A few years later Sir Joshua Reynolds enunciated a similar theory of the applicability of pictorial qualities to architecture :

> Variety and intricacy are beauties and excellences in every other of the arts which address the imagination : and why not in architecture ?

Round about 1800 Uvedale Price and Richard Payne Knight elaborated these suggestions into a practical æsthetic for architects and landscape gardeners which, between the years 1820 and 1840 commanded very wide acceptance among artists and laymen alike. Whatever the style that might be used, architects aimed at embodying picturesque qualities in their designs, and at making the whole composition picturesque in general effect, if only by the association of ideas. The style that supplied these requirements even better than Gothic was the " Italian Villa Style." The enthusiasm for pictures and the picturesque took men to Italy, and there, already released from their allegiance to Palladio and Greece, they discovered Sansovino and Peruzzi. Their palaces were somewhat irregular ; great use was made in their designs of light and shade ; their details presented an infinite variety ; and their association with the pictures and painters of the Renaissance confirmed their picturesqueness in the estimation of travellers. As early as 1810 Thomas Hope—a Grecian if ever there was one, but also a dilettante—built Deepdene in the villa style. Beckford, some fifteen years later, erected the Lansdowne Tower at Bath from designs by H. E. Goodridge, in

which, however, it is not unlikely that the hand can be discerned of Harvey Lonsdale Elmes, who was at that time in his office. Possibly the same architects built at the same date the remarkable Italian house, with campanile, of Hafod in the wilds of Cardiganshire. In Germany, the picturesque in architecture was being carried even further by those remarkable eclectics, Karl Friedrich Schinkel and Ludwig Persius, both



Fig. 2.—One of Vulliamy's Preliminary Designs for Dorchester House

landscape painters of no mean skill, and both brilliant exponents of the Italian Villa Style. The extent to which the picturesque was recognised in this country as the touchstone of architecture is evident to anybody who glances through that monumental compilation by J. C. Loudon : *The Encyclopædia of Cottage, Farm, and Villa Architecture* (published 1833, enlarged edition 1842). Among a mass of practical information and specimen designs he gives it as his conviction that " if there is one test rather than another by which the taste or no taste of an architect can be detected with certainty (always supposing that he is master of the mechanical rules of the art) it is the degree of proficiency which he has attained in sketching general scenery."

This, then, was the attitude to architecture in which young Robert Holford will have been brought up ; an attitude confirmed by the popularity among the country gentry of the period of such artists as de Wint and David Cox. We must not forget that Holford exercised a predominating influence on the design of Dorchester House, almost to the extent of being his own architect. The design is so wholly different from any other of Vulliamy's works that the general character, even if we had not Holford's letters as evidence, must be attributed in large degree to his client. In his choice of a design for the new building Holford followed the picturesque tendency of his day and decided upon an Italian palace. In his portfolio of drawings, now at the R.I.B.A., is a series of five pencil drawings of Genoese and Florentine palaces made in 1846 and 1847 by the architect, F. H. Porter, whom it is possible Holford employed to

nake them whilst the project for Dorchester House vas shaping in his mind.

The plan, with a central roofed-in cortile, and the eneral scheme of the elevations with an effect of ngle pavilions on the west front, had been fore-hadowed at Deepdene (P. Atkinson, architect). Barry at the Travellers' Club (1830), the Reform Club 1837) and Bridgewater House (c. 1847) had shown the ossibilities of the style, and, as we might have expected, west front—a successful concession to the picturesque. The entrance loggia and the emphasis of the centre of the south front are also not found in the prototype, which is far less picturesque in its texture and light and shade. Several variants for the enrichment of the south front are to be seen among the Vulliamy drawings preserved at the R.I.B.A., some of them much more heavily ornamented. This enriching of the façades seems to have been largely Vulliamy's contribution, if

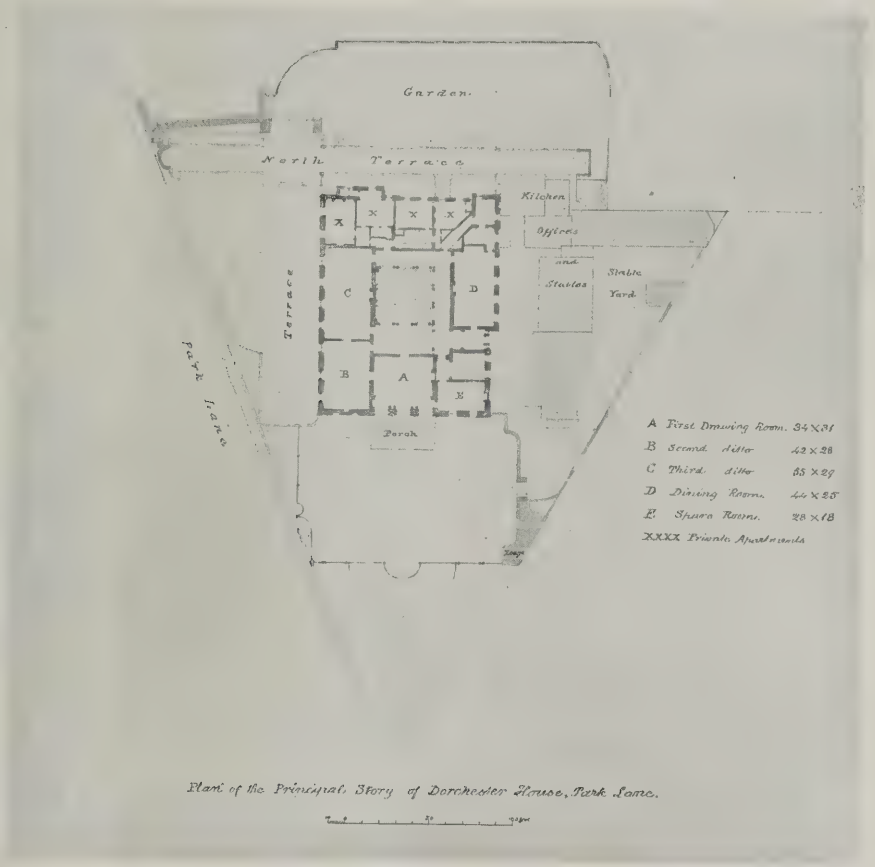



FIG. 3.—PLAN OF SITE AND FIRST FLOOR

ulliamy and Holford watched the rising walls of the tter building with considerable interest. While they ere all kept in mind for comparison, the pair founded orchester House on Peruzzi's design for the Farnesina alace, Rome. Thence derive the square plan of the uilding, the superimposed orders of the façades, the ng, level roof, and the design of the richly carved ieze. But a vital departure was made from the illa Farnesina by raising the façades on a rusticated asement, and by recessing the upper storey of the we may judge from a letter written to him by Holford in September 1851. Vulliamy appears to have emphasised his desire for picturesque texture by pointing to Bridgewater House as an example of severity producing rather a bald effect—Holford replied in terms that show him to have been a classicist as well as a follower of the picturesque :

> I agree with your criticisms of Bridgewater House pretty generally—but you will find that the world, more usually, will admire large spaces

> treated so simply as to become unified, rather than appreciate clever intricacy though possibly possessing much pictorial effect.

Dorchester House certainly has more pictorial effect than Bridgewater House, which, in spite of its fine detail and dignified window spacing, is undeniably somewhat forbidding. It has not weathered so picturesquely as Dorchester House, having turned a uniform grey. The site is partly responsible for this, and equally for the vivid contrasts of black and white that weathering has produced on Dorchester House. But Vulliamy must also be given credit for having so far prevailed over Holford's desire for " simple spaces" as to provide enrichments to be weathered. A great deal of the effect of the Dorchester House façades is produced by the overhanging roof, whereas at Bridgewater House the roof is hidden by a parapet. The Villa Farnesina has a pantile roof, and the problem of what to substitute for it considerably exercised the builders. A letter on the subject from Holford to Vulliamy (2 October 1852) is interesting, as also indicating the spirit in which Peruzzi's design was approached. Having agreed with Vulliamy's " reasoning upon the different feeling of an old Italian roof, and an imitation of it in lead," and after a reference to Barry's treatment of the Reform Club roof, Holford went on to say, " I think our feeling ought to be not to imitate anything, but to construct a roof lighter than the old Italian one because with cleaner materials, but still bold." Slate was considered as a possible material, but the executed lead roof will be generally agreed to have been most successful.

Some insight is given into the extent to which client and architect collaborated in the design by a series of letters written in the autumn of 1851 and 1852 relating to the chimneys. Unfortunately, the letters prior to these dates, which might have shed valuable light on the elaboration of the general scheme, are neither numerous nor illuminating, since the two men were in daily personal intercourse. But by 1851 the walls were well up and Holford felt himself free to spend the autumn in Scotland. The question was, how prominent the chimneys were to be, since the Villa Farnesina, like most Italian palaces, gave no help on this point, having none visible. Various patterns were tried, such as pillars round and square, some joined at the top, others not. The principle followed was to place the chimneys in vertical continuation of the pilasters. In 1851 a certain Mr. Cheney had objected to there being any chimneys visible at all, and Vulliamy suggested changing their positions. Holford replied that that was out of the question.

> You *cannot* make them otherwise than an important part of the composition, capping as they do the perpendicular lines of the pilasters, and as near to the cornice as they are. If you remember, I tried the experiment of making them unimportant at first on the south-east corner. The first model was then no larger than necessary, and a simple square, and every one cried out that it was mean, and ugly, and bad."

In the following month Holford pointed out that the chimneys must be as high as the ridge of the roof, or they would smoke.

> The difficulty is to strike an unobtrusive mean between a decorated and prominent object and a plain and mean one.

A year later the question was still unsettled. Holford complained that he could not do like Vulliamy " and daguerreotype the effect on my mind." This inability, however, was remedied later in the month (August 1852), when a woodcut of the " mansion of more than ordinary size and pretensions rising in Park Lane which every metropolitan journeyer must have noticed," appeared in *The Builder*, with chimneys much as subsequently executed. Holford was delighted with this cut, which he framed, observing that it appeared to be very honest and gave him a better opportunity of seeing the effect of the chimneys than he had had in a drawing before, though he was still obsessed by the fear that they would be too large. Actually it will be agreed that Vulliamy made a most successful job of them, perhaps in spite, rather than because, of his client's eager co-operation. The chimney crisis has been related at this length and at this stage to show how intimately client and architect participated in the design of Dorchester House. It is time we began at the beginning.

The site on which the building stands was purchased from the Dean and Chapter of Westminster Abbey. In common with some other strips of land along main roads in Westminster, the origin of the Abbey's ownership of this triangle is obscure, but, long before the abbey was founded, this may have been a site of very great importance. Somewhere here was Ossulston, which gave its name to the largest of the hundreds or wapentakes of Middlesex. Technically London is in the county of Middlesex and the hundred of Ossulston, but until recently no one quite knew where this prehistoric meeting place used to be. A map of the manor of Eia in 1614, reproduced by Mr. Gatty in his *Mary Davies and the Manor of Ebury*, locates the site of Ossulston as covering the Park Lane end of South Street, i.e., the land immediately north of Dorchester House, including part of its garden, which is Grosvenor property. There are no means of locating the site any more exactly than the dotted circle on the 1614 map, but it is possible that the map is slightly inaccurate and that Ossulston was actually the corner of common or waste land, which, in default of other claimants, the Abbey at some remote period appropriated. In the late seventeenth and eighteenth

centuries the site was leased and a house built on it by the Damers, Earls of Dorchester. In the early nineteenth century it was in the possession of the Marquess of Hertford, who died in it in 1842. When Holford purchased the freehold from the Dean and Chapter the building was alternatively known as Hertford House, and some sheets of architect's notes indicate that he contemplated repairing and altering the old house. By the middle of 1849, however, a new building was decided upon, and Lewis Vulliamy was given the great opportunity of his life.

Born in 1790, the eldest son of B. L. Vulliamy, the watch and clock maker, he was a pupil of Sir Robert Smirke. Like other students with adequate means, he travelled in Italy, Greece, and Asia Minor for four years, and he was forty years old when he designed the Law Institution, Chancery Lane. His practice was chiefly, however, in the erection of churches in the outer squares and suburbs, of which the best known are perhaps those in Woburn Square and Ennismore Gardens. In his churches Vulliamy showed that he had equal facility in romanesque and Gothic, and in the Royal Institution building, Albemarle Street (1838), he produced one of the pleasantest classic façades of the century. It is both scholarly and picturesquely rich, whilst the interior is in the restrained classic idiom of the period. The impression one receives from his work is that he had exceedingly wide knowledge of stylistic detail and great practical ability, but that he was a clever adapter rather than a creative artist. It was these characteristics, no doubt, that recommended him to Holford, not only for Dorchester House, but also for Westonbirt designed in the Jacobean style. In Vulliamy he rightly saw a versatile and practical collaborator to carry out and prune his desires. Vulliamy died in 1870, five years before Alfred Stevens, who left the last room to be made habitable still unfinished.

In June 1849 estimates were procured for laying the foundations. The details of the elevations were still unsettled in the summer of 1852, but, as Vulliamy expressed it when procuring tenders, " in order to save time the basement is to be built first by tenders from a few of the principal firms." That of Cubitts was accepted, the same firm doing all the builders' work. In one of his letters Holford explained, " A builder is something like a wife, one has got them for better or worse and must make the best of it." The old house, with the exception of the stables, was demolished in 1849, and a strip of land had to be sacrificed for the widening of Dean Street, which, in its new form, was rechristened Deanery Street. Difficulties arose over the sewers, and Holford was moved to write to Vulliamy :

> My Dear Sir,
>
> The Devil take the Commissioners of Sewers. I wish they were somewhere in their own filth.

It was only decided to use Portland stone after prolonged hesitation. Among the R.I.B.A. drawings is one of the west front as it would appear if executed in stone and red brick. In September 1820, Holford wrote :

> Without much experience on the subject I had seen enough to know how very far from durable was a great deal of the Portland stone used, even in cases where trouble has been taken to secure its being good. So much so, that, as you are aware, I was very much inclined to use some other description, but upon further inquiry I did not find any that could be better depended upon and was at the same time workable, except at extreme cost, than *certain descriptions* of Portland stone.

Cubitts were instructed to use only stone from the most reputable beds. Later, enquiries were made into the preservative effect of washing the stone with oil, boiled or parboiled, or silicate of potash, but it does not appear that any wash was actually used. This was the time when Portland stone was mistrusted owing to its black surface decay, so that it was not used at the Houses of Parliament. A further contribution to the new building's durability was the dowelling of all the stone with slate.

In 1850 a difficulty arose with the Grosvenor Estate concerning the use of the ground immediately north of the house, which, though leased, carried restrictions protecting it from being built upon. Holford wanted to build a semi-detached kitchen on part of his land at the north-east angle of the house, and had a model made " to convince the South Street people of the greater desirability of having a finished building (the kitchen) and a good looking terrace to look at instead of an ugly wall sloped off." Actually, the kitchen seems to have been disallowed, for it is squeezed against the north boundary of the property, represented by the south edge of the north terrace. But the South Street people got a fine arrangement of terraces and Italian garden features to look at.

The plan, both of the house and of its surroundings, evolved to meet these difficulties and the triangular site is both effective and ingenious. A similar restriction against building rested upon the triangle of ground south of the house, so, although Vulliamy's drawings suggest that an enclosed forecourt was at one time contemplated, it was decided to leave the approach open except for a planted-up enclosure and cast iron gates. Along the east side of the forecourt a screen wall was built, hiding the stables and terminating to the south in a diminutive but highly effective lodge. The oblique placing of the house on the site was satisfactorily masked by the arrangement of balustraded terraces and, at the north-west angle, by a belvedere which, in limited space, none the less satisfied the



Fig. 4.—Detail of the South Front



Fig. 5.—The Front Door and Porch

picturesque eye's desire for an " enriched foreground " from which the main pile may spring.

Internally, the problem was to dispose of all the offices in the blind east side, and personal apartments on the north side, leaving the remainder of the plan free for what Vanbrugh would have called " state." The kitchen was necessarily located in a detached basement block at the north-east corner communicating directly with a back staircase in a tower at the north-east angle. This gives ready access not only to the small dining room at ground floor level but to the great dining room in the east side of the *piano nobile*. Beneath the latter, on a mezzanine floor accessible only from the basement, are grouped the men servants' rooms, and below them the servants' sitting rooms. The remainder of the space is arranged round the arcaded staircase hall in a series of rooms of more or less magnificence.

By the beginning of 1852 C. H. Smith (of 29 Clipstone Street) had carved the external frieze, and it had been put in position and the chimneys finished by the end of that year. The entrance doorway is dated 1855 and Mr. and Mrs. Holford came into residence in 1856, one of their daughters being born here in September of that year. The architect's commissions began in 1851 and ended in 1863, totalling £6,573 : 5 per cent. of the total cost of contractor's work till 1863, which amounted to £131,400.

The interior, apart from the rooms used by the Holfords on the north side, was far from complete in 1856. The staircase hall with its painted and glazed roof and magnificent polychrome marble casing, was in course of construction from 1856 till about 1863. Without studying the plans of all the great houses of the first half of the nineteenth century, it would be rash to say that the carrying of a staircase round a central hall was an innovation in England. Yet, although the Wyatts made a practice of making square staircase halls the central features of their plans, as at Doddington, Ashridge, Heaton and Stafford House, the majority of 18th century architects, Adam included, tended to make their staircases secondary features off the axis of their plans. Among the buildings of its class, Dorchester House alone has a staircase proportionable to its importance. Barry's staircases at the Reform Club and Bridgwater House are insignificant, contrived in two barrel vaulted flights at right angles to the central space. That arrangement is certainly more true to the type whence such halls were derived : the arcaded *cortili* of renaissance palaces. But when the *cortile* has been roofed over, the staircase's occupation of the central space is, one would have thought, obvious. Holford or Vulliamy seems to have been at first slightly diffident of the arrangement adopted at Dorchester House, for the former, in February 1855, wrote to the latter from Rome that he found the staircase of the Braschi palace somewhat similar, and thought of borrowing certain features from it. My impression that Holford derived the idea of the staircase hall from the Wyatts is perhaps confirmed by the presence, in his portfolio at the R.I.B.A., of a set of engraved plans of York House by B. and P. Wyatt, where the arrangement of staircase and state rooms is closely similar to that at Dorchester House. As early as 1851, when plans were still under discussion, Holford had written to Vulliamy : " No doubt the corridors upstairs will look very noble. . . . The width of the corridors, with the power of placing sculpture in good places *not* in the gangway is, I think, a great coup." In the following year, when a model of the stair hall had been made, Holdford wrote, with noticeable prescience :

> One of the principal points of view will be soon after entering the vestibule from the outer hall, another from the vestibule upstairs, and a third from the first landing at the north-west corner of the hall.

The first of these *coups d'oeil* is managed with great artistry. The visitor, entering from the soberly-coloured outer hall (cased with buff scagliola) sees, between the silhouetted columns of the single storeyed and marble paved ante-hall, the white and polychrome stair hall filled with light from above. A yellow marble is used in the balusters, and slabs of dark green, akin to *verde antico*, brownish red, and gray, on the side walls. Between the white columns the upper galleries glow with dark colour from the painted vaults and brownish gold walls.

These arcaded galleries overlook three sides of the stair-hall, the south gallery being the deepest as forming the main landing. This is barrel vaulted and painted with arabesques, the two other galleries being ceiled with saucer domes, painted blue and gold, beneath which are lunettes containing a series of paintings by Sir Coutts Lindsay, Bt., the builder's brother-in-law. The arabesques of the south landing, and the Pompeian painting of the east lobby on the ground floor, were executed in 1856 by Morant and Boyd, of 91 New Bond Street, the parent firm of Lenygon and Morant. Minton's supplied, in their Parian ware, the caps of the columns and the moulded frieze above the external faces of the arches.

The upper part of the west side of the stair-hall is not galleried, the extra width so obtained being thrown into the saloon. Holford was unhappy about the treatment of this wall with blind arcading until, according to family tradition, Sir Edwin Landseer suggested opening the two lateral arches, giving to the saloon look-outs on to the staircase. The resulting perspectives bring to mind Paul Veronese's sumptuous backgrounds or the Bibbienas' settings for operas. For ball purposes no more enchanting contrivance could have

been introduced. From the opposite gallery the dance is visible through the arches, made remote by the well of the hall, whilst from the ballroom can be watched the gay throng welling up the staircase. In the great days of Dorchester House knots of crinolined and ringleted nymphs might be seen paired with uniformed youths in the arches of the opposite galleries. The central space between the saloon arches is filled by an allegorical painting executed by a one-legged artist named Morgan after Sir Coutts Lindsay's design. Though the decoration of the upper portion of the hall, when lit by electricity, looks rather tawdry, by daylight and probably by gaslight, it supplied a dim richness for the marbled lower part to fade into.

The Chamber floor is attained by a staircase, in the south-east corner of the plan, with vigorously designed cast iron balustrading of an " empire " pattern. This, together with all the external ironwork, including the cast grilles of the big windows of the south front (1861), which cost £10 apiece, was by Henry Grissell of the Regent's Canal Ironworks. Grissell's business letters to Vulliamy reveal him as a survival of the old-time craftsman into an impersonal industrial age. In May 1861 Vulliamy had had reason to complain of some insignificant matter connected with the grilles. Grissell replied :—

> Please never speak of " insignificant " matters. Life is made up of such, and if a man of business won't do little things he is not worthy to do greater. Besides, remember the old adage, " Little fish are sweet."

Two years later the iron worker was in a sentimental mood :—

> How pleased I should be for old times to come over again. If you could get a big job now, and let me work it out for you, the profit would be enhanced by the pleasure of doing the work.

The first important rooms to be finished, in about 1860, were the two libraries, occupying most of the west side of the ground floor. These have shallow vaulted ceilings supported on beams, and the northern library a screen of ruddy scagliola pillars at its south end. The ceiling was painted by Morant, and the bookcases were made by Turner and Co., of 37, 38, East Street, Marylebone, who also did the sliding doors of the important first-floor apartments. The decoration of the latter rooms, exclusive of the dining room which was in the hands of Alfred Stevens, was not completed till 1871, though the Red Drawing Room, in the centre of the south front, was going forward in 1858. In the winter of 1861 Holford was in Italy, and a few days after his letter to Vulliamy, already quoted, commenting on the death of the Prince Consort, in which he mentions finding some decorative artists, " particularly one who excels in arabesques " whom he hoped to entice to London, he tells us more of this gentleman. He is Signor Anguinetti, who had just finished the decoration of a house at Spezia built by a lady reputed to be the mistress of M. de Morny. In April 1862 Holford entered into an agreement with Anguinetti to do the Red Drawing Room ceiling at four guineas a week for six or ten weeks, and, if that was successful, the Green Drawing Room also. Actually he did them both and by 1863 had received £575 for his work. It appears that he subsequently worked at Tehidy, Cornwall, for Mr. S. H. Bassett. The plaster mouldings of these ceilings were supplied by Jackson's of Rathbone Place.

The Green Drawing Room, so called from the colour of the damask with which the walls are hung, occupies the south end of the west side. The main compartments of the ceiling, the mouldings of which are predominantly of a dull gold, are filled with lightly coloured paintings of cupids on a background of sky, the subsidiary compartments with arabesques and imitations of *relievo* in grisaille.

The Red Drawing Room, nearly a square in plan, is improved in shape by a wide flattened arch cutting off the window side. Although Anguinetti painted the ceiling in 1863 with delicate arabesques, it is clear that the treatment of the walls was still undecided, as, when they came to be decorated, Sir Coutts Lindsay was called upon for a frieze. This, although scarcely in keeping with the renaissance ceiling, consisting of a series of conventional orange trees and cupids on a gold background, the scheme of which is vaguely pre-Raphaelite, introduced a pleasant harmony of greens and golds into the predominantly carmine room. The chimney-piece, to the decoration of which a pair of angels have flown from some Victorian cemetery, was modelled by Robert Westmacott, a descendant of the well-known family of sculptors, and executed by J. S. Whitehead in 1860. Deriving remotely from Flaxman, the work has a sugary beauty which provides a useful set-off to Stevens's muscular sculpture in the adjoining dining room.

The Saloon was being finished in 1869, the ceiling, which is less heavily moulded than the others, being painted by Morgan from Sir Coutts Lindsay's designs. The chimney-piece of Carrara marble is by Alfred Stevens—of whose relations with Holford a full account will be given in a subsequent article—and was finished in 1869, the materials and workmanship having cost £1,778. Stevens had been commissioned for this and his other work in 1859. Models of both this and the dining room chimney-piece were not ready till 1864, and although the chimney-piece was delivered ten years after being commissioned, that for the dining room was still unfinished at Stevens's death in 1875. In each case the carving was done by J. S. Whitehead, of the London Marble and Stone Works. The saloon chimney-piece is a restrained design in the early

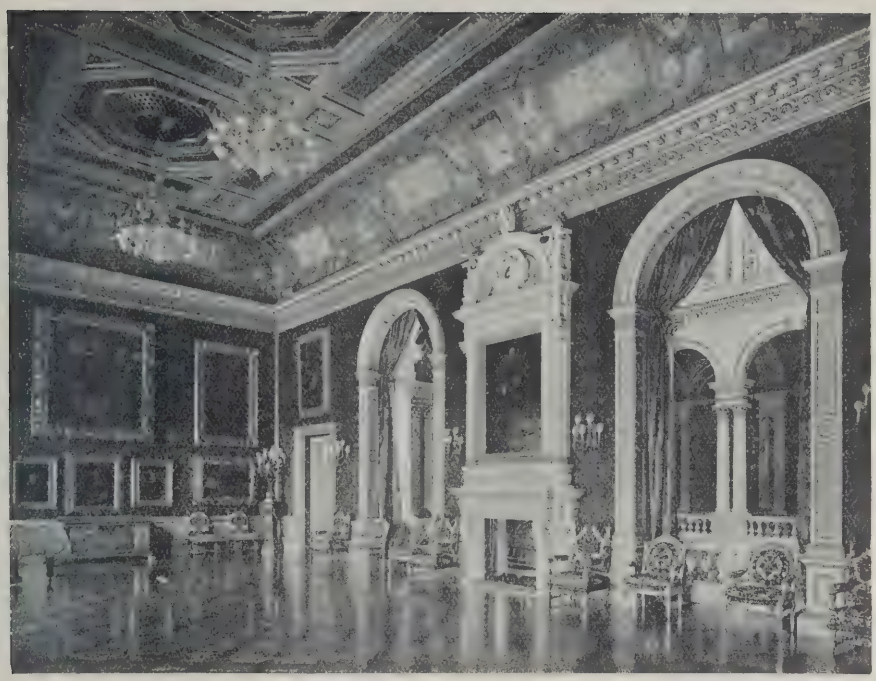


Fig. 6.—The Saloon

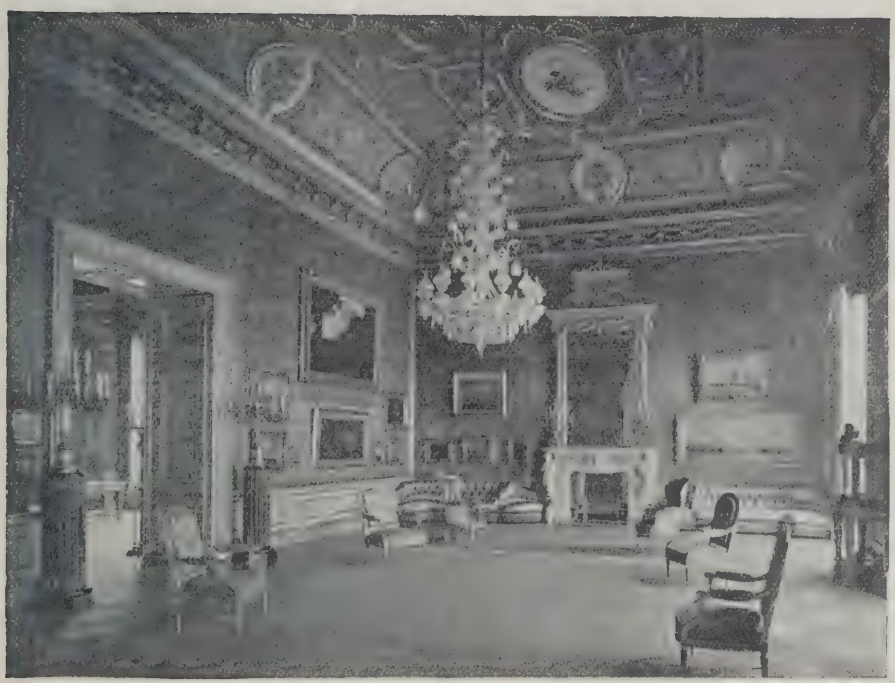


Fig. 7.—The Green Drawing Room

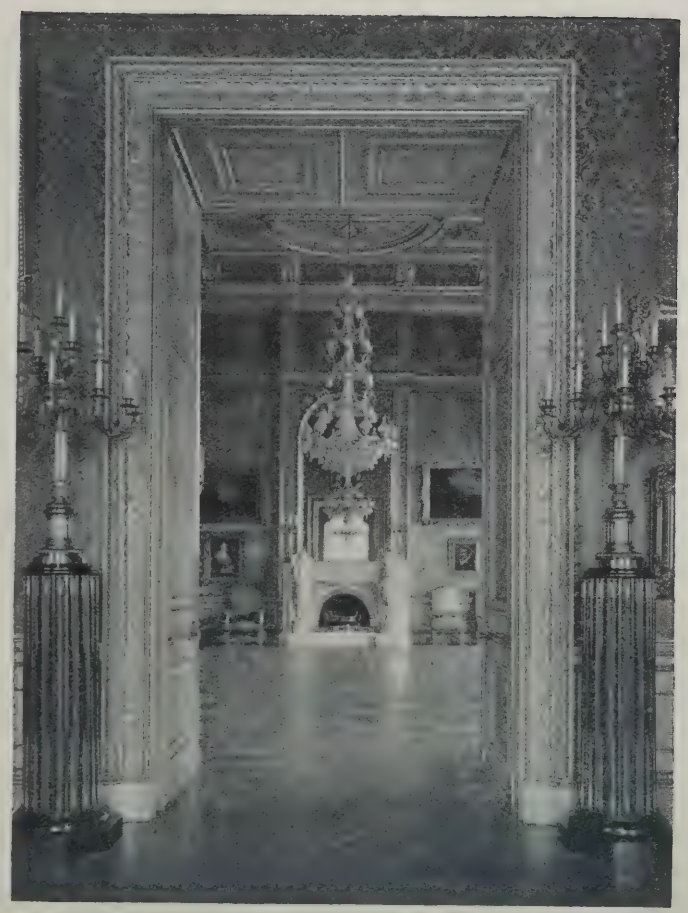


FIG. 8.—LOOKING FROM GREEN DRAWING ROOM TO RED DRAWING ROOM



FIG. 9.—THE SECOND LIBRARY

renaissance manner, and shows a fine sense of plasticity in the modelling of the lunette, but is otherwise not very distinguished. Most people will agree with Holford, who wrote to Stevens in May 1870 :—

> Had I known that the saloon chimney-piece would have cost so large a sum as £1,800 I should, while admiring its beauty, have been content with a good form and less ornament.

Stevens also provided designs for the door plates of the *piano nobile*, made in 1870. The doors themselves are painted, on their inner faces, with charming arabesques in grisaille, and are hung in frames capable of sliding bodily into the wall on occasions of festivity. This device was the work of Turner and Co. and was not completed till 1870. When they were being first put up, in August 1869, one of the sliding frames jammed. Vulliamy wrote to Turner's with some severity :—

> What caused the impediment ? and how is it to be prevented from occurring again ? It will be necessary to give very satisfactory answers to these questions for the same thing might occur on the Evening of some large Party and the Door be fixed half way up without the possibility of getting it up or down.

To the credit of the makers, there is no record of the " impediment " having occurred again, the frames moving easily on chains and pulleys actuated by a handle close by.

These are some of the more intimate sidelights on the building of Dorchester House. Withdrawing again to a distance, we may, in conclusion of this first article, summarize the impressions made by the whole in a few sentences. Though stylistically the building is off the main track of architectural development, its imaginative treatment marks a very important step in the evolution of modern architecture, in effect bridging the gap between the late classic tradition and the free design of recent times. The mid-Victorian age produced no more satisfying composition, or more decorative assemblage of craftsmanship, if, indeed, Dorchester House is not the supreme contribution of the period to London architecture. In it are exhibited the best qualities of its age, and none of its weaknesses. Did the building survive for another century it would, in the writer's opinion, be viewed with the same respect as is accorded to the work of Vanbrugh, Kent, and Nash to-day.

*** The photographs (not the drawings) in this article have been reproduced by courtesy of *Country Life*, except Nos. 1, 6 and 9, for permission to reproduce which we are indebted to Messrs. Bedford Lemere & Co.

(*To be continued.*)

# Oxford University and the Fine Arts*

By R. GLEADOWE, M.A., Slade Professor of Fine Art in the University of Oxford

IT might go without saying that any raw recruit to the service of Art should feel oppressed by the honour done him by appointment as Slade Professor of Fine Art in the University of Oxford. Such honour it would be natural to credit, in my case, rather to my own College of Winchester and to the National Gallery in London. To the one I have latterly returned to help stress a sermon inherent in her stones, of which my boyhood was not unaware. At the other I might have learned, from a Director who was your Slade Professor in my youth, something of what a life devoted to the Public Service of Fine Art should be. These societies may be glad to be able to supply a subordinate to occupy what has sometimes (I hope wrongly) been regarded as a kind of missionary chair *in partibus parum fidelium*. I count it a fact of auspicious significance that our oldest and most beautiful Public School, and our greatest collection of pictures, should have given a Slade Professor opportunities to learn a message which Oxford may be not unwilling to entertain. Nor can I doubt that this triple alliance will prove as happy as it may be useful.

As for the Fine Arts and Oxford University, the more he cares for both, the more immediately will any man whom Fortune shall have placed in this Chair find his sense of the honour done him yield to misgiving and dismay at the magnitude of his opportunity and the great and various qualities which such a foundation should command. Viewed from the larger angle of what it was originally meant to do for Fine Art in the University and in the life of the nation, the sixty years' history of the Slade Professorship at Oxford will bring him small encouragement ; and I have already learnt with growing gloom that it is not unusual here to talk of Slade Professors Emeriti (if they are to be talked of at all) as " Poor So-and-So "—not, I mean, because they are all dead (they survive in gratifying numbers), but because, I suppose, they have gone, one after another, to their honourable task with high hopes, which they have lived to witness slowly starved to death. This was a fate which not even Ruskin himself—who made illustrious for all time the Chair founded expressly for him —was able to escape. And it is disquieting for his humble successors to discover not only that this mighty pioneer regarded his mission to Oxford—for all its popularity and *réclame*—as a heart-breaking disappointment, but that he is reckoned among the younger and brighter spirits of England to-day as a byword of wrong-headed and imbecile criticism, and even—I have it on good authority—as the worst writer of English prose.

I come back therefore to Oxford already chastened and disillusioned, expecting very little, even while—such is the inconsistency of lovers—my hopes run high. Even as I harden my heart and banish hope, I seem to be aware of a spirit abroad which before long is destined to bring mighty things to pass. It must be my constant care never unwittingly to do or say anything to stem a tide which seems at last to set towards the distant haven of my hopes.

With your leave I propose in this discourse first to survey briefly the situation, as I find it, of the Fine Arts in Oxford to-day : adding a word or two of personal comment or suggestion which I hope you will not find too irresponsible or impertinent ; and later to touch on some characteristics of the practice and patronage of art in England to-day which may seem of most concern to you in Oxford. The Slade Professor is bound by Statute, if not by custom, to lecture on the history, theory, and practice of the Fine Arts ; so that I may suppose that all three aspects may be regarded as my rightful, as they certainly are my actual, interest. Let me inquire first how far provision is already made in this University for the serious study of art from each of these angles.

I find the study of the history of Classical Art (by which I suppose and hope is meant chiefly early Greek art) accorded considerable prestige in the Classical Schools, particularly in *Literae Humaniores ;* and indeed recognised as worthy of independent study as a diploma subject. This department of your studies is in the hands of a Professor of Classical Art and Archæology who is not only a famous scholar of his own fascinating and intricate subject of Greek vase drawings, but a man of discernment and taste in the visual arts no less wide than penetrating. I find among you other classical archæologists whose interests in antiquity I am glad to note is primarily artistic. I find in the University Galleries an altogether admirable museum of Classical Archæology, and a select and beautifully arranged department of Fine Art in the enthusiastic care of another renowned scholar and lover of the Arts. In another museum I find a representative collection of primitive and savage works which will prove increasingly interesting to the student of artistic origins. I find in the possession of individual colleges three important collections of drawings—the one of old

* Inaugural lecture delivered before the University on 1 February, 1928. Reprinted by kind permission of the Delegate of the Oxford University Press.

nasters, the others of architectural work—and much ne portraiture and silver plate, of which latter espe- ially may we hope to see one day soon a collective xhibition ? I find (and perhaps this matters most) an nique heritage of lovely things as the background of our daily activities—the very cream of English tradi- ion in public and private building and furniture, blend- ng into an æsthetic environment almost embarrassingly ich. I find in a word all about you sumptuous pro- ision for the study and enjoyment of many kinds of reat art and in the field of Greek art direction as rilliant, I dare say, as any to be found in Europe. Over he other fields you may wander at will, but at present vith little express guidance. It will be part, I presume, of ny Slade Professor's business to help here and there, if ccasion serve, to secure that this heritage of beauty be either misinterpreted, diminished, nor ignored. For s protection he may count now, for the first time, on ne enthusiasm and enterprise of the Oxford Preserva- on Trust.

On the historical side I myself have no startling pro- osal to make. The history and archæology of Art are )-day in a very much stronger position than the prac- cal arts : a position so strong that nobody but a great cholar of the arts could do much to further such studies n any way which might be worthy of the high standards f this University. But if I feel myself altogether too ttle an archæologist or historian, I hope that I shall e credited with all the more reverence for those nice esearches and exquisite discriminations of fact others mong you essay with much more method and effect nan I. And as an earnest of humble and respectful oodwill towards such studies I may perhaps tell you nat I have every hope that a scheme for a Diploma in ne Fine Arts, to be taken by graduates of high qualifi- ations, revised by the Fine Arts Committee exactly in ccordance with proposals which I was invited to make, ill be finally approved by the University early in this ear. For this Diploma a candidate would offer a study f what is agreed to be the greatest period of either Iedieval or Renaissance Art ; with a special study of is or that artist, or monument, and craft, a general udy of the history and principles of Art, and a limited ecial subject of his own choosing. The lectures which is my duty to give and arrange will immediately have ference to the School of Modern History ; later they ould naturally provide to some extent also for those eking a Diploma.

Outside the independent study of Art for which a ploma scheme provides I can, in my innocence, see no ason why in the near future the history and criticism art should not figure more and more in the schedules subjects for your existing schools. Especially you odern historians might be expected to study the art as ell as the geography, economics, and constitutional and political history, of some at any rate of their periods. Your Honours School of Theology already allows the study of primitive Christian Art : and there are special practical reasons why some, if not all, of those who intend to take orders in a Church which still remains a great patron and user of the arts should be bound to make a serious and methodical study of Ecclesiastical Art. Your School of Oriental Studies might welcome in an occasional pupil some systematic acquaintance with the great arts of Persia, India, and the Farther East. And it would seem reasonable that the study of some aspect of Art should sometimes be offered by one seeking a Doctorate of Philosophy, a Bachelorate of Letters, or perhaps a Diploma in Education.

Turning to theory, I find my friend and predecessor —to whose energy, enthusiasm and goodwill I am more indebted than I can ever be aware—confessing, in his inaugural lecture, to a distrust of theory. For myself I neither trust nor distrust it. Like the lady from Boston, I accept it : and by gad, in Oxford, I'd best. The traditional reaction of the Oxford mind is towards theory. It must have been an Oxford man who defined a great building as something into which one went and said " What can I find wrong with this ? " I should neither expect nor desire an Oxford man to contemplate a work of art without challenge, criticism, inquiry, or inward discussion ; out of such contemplation, theory must and ought to arise. And if it be true that much bad art, especially in recent times, is the result of bad theory, it may well be that, if good theory be possible, good art may come from it. Your Professor of Poetry has reminded you of the paradox that Wordsworth, Coleridge and Shelley, though they were before all else poets were (he says " was ") each of them that abject thing a Professor of Poetry. At any rate there cannot often have been an artist who did not theorise to the best of his ability about art ; and even if nothing comes of all this theorising, what, in Oxford at any rate, of that ? The theory of art is an end in itself ; and there is no reason why æsthetics should be a less exact study than metaphysics. The nature of beauty or art seems to me, if not so important, at least as legitimate a subject for study as the nature of truth or morality ; and I should be delighted see æsthetic philosophy, the two most notable exponents of which are, I suppose, the two greatest living philosophers, recognised in the schools of *Literae Humaniores* and Philosophy, Politics and Economics, as an independent subjects of special study.

As to practice, I confess myself in a false position. My nature bids me put it first : custom, opinion, and my instructions put it last, or nowhere at all. To Ruskin and Acland and their friends perhaps the most important weapon of the Slade Professor's armoury was to be a School of Drawing. Ruskin himself meant to teach the University not so much how to think or what to

know about art as how to draw, and the Ruskin Drawing School is the monument of his intention. As a Trustee of that school I am privileged to take an official interest in its welfare : as a friend of the Ruskin Draughtsman and as one who would sooner be known as a draughtsman than in any other capacity I should have made bold to do so anyway. You might find scribbled on my heart, as on Michelangelo's margin, " *sempre disegna* "—and I should like to agree with Evelyn that " unless he can draw no man is altogether honest." I would very much sooner be Ruskin Draughtsman than Slade Professor. As the one I fondly imagine I should know just what to do : as the other I have no idea ; unless the duty of both be to help you use your eyes. But I hope it will continue to be my privilege to set Mr. Carline some of his toughest problems in the shape of pupils who come from my drawing-school to his to unlearn the misguided practices which they may have learnt with me. Visiting his school last term I was proud to find that no less than two-thirds of his men undergraduate pupils were ex-pupils, and no less than one-third actual nephews, of mine. My pride was chastened a little by the melancholy reflection that the total of these wise and fortunate young men was three.

I refer to this lamentable statistic light-heartedly : but I cannot in honesty so regard the failure of the Ruskin Foundation, for over fifty years, to fulfil the primary purpose for which it exists as part of the University. I do not mean that it has been in any but very skilful and conscientious hands, or that it has failed to attract and benefit excellent pupils : but that of such pupils only a minute fraction have been members of the University. There comes into my mind a sinister phrase about the possibility of the Ruskin Trustees " acting contrary to the interests of the University." The possibility is conceivable : but I am not sufficiently clear that, in the past at any rate, it has always been agreed that a free and flourishing school of drawing is a possession which is very much indeed in the interests of any University. The University need regard its drawing-school with neither jealousy, suspicion, indifference, nor contempt : it should rather look to it with pride and hope and gratitude as the one organization within its walls which, besides doing something to help a grossly neglected power, can minister to the creditable needs of some of its most promising young members, just as musical or theatrical performance, oratory, or the writing of poetry may do to others. Nor need it fear that opportunities for work in a good drawing-school will foster habits or a state of mind which might unfit the student for other intellectual or practical activities. There is no work harder or more exacting than drawing : and those who try themselves to do it will do something to correct the error which Turner found in critics when he said " They don't know how difficult it is." They will learn that nine-tenths of art is hard and continuous application of mental and physical personality.

I cannot leave that part of my discourse which more particularly concerns the University without a word or two on the difficulties, not of my own making, which I personally foresee. The first of these is the singular detachment of this Chair, which seems to hover in thin air rather than to be firmly based as a University foundation. Its legs—if legs it have—find no resting-place in any College : it has no local habitation in any University building—though it has the occasional use of a room which I remember as having the distinction of being the least attractive in Europe. It has no official *arma scholastica*, or equipment of books, reproductions, or actual works of art. There are some advantages in this disembodied state. The spirit is no doubt encouraged thereby to blow, if faintly, at any rate where it listeth : and there must be a whimsical uncertainty about the goings and comings, the hauntings and flittings of the Professor which might stimulate sympathy as well as curiosity. " Whence, whither, and what next ? " you may ask : and so take him, if not quite seriously, at any rate not altogether for granted. That may be a negative advantage of non-residence and non-attachment, which has, I think, other positive advantages. But non-residence does not necessarily involve the absence of some kind of home which he might call his own, and some kind of nucleus plant devised and controlled by himself which would help your Professor of Fine Art to do whatever it may be conjectured is his work.

His belonging to no School or Faculty is another embarrassment, for which there are again obvious compensations. The embarrassment is chiefly financial : for though I am asked to believe that ways have been devised of obtaining funds from the University for furthering the study, outside the Museums, of Fine Art in the University, these ways are bound at present to be dilatory and indirect, and so discouraging to the development of methods and the improvement of standards from day to day and week to week. There is a tendency for high authorities to think in terms of financial years, or is it decades ?

These and similar small difficulties which I foresee can be gradually cleared away if you are determined to make the most rather than the least of this Foundation.

Looking a little farther afield but still within the University, I would make very honourable mention of the Clarendon Press. If books are to-day the poor man's university, they are a university not without its museum. A beautiful book is a thing which any one to-day may handle and may possess : and the making of beautiful books is an art which the past generation has largely recovered. In this recovery your University Press has taken a leading share. It is a great thing to have among you an institution whose business it is to print and publish good matter in very good form. You

ave in the printer's art, as admirably practised within our gates, a microcosm of the decorative arts, solving rom day to day those problems of formal relationship —of spacing, of proportion, of balance, of fulness and mptiness, of emphasis, of texture even, which are the asis of all art. Your Press has moreover nothing to earn from any other press in the great new craft of acsimile reproduction. There was a time when phoographic reproduction was regarded askance by those vith an eye for quality in a work of art. The excellence f modern collotype work, to the perfection of which he Clarendon Press has made its distinguished conribution, has allayed such fears : and the best collotype prints turned out at Oxford satisfy the most crupulous and exacting eye. Nor, if I know anything bout my friend the Printer to the University, are such levelopments by any means at a standstill. There still emain to be solved important problems of artistic eproduction : problems notably of surface and texture, f scale and medium, which should be solved in Oxord if anywhere. And there is a new field opening out efore your Press as a direct patron of modern artists. t has recently been its admirable practice to commision (and present to the University Galleries) an laborate drawing each year, to be reproduced at the ead of its Calendar. I notice this year that it has reerted to an earlier practice of reproducing an old work nstead of commissioning a new. I cannot help hoping hat this is but the exception which proves the rule of heir present policy in this matter. But apart from this mall recurring opportunity the Delegates will I hope ealize more and more that the art of illustration, espeially by wood-cut, but also by engraving on metal, is ne which many good young artists are eagerly studyng with a view to co-operating with enlightened rinters in the production of fine books, in which paper, lecoration, margin, and lettering alike combine to form ne perfect page. And there is another unexplored posibility in the facsimile reproduction of new manucripts and illuminations, which would make it ossible for many copies of works of two other arts, ately recovered, to be distributed to a public which ould not possibly afford to buy a good original. They might try, for instance, with a Book of Psalms o treated.

Outside the strict limits of the University I find here nore than one amateur society devoted to the visual rts. Of the Oxford Art Society's exhibitions I have a hamefaced but grateful memory of a special screen levoted, just twenty years ago, to my own aspiring vorks. I have no doubt that its standard has so far adranced in the meantime that any work I submitted to it ow would be as likely to be rejected as accorded such compliment. On the committee of the Oxford Arts Club I am delighted to find several old friends, and I eel confident that the work of the Club, which deserves far more support from members of the University than it gets, will prove a more and more effectual ally of the Slade Chair.

I remember also to have been privileged as an undergraduate to design several programme covers for the Oxford University Dramatic Society. It could to-day command a better master. This should be a Society of all the Talents : and especially I could wish that as well as (perhaps rather than) calling in first-rate aid from outside for the decorative setting of its performances it will do its best to demand, develop, and make use of local resources for the devising of its scenery, dresses, and lighting. In any case let this matter of stage decoration, the visual art of the theatre, be a vital interest amongst you, and let no pains be spared to make of every play, in English or in Greek, given in this University, a thing at least as arresting and satisfying to the eye as it will aim at being to the ear and mind ; so that there will soon be among you a tradition of knowledge, experience, and opinion no less competent than that of your musicians who from time to time co-operate in your dramatic enterprises. Such a tradition will find a new and fascinating field of endeavour in the undertakings of the Opera Club, whose performances should be models of decorative as well as musical effect. And here your masters of theatrical art will find yet another opportunity in the staging of that kind of moving decoration which is known as ballet ; already, I am glad to note, an integral part of your operatic organization, and for some the most completely satisfying form of art, of which Englishmen are at last beginning to know a little.

And here I am tempted to give rein to a fancy which I have for some time now had in my mind. It is of a building, especially of our own time but not unworthy of the architectural heritage of Oxford, which might arise here for the service of many if not all the Muses—a museum of living art. I see in my mind a large hall, and perhaps a little hall as well, simple, quiet, comfortable, convenient, good for sound and sight, with a circular stage which would serve for choral, orchestral, and every kind of dramatic and operatic performance, including of course the cinematograph, and lectures and conferences on a grand scale. There will be more than one room for temporary and perhaps permanent exhibitions of contemporary art and of the best products of artistic industry : and cloistered galleries of sculpture, set round a garth of turf and flowers. There may be a restaurant, a library, reading-rooms, and perhaps workshops. Somewhere there will be found a dancing-floor. It will be organized, I suppose, as a kind of club, paying its way by subscriptions and fees, at any rate when once it has been built. To such a club should we not all in and about Oxford very willingly belong ? And after all in erecting such a building we shall be doing nothing but what many towns in

Europe—in Holland especially—smaller than Oxford have successfully done. Here would centre the activities of your Dramatic and Operatic Societies, your Arts Clubs and your Music Societies : and I do not see why the building should not be of such initial and increasing beauty and interest within and without that we should find ourselves visiting it and rejoicing in it for its own qualities, as citizens and strangers visit, for instance, with growing admiration the new Town Hall at Stockholm. How much better a field might this not be than was the Union for your young post Pre-Raphaelites ?

But I must not allow my imagination to take flight. Let me return to Oxford as it is.

(*To be continued*)

# Review

ENGLISH MONUMENTAL SCULPTURE SINCE THE RENAISSANCE. *By Katharine A. Esdaile.* 8°. *London* [1927]. *S.P.C.K.* 10*s.*

The author of this interesting book is recognised as a leading authority on post-Reformation sculpture. She pleads that the subject should be taken on its merits and that prejudice should be banished. Some few months ago *The Times* published two views of the interior of the north transept of Westminster Abbey, one of which shows the existing marble monuments removed. The impression left by the photographs was that the neo-Gothic pews, with their discordant horizontal lines, were at fault, and not the monuments which cling to the upward lines of the columns. John Wesley regarded Roubiliac, by reason of his Nightingale and Hargrave tombs in the Abbey, as " the only Christian artist of his day " ; yet Dean Stanley and Sir Gilbert Scott would have expelled these same monuments from the church, had they dared to do so. And now the Society for the Promotion of Christian Knowledge publishes this attractive and well-informed defence of the classical and baroque, " which combined with the English tradition to form a style generally admirable in technique and always excellent where portrait art is concerned." It must be admitted that the artistic idiom in which these monuments are expressed still perplexes us, who are the heirs of two revolutions in taste ; first that of neo-Hellenism and then that of the Gothic Revival. If indeed, as the author says, the object of sepulchral monuments throughout the ages has been to express the sense of tears in mortal things, it cannot be denied that many of these objects, wrought in the first half of the eighteenth century, went a great deal further—and sobbed aloud. This quality of clamour must to some extent prejudice much of the early Georgian memorial sculpture in English eyes ; and it is notable that the leading sculptors of that time—Rysbrack, Scheemakers and Roubiliac—were foreigners. Although the last named is responsible for what is perhaps the finest eighteenth century statue in England—that of Sir Isaac Newton at Trinity College, Cambridge—yet this is in no way a sepulchral monument, and it lies poles apart from the same sculptor's visions of the Resurrection in Westminster Abbey, which Wesley loved so much.

Mrs. Esdaile suggests that Roman dress was used in post-Reformation monuments to express the outward and visible sign of immortality. Such may have been the case in the earlier stages of the practice, but the use of classical costume became at length a meaningless law of fashion. Sir Joshua Reynolds, in his 10th Discourse, laid it down that the use of modern dress in sculpture involved prostituting great art to mean purposes. He therefore insisted that his friend Dr. Johnson, in his posthumous statue in St. Paul's Cathedral, should be robed in the garb of a Greek philosopher. Johnson himself doubtless would have had some harsh thing to say about this statue, had he been alive ; for he once stated that " a man for ease, may wear a nightcap in his own chamber, but he ought not to look like one who has taken physic in his portrait." In his statue at St. Paul's he looks as though he had just returned from his bath, and yet among all the minute details of the life of Dr. Johnson which have come down to us there is no mention of his ever having had a bath. It is a misfortune that St. Paul's Cathedral, kept free from monuments until 1795 by the Protestant scruples of successive deans, was then thrown open to the neo-Hellenists and filled with sculpture at once trivial and colossal—palm trees and bishops with bellying sleeves. There is a chapter on this " Peninsular School," so called by the author because of its commemoration of the chief events in national history at the beginning of the nineteenth century. Banks and Flaxman were the chief exponents of this school ; and while their small designs and outline drawings are excellent, their vast marble tableaux were not unjustly derided by Thackeray who, writing a generation later, describes them as " braggart heathen allegories."

There is much other matter besides in Mrs. Esdaile's book. The chapter on the sculptor and his materials is full of first-hand, practical information. Elsewhere we are told of three generations of the Stanton family, who carried on the tradition of the alabaster tomb from the time of Charles I to that of George II ; and of John Bushnell who fled to the Continent when an apprentice, with £15 which belonged to his master, and who in Venice erected a vast monument representing a victory of the Venetian fleet over the Turks off Candia. He returned to England in Charles II's time and carved many tombs in the baroque manner. We are made aware by Mrs. Esdaile of the wealth of unexplored and unnoted monumental sculpture which still exists in England—always of historical interest and often of great artistic charm.

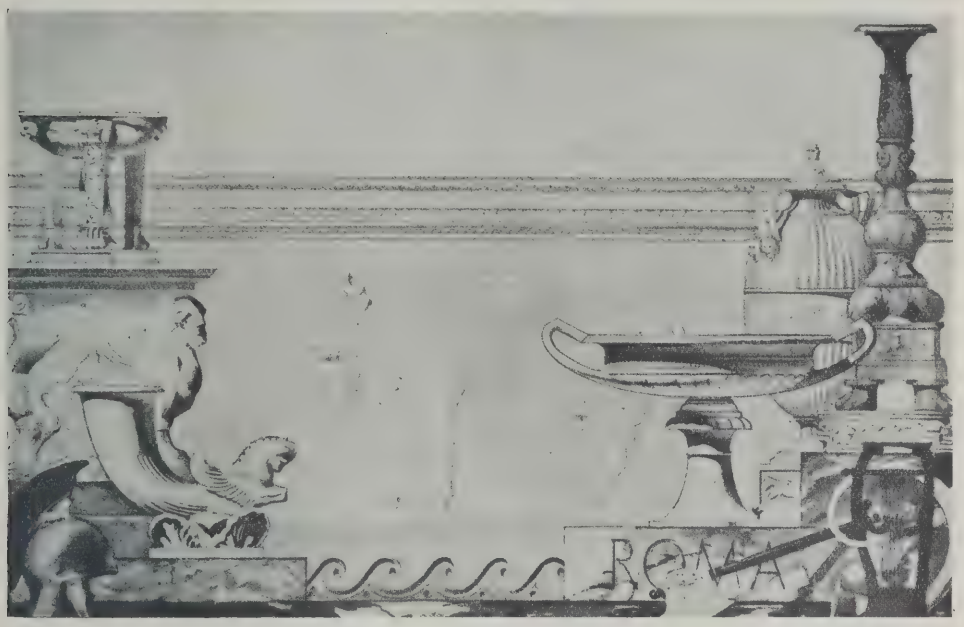
One slip should be corrected in the next edition : the Admiralty Screen is, on page 96, attributed to Kent, who died twelve years before it was designed and built by Robert Adams. SYDNEY D. KITSON [*F.*].

# Schools of Architecture

FIRST SERIES

## III.—The Royal West of England Academy School of Architecture, Bristol

BY G. D. GORDON HAKE [*F.*].




COMPOSITION OF ROMAN DETAIL
Second Year's Work, Royal West of England Academy School of Architecture

In presenting a short statement of the aims of the Royal West of England Academy School of Architecture it is necessary first to outline the origin and foundation of the School.

Less than seven years ago the pupils in local offices banded themselves into a club for mutual intercourse and education. The meetings were held in a basement room and were marked by a keen desire to develop some sort of educational centre.

Eventually the Bristol Society of Architects, in conjunction with the Royal West of England Academy launched the School, to be known as The Royal West of England Academy School of Architecture and to be housed in two studios in the Academy.

The School was, and still is, affiliated to the Architectural Association in London.

The curriculum was at first arranged by the A.A. and members of the A.A. staff carried out the instruction by weekly visits from London.

The School was formally opened by H.R.H. the Prince of Wales in 1921.

The following year, owing to the increasing number of students, it was decided to appoint a resident Principal.

The educational policy which was decided upon was that of combined pupilage and school work.

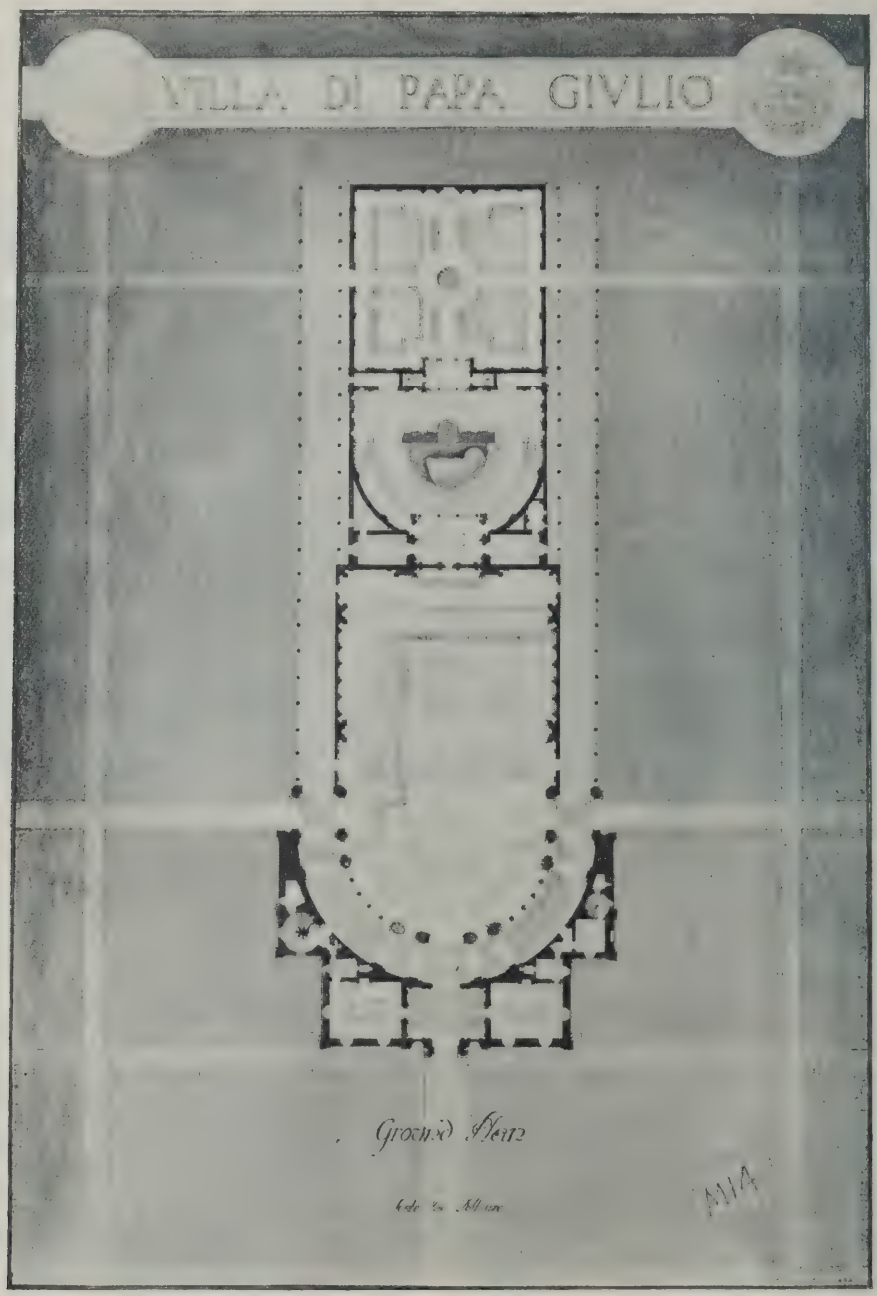
The student now attends the school on three afternoons a week, the rest of his time being spent in an architect's office. This sandwich system is producing very satisfactory results, the student accomplishing in four years what the whole time student of other schools does in three.

A modified form of this part-time system has now been inaugurated. The student comes direct to the School for whole time during the first two years, after which period he enters an office as an improver, attending the School for two or three more years as a part-time student. An increasing number of students is taking this more comprehensive School course.

Completion of the four years part time course entitles the student to apply for exemption from the R.I.B.A. Intermediate examination. In the past students have often taken the Intermediate examination, in the ordinary way, during their third or fourth year. The average

student is fit to sit for the Final examination at the end of his fifth year.

architectural education in the west of England, not so much by training clever draughtsmen as by providing



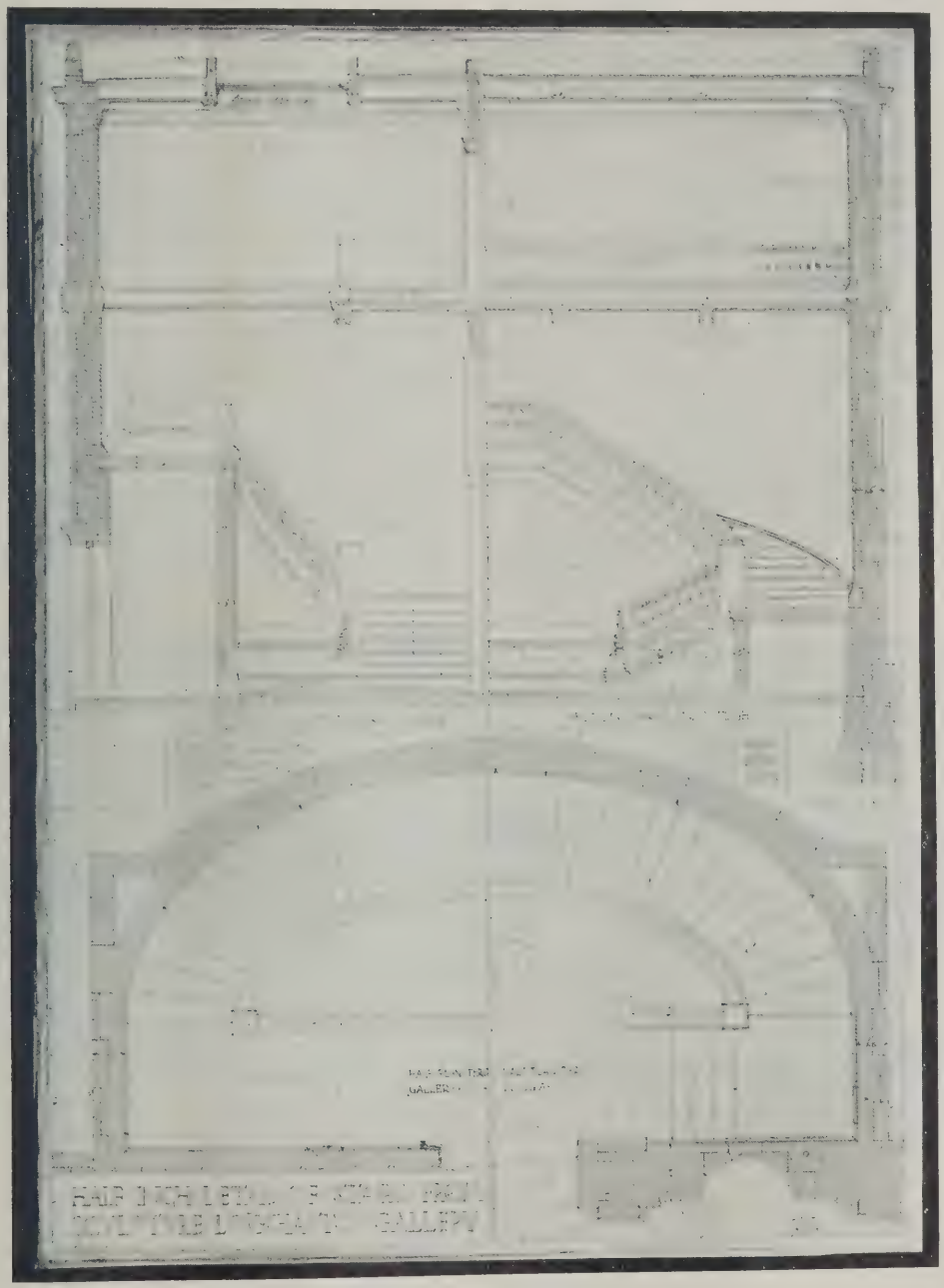

ANALYTICAL PLAN STUDY
Third Year's Work, Royal West of England Academy School of Architecture

The School has already produced an Ashpital Prizeman. It is the aim of the School to further the interests of

that fundamental instruction and discipline in the art, science, theory and history of architecture which, supple-

ıented by practice in an architect's office, shall qualify ıe student for the independent practice of his profession.

in Indian ink. This is the outcome of strict discipline, during the early years, in accurate geometrical drawing



Construction Drawing
Fourth Year's Work, Royal West of England Academy School of Architecture

Actually a strong tradition of good draughtsmanship has been built up, particularly that of drawings rendered and shadow projection: perhaps the two most useful aids to the development of a true three-dimensional

appreciation and a proper pride in good craftsmanship. Graduated steps in rendering technique are taken alternatively with the early construction drawings.

There is also a strong tradition of composition, both in Indian ink and colour. These studies, with the compositions of abstract forms in line and colour are given in order to develop a sense of contour, mass and tone. Later Classic and Renaissance detail form the basis of these drawings.

Colour is studied and pattern experiments made by each student to apply the theory.

Facilities for modelling in clay have been absent, but cardboard models of designs are made.

Design and construction are coordinated by setting some portion of the design as the construction subject. Alternatively, certain design subjects have to be presented as construction drawings.

Now that the School has moved into the fine Georgian house, which forms the new premises, there is adequate studio room and separate accommodation for the present varied activities and for future developments.

The Bristol Society of Architects and the Wessex Society of Architects are making the building their headquarters ; it will, therefore, be a real architectural centre for Bristol and the surrounding district.

The School is controlled by a School Council, consisting of the President of the A.A. (ex officio) and representatives both of the Bristol Society of Architects an the Royal West of England Academy. The Schoo Committee, upon which the chairman of the Students Club has a seat, is the link between the Students' Clu and the Council.

A large part of the domestic management of the Schoo is carried out by the students themselves. Membershi of the Students' Club is automatic on entering th School. A chairman, hon. secretary and hon. treasure are elected by the students, also the following officers :— The Librarian, who checks the loan of books and i responsible for the Library ; the entertainments secretary who organises lectures, debates and other social functions the stores manager, who buys, and retails at cost price drawing material ; the caterer, who is responsible for th provision of tea.

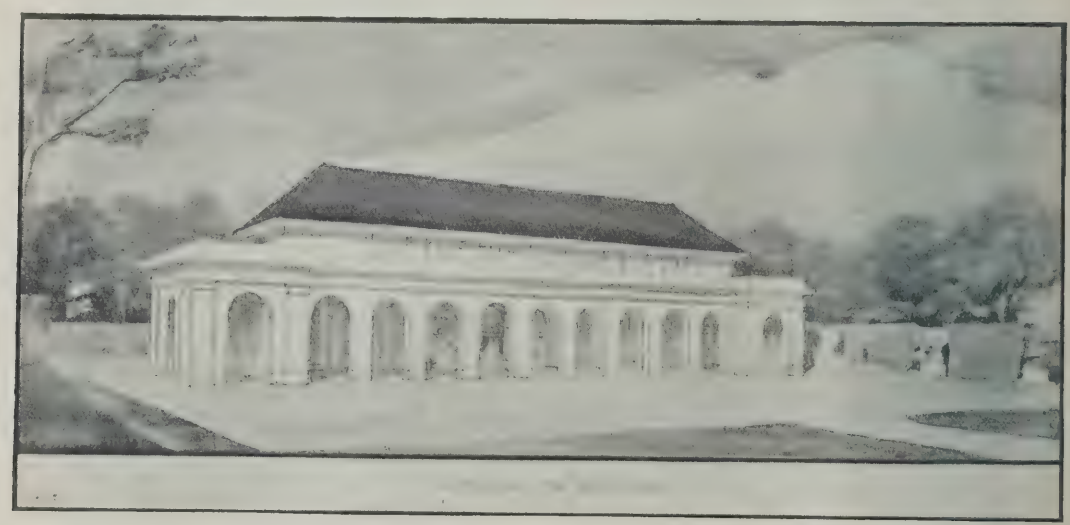
Each student, on leaving, is expected to present a book to the Library.

Past students can join the Students' Club and thus keep in touch with the doings of the School.

Local architects have helped in the past, and still do help the School generously, as also do many local residents and firms. Educational grants are made by the authorities

The School gives a free place to the R.I.B.A. Maintenance Scholar and also two half-fee bursaries each year.

The plans for the future are ambitious ; their fulfilment depends largely on an increased financial backing.



Perspective of Design
Fourth Year's Work, Royal West of England Academy School of Architecture

# Legal

## A WEST END ANCIENT LIGHT CASE.

DARE AND RAE *v.* STRAND AND SAVOY PROPERTIES, LTD.

The judgment in the above case has aroused considerable interest and not merely because the site in Stratton Street at the rear of Devonshire House is well known, but mainly because operations, comparable with those in respect of which the plaintiffs obtained legal relief, are in progress in many parts of the West End. To architects the chief interest of the judgment, and its chief value, lies in the fact that it deals for the first time with the wide but very important question as to how deeply adequate light should penetrate into interiors. It is also useful as recording the fact that the standards of adequacy which have been adopted by the Courts since the case of Semon *v.* Bradford Corporation (1922, 2/Ch.) survived what is termed by the learned Judge as a very critical and thorough cross-examination.

It is perhaps possible to say without exaggeration that every one of the stock arguments against the standards adopted in Semon and the methods of applying them was adduced and thoroughly discussed. It was suggested by an eminent surveyor that there must be something wrong with these methods and standards because people erecting new buildings were mutually content to submit to angles of obstruction of 52° or thereabouts. The remarks of the learned Judge upon this point are particularly valuable. He stated that the witness " was relying upon and paying regard to the experience which he had gained in making arrangements, no doubt arrangements of very great importance and involving very large interests, with persons who are about to erect new buildings. It appears that there is a practice under which parties are willing to submit to a good deal of obstruction. No doubt they value considerably the consideration that they themselves in turn should be allowed to obstruct their neighbours' light to a similar extent; and on the whole these arrangements work out on lines which leave the occupiers of the ground floor and the lower floors with a great deal less light than persons generally would ordinarily wish to have."

The judgment proceeded to state that such evidence could not possibly be relevant in the case of a person whose legal right to a certain amount of light was involved, and he could protect it by legal proceedings, and, if necessary, by injunction.

It was also suggested in this case that the average sky brightness upon any aspect, taking all days into account, was considerably over the standard of 500 foot candles adopted as the criterion of dull, but not unduly dull, weather; and records of averages of sky brightness measured at Teddington were adduced to support the suggestion that the standard figure was far too low. The case afforded an opportunity of pointing out that records which included sunny days could not possibly be any criterion of the conditions on moderately dull days. It would be no consolation to the occupant of an office who had to work throughout a wet day to know that the sun was shining the day before, and that the average of the two days would represent ample illumination. The standards adopted in the Courts may be regarded as a factor of safety; and an engineer does not reduce the factor of safety of his bridge because there are periods during which there is no load upon it.

It was further contended in this case that the standard allowance for diffused light could not possibly be sufficient, because rooms existed which were so heavily obstructed as to have little or no visible sky at table height and were yet quite light.

Certain rooms adduced by the Defendants as examples, were visited by two technical witnesses for the Plaintiffs, who stated that the new walls and ceilings were quite white and they were faced with new white stonework. The effect of seeing such white surfaces in every direction on a sunny evening was such that it was extremely difficult for them to believe that the room in question was other than quite light until they tried to read.

The finding of the Court has been incorrectly assumed to indicate a swing of judicial opinion back to the old angle of 45°, thus upsetting the precedents created by Semon and other cases into which have been read, with equal inaccuracy, a presumed precedent that 52° of obstruction is legally innocuous.

There are, in fact, several well known decisions which appear at first sight to indicate a diversity of judicial opinion little short of bewildering. In Semon an action in respect of an obstruction of 52° was dismissed with costs. In Stratton Street an obstruction of 52° was held to justify an Injunction cutting the proposed building down to 45° and giving no residual damages. In Jones *v.* Bennett (Architect's Journal, 18 June, 1924, p. 1028), a lateral obstruction of about 40° was ordered to be removed. In Horton *v.* Beattie (1926, 1/Ch.) a reduction to 45°, as in the Stratton Street case, was held to be sufficient and ordered, no residual damages being awarded.

It is scarcely to be wondered at that the above cases should be considered as proofs that legal decisions are purely a matter of chance.

Being somewhat intimately acquainted with the actual facts in each instance, it may perhaps be helpful for the writer to point out that all these judgments are perfectly consistent with each other, and that the findings in each are based upon precisely the same principles, upon precisely the same standards of inadequacy, ascertained by precisely the same methods.

The difference between the results is caused by the wide variation in the circumstances of the different cases, and not at all by any variation in the extent to which the standards and methods adopted are relied upon by the Courts.

In Semon the 52° obstruction was narrow and only occupied a very small proportion of the aspect from the windows. From beside it light was received from over a large open space obstructed only by far distant hills. Naturally the Plaintiff was held to have enough light left for ordinary purposes. In Stratton Street and in Horton *v.* Beattie, the obstruction covered the whole visible aspect, leaving no lateral light. In these cases the application of the same standards relied upon in Semon showed damage sufficient to justify obstruction. In Jones *v.* Bennett the room in question was a kitchen very heavily obstructed in front but enjoying a little lateral sky in a south westerly direction. Again applying precisely the same principles the Court found, as might be expected, that a lateral obstruction of about 40° was serious to that particular kitchen, in that it happened to shut off the very small area of sky and sun which was all the room had to depend upon.

It must also be borne in mind that the Court always must take into account the circumstances of the case before it. The test which it applies is quite simple and straightforward. Will the claimant be left with light inadequate for ordinary purposes at table height over any substantial portion of his room or rooms? The large lofty windows of a West End reception room might easily survive a degree of obstruction which would be fatal to the lower and less generous windows of a kitchen or small sitting room.

The findings of Chancery judges in a number of cases show remarkable consistency, with regard to standards of fact no less than standards of law. Of course, judges are only human, and occasionally decisions in the Court of first instance call for rectification by the Court of Appeal.

But the rarity of appeals in light cases serves to indicate that by the time that a dispute has been thrashed out in court the unsuccessful litigant realises that his case, whether it be a claim or a defence to a claim, is unable to stand the test of reasonable common sense and fairness.

Occasionally also a counsel will make insufficient use of technical evidence available, relying upon his own powers of argument; or he will rely too much upon technical evidence and too little upon evidence by actual users.

Generally speaking, however, it is possible to forecast with fair accuracy what obstruction in any given case the Courts will hold to be unendurable, what they will consider to be an injury amenable to remedy by way of damages, and what they will hold to be innocuous.

This comparative certainty is of immense value to architects. It is always possible to do one's best within limits fixed beforehand. What the architect can never do is to make a decent job of a building designed upon too ambitious a scale in the first instance and subsequently modified when partly erected.

It is unfortunately still open to question whether, and if so to what extent, it is possible to create with impunity or with comparative immunity legal inadequacy as defined in Semon over parts of rooms. One judge has given damages in one case in respect of the back of a first floor office, another has refused damages in respect of half of a second floor sitting room.

The Stratton Street case gives us a useful line in this direction in that the judge decided that it was actionable to cause an advance of the "no sky" line (or the line from which all sky is obstructed at table height) from the middle of rooms up to about one-third of their depth.

The supposition that the Stratton Street judgment gives any new value to the old 45° "rule" is quite wrong. The defendants, who had been served with several other writs by the owners of adjoining properties, not only asked the Court to grant an Injunction if actionable damage were found because they did not want to start paying damages; but also asked that it might be defined as a line which had been suggested by one of the plaintiff's witnesses, viz., the same limit of 45° which had been kept to on the other side of the same site fronting on to Berkeley Street.

PERCY J. WALDRAM [*L.*].

# Correspondence

## INSTITUTE CONTRACT FORM.

*Croydon,*
*July 20th,* 1928.

*To the Editor,* JOURNAL R.I.B.A.,—

SIR,—After the meeting at Bath, when the proposed new form was so badly mauled, I happened to talk to a man well advanced in years who was at the same hotel, and he informed me he was surveyor (or architect) to one of the largest corporations in South Wales. They had their own form of contract, drawn up by their own legal staff and it has no arbitration clause at all ! ! To my natural query: Have you had any refusals to sign it? I received an emphatic never in reply.

Since my return I have been shown by the architect to a very important Board of Guardians their own contract form and conditions. Each form of tender they send out contains a clause undertaking to sign the said Conditions of Contract if the said tender is accepted by the Guardians.

What the Institute has to do is to issue a form of contract which reputable architects know to be fair and just, and for members to insert in the advertisement, or other invitation to tender, and in the form of tender itself, such a clause and the matter is ended. The latter, of course, would be part of the Institute Form and if all members, without exception, were to use it as a strict matter of loyalty, all builders would know where they stood and if they did not like it they simply would not tender. And I should like to know how many abstentions there would be in, say, two years ! !—Yours faithfully,

C. H. BRODIE [*Ret. F.*].

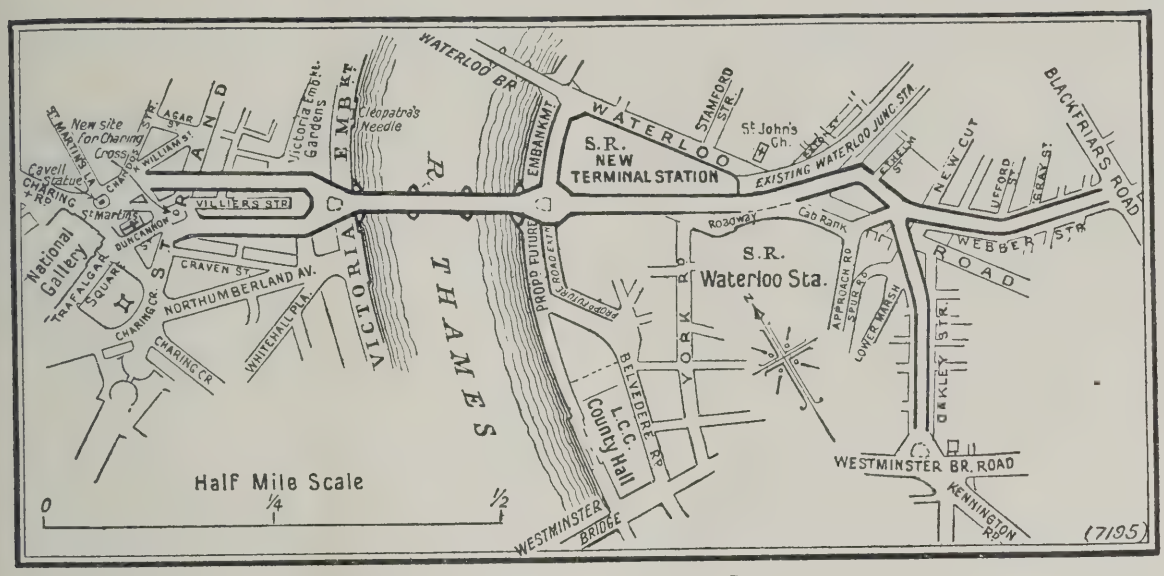
---

## LETTERING CHARTS



As a result of the interest created by Mr. Francis B. Andrews' letter in our last number on "Lettering Charts" (p. 610), we have pleasure in reproducing the photograph he mentions of a dedicatory tablet found by the Birmingham Archæological Society at Viroconium [Wroxeter], which had to be omitted through lack of space.

# New Charing Cross Bridge




The New Charing Cross Bridge Scheme

On 31 July the London County Council decided to accept the Government scheme for constructing a new road bridge at Charing Cross, removing the station to the Lion Brewery site on the south side of the river, and reconditioning Waterloo Bridge. The total cost of the project is estimated at £12,876,000, of which 75 per cent. is to be found by the Government and the balance of £3,219,000 by the Council. The new bridge and the removal of the station are estimated to cost £11,660,000, the accompanying embankment of the river in front of the station £27,000, and Waterloo Bridge £946,000.

The resolution moved by Sir Percy Simmons, the chairman of the Improvements Committee, was passed in the following terms :—

"That, subject to satisfactory terms being arranged with the Southern Railway Company and to the necessary consideration of financial and other details, and provided that the Government agree that the grant from the Road Fund of 75 per cent. of the actual ascertained expenditure shall be applicable to the whole scheme, the scheme of the Ministry of Transport for the construction of a road bridge at Charing Cross, involving the removal of Charing Cross station to the site on the other side of the River Thames known as the Lion Brewery site, and the construction of an embankment in connection therewith, be generally approved for the purposes of the scheme to satisfy the Council's resolution of 29 March 1927, subject to the Council's liability in respect of its share of the cost of the scheme and of the scheme for the reconditioning of Waterloo Bridge, as recommended by the Royal Commission on Cross-River Traffic in London, being restricted to an amount not exceeding £3,219,000."

Sir Percy Simmons recalled that the report of the Royal Commission appointed to deal with cross-river facilities was to the effect that Waterloo Bridge should be demolished with the exception of two arches at each end ; that it should be widened to take four lines of traffic ; and that there should be two 7 feet 6 inches footways. But the Commission linked the reconstruction of Waterloo Bridge up with a proposal for a double-decked bridge at Charing Cross for road and rail. The Council were most anxious that something should be done. They were the statutory authority. But matters were taken out of their hands—they were dragging on and nothing had been done.

At a subsequent date the Prime Minister conveyed the decision of the Government to approve of the Commission's recommendations with regard to Waterloo Bridge, and appointing a committee of experts to consider whether the scheme for Charing Cross Bridge was practicable. If they reported that it was, then the Government undertook to contribute 75 per cent. of the total cost. The Council on 29 March 1927, without division or opposition, decided to agree to the suggestion of the Prime Minister and passed a resolution to the effect that they would reconstruct Waterloo Bridge, provided there was a road bridge at Charing Cross and that the Government contributed 75 per cent. of the cost. He mentioned that because those who were to oppose the recommendation declared that this was an entirely different scheme. It was a different scheme. But the Council were pledged to a Charing Cross Bridge linked with Waterloo Bridge and were not necessarily tied to the actual scheme of the Royal Commission.

## DURHAM CASTLE

The following letter was published in *The Times* of Monday 23 July from Mr. Walter Tapper, A.R.A., the President of the Institute.

9 *Conduit Street,*
*Regent Street, W.1.*
*22 July.*

*To the Editor of The Times.*

SIR,—A public meeting is to be held to-morrow (Monday) afternoon at the Mansion House in support of the preservation of Durham Castle. The position is very serious, for if effective measures are not quickly undertaken, there is grave risk that the Castle may collapse. Others may speak of the associations by which it is linked to the whole course of English history; we architects are principally concerned with its architectural value, which is inestimable. There is no group of buildings in England, and very few in the world, to vie with that of the Cathedral, the monastic buildings, and the Castle of Durham. They are interdependent and inseparable, and the Cathedral would suffer almost as much from the loss of the Castle as the Castle from that of the Cathedral. Without it, the familiar and noble view of Durham from the railway would be comparable with that of Venice without the Campanile.

The Castle is an integral member of this superb group ; moreover, whether seen externally from across the river, or internally from the courtyard, it forms a minor group of great distinction in itself. The Norman gallery is unique and irreplaceable ; and the Norman chapel, Bishop Pudsey's marvellous Norman door, the Great Hall of the fourteenth century, the Kitchen of the fifteenth, the carved oak Black Stair of the seventeenth, are all of high architectural value, and all designed with that sense of majesty which was the especial gift of the medieval builders.

Durham Castle is fortunate in that, unlike many of our medieval castles, it has not outlived its usefulness, but still does constant service as the home of Durham University. If it is allowed to become a ruin, the University will have to be rehoused at a far higher cost than the sum asked for its preservation.

I have examined the reports on its present state and the methods proposed for the work, which I consider sound and reasonable. Subscribers may feel assured that their money will be well spent. It would hardly be a credit to our generation, if for want of the price of some three or four hundred motor-cars, one of the architectural glories of England were allowed to disappear.

I am, Sir, yours faithfully,
WALTER TAPPER,
President of the Royal Institute
of British Architects.

## IS ARCHITECTURE STILL THE MOTHER OF THE ARTS ?

Lord Darling, P.C., occupied the chair at a debate on " Is Architecture still the Mother of the Arts ? " held at the Victoria and Albert Museum on July 26, under the auspices of the Board of Education. The debate was one of a series of lectures designed as a short course for teachers in art schools.

The debate was opened by Professor Beresford Pite, F.R.I.B.A., who said that the arts had become truant and eccentric. If, as teachers and thinkers held, definition was necessary to aim, were we not on the wrong tack in neglecting the civilising influence of our parent ? Architecture, he felt, would be barren and only a slave to use were it not for the urge and instinct of desire for beauty. The primary art was building, but architecture came into its own, firstly, through religious worship or the paying of honour to the dead. Secondly, through reasons of state, and thirdly, for domestic and personal pleasure, as in the case of the Roman Palaces and the buildings of the Renaissance. This last sphere was to-day the most prominent.

Regarding the question of the architectural parentage of arts Professor Pite said that the building provided the occasion for, gave encouragement to, and brought to fruition sculpture and painting. These arts enriched architecture with their own interests while maintaining the necessary loyalty, and together—while enhancing the building, produced the combination of decoration. It was so with the culture of art in Egypt, Assyria, India, and Greece. Architects, sculptors, and painters in each national type rose and fell together without divorce or detachment. Rome was not as these. Her art was almost wholly constructional, and in design mainly irreligious and extravagant. Its architectural significance could be seen in Piranesi.

The advent of Christianity gave new life to art, and the development of Gothic and Byzantine saw architecture come to her full fruition as mother of the crafts. In other words, architecture owes her status to her position of being the handmaid of religion. That we could not reverse or revoke. The Renaissance was really architecture's root, but from the fifteenth century, the inspiring influence shifted from religion to antiquity, and the trend of the art from collectivism to individualism. It was to be noted that until this point there were no " architects."

The next question was : Could modern architects claim to mother the arts ? The first Renaissance architects came from the botega of decorators, and the next were antiquarians living on a classic past. Architecture, however, soon became self-reliant, as was instanced by examples of the art of that time, Palladianism, St. Peter's, Rome, and Inigo Jones's work at Whitehall. At that time it made use of the other arts as servants, rather than as children.

In the eighteenth century, however, the arts became fine and neglected their mother, although this was more true of painting than of sculpture—due perhaps to the separating of painting from decoration through the development of the uses of perspectives and chiaroscuro.

Then came the era of architectural revivals which necessarily renewed ancient relationships—the Greek

ste and Flaxman, Gothic and the Houses of Parliament ith its Gothic dragons, and this resuscitated architecture as unable to generate for want of a husband (or in other ords, for the lack of any strong life influence). The lbert Memorial was witness to this.

Could the lost connection with life be regained? The esent situation gave rise to the following Socratic estions. Had the mother any life or potentiality for otherhood? Was commercialism the only father for r children available? It could not be denied that— ever—complete architecture demanded sculpture and inting. The question was, could the supply of this nt be created without a vital architecture? Could ulpture and painting be reconstituted on architectural inciples? He felt, in conclusion, that the motherhood architecture was secured by its continual requirement the community. The quality of the architecture might redeemed by the character of her children. Let the ternity be high and idealistic.

Mr. Walter Bayes, in opposing the motion, said that if art claimed a second as her offspring, it needed a strong ibi to shake her statement, but the claim could be refuted establishing the second as the senior. There was little ubt that the anchor on the sailor's right arm and the nscientious nude tatooed upon his left were relics a very ancient form of art. It was probably only when had reached his middle or "free" period that the tist began to exercise that art on the walls of caves, ished thereto by the lust for large canvases and the ssion for permanence. He discerned no sentiment the behaviour of architecture to the art of painting, r example. Here was a mother who took no care of r children, and, indeed, usually failed to recognise em.

The art of designing panels capable of being filled with ctures had been lost (if panels were thus to be subdivided ey must be too big as long as they are empty); on the her hand the plea that a movable picture was not a coration was wrong. If decoration meant fitness, paint- g was the more decorative, considering the social ndition of the age. The fluidity of society to-day forbade e expectation of one family living for generations in the me house, and it would be bad sense for painters not realise this.

He thought one reason why the painter was not recog- ised as "one of the family" was that the architect was an exaggerated degree of the "Balbist" faction (if he ight use the name of that famous Roman who in the atin Grammar "Aedificavit murum"). The architect id not sufficiently accept the fact that it was the artist's nction in some degree to lighten the shut-up feeling of room.

But was he indeed right in assuming that the raising the question they were considering implied any desire the part of architecture to resume her maternal duties? erhaps this very well-fed lady who had so early kicked ut her daughter to fend for herself, had designs on that aughter's latchkey, or claimed a share of her meagre rnings.

On the subject of sculpture, the opposer said archi- cture employed sculptors more than painters, but did ot know the difference between sculpture and photo- raphy in the round, the newer school of idiomatic stone- tting, shown in the work of Dobson. The careless and stylistic manner of Epstein was ready for the use of architects and neglected. He analysed the general design of the Hudson Memorial in Hyde Park, which, he said, was an exceptional example of sculptor and architect working harmoniously together for an intelligible purpose.

Professor S. D. Adshead, F.R.I.B.A., then spoke. He said that Professor Pite had attempted to investigate this question of the parentage of the arts, and had devoted some time to a search after the paternal side of the conjugal relation. He had told us that the father of the arts was perhaps the State, or perhaps the Church. On this point he was not clear. It seemed to him that that logic was entirely wrong and that if the mother of the arts was an art, that was all embracing; the father must have similar qualifications, only be more masculine. What about the art of engineering, or even the art of town planning? Could these claim a paternal relation?

But, apart from those highly speculative aspects concerned with the paternal and maternal question, a more serious one was the question of the growth and development of the children. Was it not a fact that the children had of late become a little provocative, and were not there occasions when the son was father to the man? It seemed to him, for instance, that the arts of painting and sculpture had, in certain modern phases of expression, surrounded themselves with an investiture of architecture.

Certain modern phases of art, as, for instance, that kind of sculpture which had a distinctly architectural character and convention in its modelling, demanded as a setting, a certain kind of big undecorated wall surface and simple massing—no mouldings, no cornice, no base. The same might be said of wall painting, and there was no doubt that the better appreciation, which had recently crept through the world of art, for the more subtle and finer qualities of sculpture had largely been responsible for changes in architecture. Strictly, all classical architecture which was of a Palladian or a decadent nature was a kind of architecture which might be regarded purely as spectacular, largely developed out of picture painting and the grouping of sculpture.

But, if we considered architecture as the mother of the arts, we could not include with her natural children that phase of painting which is known as the easel picture, and that phase of sculpture which was known as the pedestal piece. Whilst we would not exactly describe these as prodigals, they were certainly rebellious children, and did not belong to the happy family where architecture was the mother of the arts.

Mr. R. H. Wilenski lamented the ubiquity of a few types of ornamental stock mouldings in contemporary architecture, and urged the necessity for the employment by architects of sculptors to design new ornaments. In his opinion art had suffered greatly from the divorce of painting from architecture represented by the Dutch school of naturalism in the seventeenth century. He referred, incidentally, to a banquet given in Venice in the sixteenth century where all the ornaments on the table, which were made of sugar, were designed by Sansovino.

Mr. Alfred Thornton (honorary secretary of the New English Art Club) in seconding a vote of thanks to the leader of the debate, said that coming from the country as he did, possibly his head was not as clear as the heads of those who lived in towns. He confessed to being rather muddled by all this search for paternity, indeed after

hearing the various speakers he had come to the conclusion that they might all be wrong! He had noticed one factor running through the speeches—an emphasis on the importance of construction. He did not believe that architecture was the mother of the arts, or that she had ever been. The parents of the arts were two fundamental instincts in human nature—the universal sex instinct, using that word in its widest application, and the universal instinct for construction. The latter was, he believed, essential not only in the practical arts but in the contemplative arts, such as the fine arts, where this instinct acted at contemplative levels as an end in itself. The element of construction was always present in anything that struck one as beautiful, since fine art, the aim of which was the apprehension of beauty, was, like the other arts, ordered imagining. This was seen now in painting, especially in recent painting. With the impressionists, towards the end, order was being lost, but Cézanne restored order to painting, and construction was sought for by modern painters more than ever. Furthermore, even in pure science the discoverer of a new theory was often first struck by its beauty. Henri Poincaré, the mathematician, described the beauty of some of his solutions to mathematical problems as being the first element to strike him—in fact these solutions satisfied his constructive instinct, which was working at a contemplative and non-practical level. It seemed, then, that it was on this common ground the arts and sciences met. But architecture, if not the mother of the arts, might be said to be their elder sister, and a link between the sciences and the arts, both practical and contemplative, sharing in the qualities of both as she did.

The mental processes, if not the matter, involved in the great discoveries of pure science were identical with those involved in æsthetic experience, and here it was that art and science might one day join hands again, particularly when the present period of doubt and inquiry was passed, and in this they would be helped by architecture.

The following contribution to the debate has been received from Mr. C. F. A. Voysey:

The architectural mother of to-day, like the human modern mother, favours small families. In mediæval times architects had large families of stained glass, coloured carving, sculptured newels, chimney-pieces, hinges that delighted the metal worker to make, and many others. But the modern architect too often contents himself with the bastard children of the mass-producing machine. And so, much so-called modern architecture is not architecture at all, but merely commercial building, therefore the children of so corrupt a mother can never exhibit the aristocratic qualities that architects fostered before they flirted with foreign styles. Tudor architects were breeders of thoroughbreds, and did not produce corrupt children by illegitimate marriage with foreign styles. Out of their own requirements and conditions all the arts in those days were born. And like all humans, their beauty or ugliness depended on personal character. For assuredly all arts and crafts are more dependent on personal character than on technical excellence.

My answer to the question, then, is yes! Architecture is still the mother of the arts, but her children are, generally speaking, illegitimate.

## THE WREN SOCIETY.

A meeting of the Wren Society was held by permiss of the Trustees at Sir John Soane's Museum, 13 Lincol Inn Fields, on Thursday, 5 July, the President, the E of Balfour, K.G., O.M., in the chair. Sir Charles Om K.B.E., M.A., Librarian of All Souls, delivered an addr on "The Cataclysmic as opposed to the Evolution theory of History." The lecturer illustrated his the by telling historical instances covering a wide field. particular, he challenged Green's prefatory remarks his *History of the English People* as to the unimportan of wars in our national history. Lord Balfour, in thanki him on behalf of the Society for his most interesting d course, said that it had an application to the work of Society which was to spread the fame of a great man, Christopher Wren, to whom London owed so much. Th were surrounded by his work and influence. The inc culable cataclysm of the Great Fire of London h created Wren's opportunity. Wren had been a man science up to the age of thirty, after which architectu had absorbed him. He felt that genius did not alwa necessarily find its opportunity on this scale. He co gratulated the lecturer on his challenge to Determinism

Sir Laurence Weaver, K.B.E., in moving a vote thanks to Lord Balfour for his kindness in acceptin five years ago, the office of President, and so great helping them by his presence that day, referred appreciative terms on behalf of the Society to the work the editors who were now completing the fifth volun of the Society's work of publishing the original drawin of Sir Christopher Wren.

The Curator of Sir John Soane's Museum, respondi for himself and co-editor, referred to the death W. H. Ward, M.A., the original secretary and edito and said that the Society's next volume would deal wi Greenwich Hospital. He directed the attention members to the proof plates of Volume V exhibited the room and said they would remain on view until th end of August. An increase in the membership wou greatly increase the value of the future volumes.

Amongst those present were Sir Aston Webb and Lad Webb, Sir John Simpson, the Rev. E. C. Hoskyn F. A. Konig, Mervyn Macartney, W. D. Caröe, Judg E. H. Chapman, Beresford Pite, Laurence Turner, P. Gile A. N. Prentice, Walter Godfrey, H. M. Fletcher, Cec Brown, H. W. Hobbiss.

## WESTMINSTER ABBEY.

It was announced in *The Times* of Monday, 30 Jul that Professor W. R. Lethaby, D.Litt., F.S.A., ha resigned the office of Surveyor to the Fabric of Wes minster Abbey, and Mr. Walter Tapper, A.R.A P.R.I.B.A., has been appointed in his place.

## FINE ART COMMISSION.

The *London Gazette* announces that the King ha re-appointed Sir Reginald Blomfield, R.A., who ha retired on completion of his term of office, and ha appointed Mr. William Reid Dick, A.R.A., to be Member of the Royal Fine Art Commission.

# Allied Societies

## THE BOMBAY ARCHITECTURAL ASSOCIATION.

### The Sohrab F. Bharoocha Memorial.

It has been decided by the Bombay Architectural Association o perpetuate the memory of the late Mr. Sohrab F. Bharoocha, s President for 1927–1928, by founding an Architectural ibrary in Bombay to be called " The Sohrab F. Bharoocha rchitectural Library."

An appeal has been sent out to members to build up a fund y donations and subscriptions.

Crossed and order cheques should be made payable to The Sohrab F. Bharoocha Memorial Fund," and sent to ie Association.

## NORTHAMPTONSHIRE ASSOCIATION OF ARCHITECTS.

The Annual General Meeting of the Northamptonshire ssociation of Architects was held at Northampton on 20 July, Ir. H. Norman, F.R.I.B.A., President, in the Chair.

The President made sympathetic reference to the death of Ir. George Stevenson of Northampton.

The Statement of Accounts, showing a balance at the bank f £31 14s. 3d., was approved.

The Secretary then read the report of the Council on the ast Session.

The Draft Rules submitted by the Council to suit the nlargement of the Province by the inclusion of Bedfordshire nd Huntingdonshire were discussed, and after slight amend- ient adopted.

From this date the Association will be known as the " North- mptonshire, Bedfordshire and Huntingdonshire Association f Architects."

Officers for the coming Session were elected as follows :— *President :* H. Norman, F.R.I.B.A., Northampton. *Vice-Presidents :* R. J. Williams, F.R.I.B.A., Kettering ; Major . C. Deacon, F.R.I.B.A., Luton. *Council :* F. H. Allen, .R.I.B.A., Northampton ; Lt.-Col. J. W. Fisher, F.R.I.B.A., Vellingborough ; J. A. Gotch, F.R.I.B.A., Kettering ; S. F. Iarris, F.R.I.B.A., Northampton ; Capt. H. Haines, A.R.I.B.A., edford ; W. A. Lea, L.R.I.B.A., Huntingdon ; J. Murray, .R.I.B.A., Luton ; W. B. Stonebridge, F.R.I.B.A., Bedford ; I. F. Traylen, F.R.I.B.A., Stamford. *Hon. Secretary :* C. rott, F.S.I., L.R.I.B.A., Northampton. *Hon. Auditor :* . A. Piccaver, Northampton. The following donations were ecided upon :—Five guineas to the R.I.B.A. Maintenance cholarship Fund. Five guineas to the Architects' Benevolent und. One guinea to the Council for the Preservation of ural England.

A vote of thanks to the President closed the meeting.

## WEST YORKSHIRE SOCIETY OF ARCHITECTS.

In connection with the Society's summer programme, a sit was arranged to Holland, and on Saturday, 21 July, a nall party left Leeds for Amsterdam, *via* Hull and Rotterdam. few hours were spent in Rotterdam on the Sunday and forded an opportunity of seeing some of the chief public uildings and the central part of the town. Amsterdam was eached about 5 p.m. the same day, and the party left the town r the return journey about 5 p.m. on Tuesday, 24 July.

In the short time available, attention was directed mainly to ie modern domestic work in the south-eastern and south- estern quarters of the town, where large and extensive housing schemes have been carried out in recent years, and also to the public and commercial buildings in the busier quarters of the town. Much of interest was seen in the private residential quarters and in the large blocks of flats housing the working classes with the extensive open spaces between them laid out as lawns and gardens. The largeness of conception, the originality in design and the interesting use of material all came in for much discussion and attention.

Mr. F. R. Yerbury, Secretary of the Architectural Association, met the party in Amsterdam on the Monday, and was very helpful in indicating subjects of interest.

---

## THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

The Society for the Protection of Ancient Buildings reports that there is a proposal to demolish the Suspension Bridge at Marlow. This bridge was designed by Mr. Clarke, an engineer who designed the famous bridge between Buda and Pesth over the Danube.

The stone archways which support the chains are fine architectural features, and the suspension bridge is still as sound as it was when built. It was designed to take loads of ten tons and will still safely carry them. The proposal is to substitute a Hennibique ferro-concrete bridge of a bow-string design, heavy by comparison, and less well suited to the gracious atmosphere of this length of the river. The Society hopes to prove that the existing bridge can be made to serve all the traffic that is likely to come on it, either by strengthening the present structure or by altering it. A technical advantage that suspension bridges have over concrete is that in building them there is less obstruction to the river traffic.

## THE BRITISH INSTITUTE IN PARIS.

The British Institute in Paris has now purchased as their headquarters a building, 6 rue de la Sorbonne, opposite the Sorbonne. From 1 October Mr. Stephen B. Ward, M.A., formerly of Wadham College, and at present lecturer in Philosophy at Reading University will take up his appointment as resident director.

The Secretary of the Institute writes that, in view of the support given to the Institute by the R.I.B.A., architectural students will at all time be welcome. The Institute offers exceptional opportunities for English students to obtain tutorial instruction in French. The complete course (advanced or preparatory) per term of ten weeks costs £6. One class per week per term is 12s. 6d. Lecture courses of one month at £2 10s. There are also correspondence courses, a whole school year (3 terms of 10 weeks) costing £5, or a single term, £2.

There is a club room at the Institute and also a library, and though the residential hostel will not be completed for another year, there is little difficulty for students who apply through the Institute in finding comfortable lodgings at about £10 to £12 per month.

## CORRODED LEAD DAMP-PROOF COURSE.

The Science Standing Committee have obtained permission from Mr. Charles Holden [*F.*] and Dr. R. E. Stradling, Director of Building Research, to publish the following letters and photograph, which, they think, will be of interest to members. The photograph was kindly supplied by the Building Research Department.

9 *Knightsbridge,*
*Hyde Park Corner, S.W.*1,
21 *May* 1928.

DEAR MR. MACALISTER,—I have recently had a sample of lead damp-proof course sent to me which was very badly corroded. A portion of this, I forwarded to Dr. Stradling, Director of Building Research, and have received from him a very interesting report. I have his permission to send you a copy.

Dr. Stradling informs me his attention has been called to several cases where the lead has been severely corroded in contact with cement, and in view of the general interest of this subject, he proposes to publish a short bulletin dealing with the cases which have been investigated.

This should be a matter of considerable interest to the profession.

I also take the liberty of forwarding a small piece of the lead in question, as you might like to refer this matter to your Science Standing Committee.—Yours sincerely,

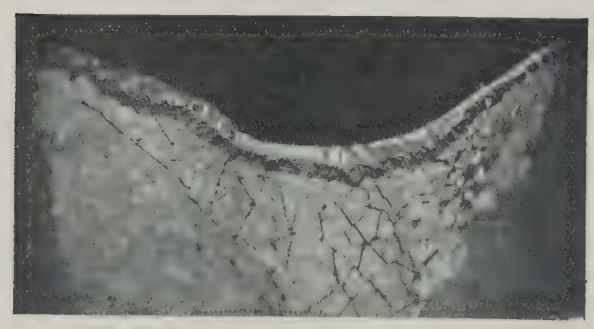
(Signed) CHARLES HOLDEN.

Ian MacAlister, Esq.,
Secretary R.I.B.A.

15 *May* 1928.

DEAR SIRS,—We have been extremely interested by the portion of a corroded damp course which you sent us.

The reddish yellow corrosion product has been analysed and found to consist entirely of lead oxide, PbO.



Photograph of corroded lead damp course from Messrs. Adams, Holden and Pearson, showing partial conversion of the lead street to a brittle corrosion product—lead oxide.

Cases of corrosion of lead similar to the one under consideration must be very rare, though they are by no means unknown. When lead is placed in contact with fresh lime, mortar or cement in damp situations, under conditions which prevent access of carbon dioxide, the combined action of moisture and oxygen causes rapid corrosion.

The presence of small quantities of carbon dioxide will prevent the corrosion of the lead since, very rapidly a protective film coating of lead carbonate is formed. Th is what usually happens when lead is used on roofs, thou even here, corrosion may take place as a result of wate carrying lime washings from adjacent mortar, b the action ceases fairly soon either from formation of t protective film on the lead or from carbonation of t lime.

In the instance reported to us, apparently the lead h been attacked by rain water passing through the Portlar stone coping and then through the bricks and ceme mortar. The carbon dioxide present in the rain wat has been removed, entering into chemical combinatio with the cement mortar, but the dissolved oxygen h passed on to the damp course and set up corrosion.

A similar case of corrosion was found on our ow premises, where a lead pipe had been embedded in co crete ; the walls of the pipe were about 4.5 millimetr thick and the corrosion had actually penetrated the pipe places. As nearly as we can tell, the pipe had been position between thirty and forty years.

Another instance at the Technical High School, Cha lottenburg, has been described by Kohlmeyer.

To suggest what should be done to prevent trouble of this sort is rather difficult. They are rare, because eve though lead is placed in contact with cement or lime th mortar is usually carbonated before the lead is destroye or dangerously affected, and we are therefore reluctan to suggest a widespread modification of common practic which may only be warranted in a very few cases. N doubt a coating of bitumen would protect the lead, an this would be a wise precaution in important work where a failure of the damp course would be disastrous.— Yours faithfully,

(Signed) R. E. STRADLING,
*Director of Building Research.*

Messrs. Adams, Holden and Pearson,
9 Knightsbridge,
Hyde Park Corner, S.W.1.

---

## THE FOUNDLING ESTATE.

The Council publish the following letter which ha been received from the Foundling Estate Protectio Association, with the earnest request that members o the R.I.B.A. will do all in their power to support th work of the Association financially and in any other wa possible :—

*The Foundling Estate Protection Association.*

DEAR SIR,—The aims of the Association are to preserve a far as possible in their present state the amenities of Th Foundling Estate, and its neighbourhood, and to promote o aid in the promotion of such schemes as may appear likely t achieve this object.

In order that the necessary work may be carried on and tha no opportunity may be lost of taking action in defence of thes amenities, it is essential that the Committee which is responsibl for carrying out the policy of the Association should be assure of the support of a strong body of public opinion, and of such financial support as will enable it to make that opinion effective We are confident that what has already been done will b approved not only by those who are directly interested in th neighbourhood, but by all who care for the protection of ope spaces and places of historic interest. We believe that in endea vouring to protect this particular place we are doing somethin

strengthen all similar movements, and both on general and ticular grounds we appeal for your support.

A yearly subscription of not less than ten shillings entitles to mbership of the Association ; donations, whether of larger smaller amounts, will be gratefully accepted.

The following is a brief summary of what has been done by Association and of the present position.

The Association owes its birth to the attempt made by the rchasers of the Foundling Estate to transfer Covent Garden rket to the site of the Foundling Hospital. Fortunately this ld not be done without the sanction of Parliament ; and the hdrawal of the Covent Garden Market Bill was an encourag- example of what public opinion when fairly roused can omplish. The next danger arose from the desire of the rchasers to find some scheme which would recoup them for extravagant price which, with the transference of the rket in their minds, they had paid for the Estate ; they pro- ed, and still propose, to build enormous blocks of flats feet high on the site of the Hospital, with a new road ning across it and cutting off parts of the gardens of Bruns- k and Mecklenburgh Squares. There are two ways of elling this invasion : one is to get the public authorities to oid it ; the other is to promote such a scheme for using the in an appropriate manner as will attract enough public port to enable the Hospital and its surrounding spaces to be ight from the present owners. Efforts have been and are ng made in both these directions. A scheme was proposed the utilisation of the Hospital and grounds for an Inter- ional University Hostel, to be known as Coram Hall, in mory of the founder of the Hospital ; this scheme had re- ved influential support when it became evident that the vernors of the Children's Hospital in Great Ormond Street e anxious to secure the site for additional accommodation ; her consideration of the Coram Hall scheme was therefore tponed, and it was decided to support the Hospital authori- , subject to certain safeguards regarding the preservation of amenities of the site, and in particular the setting aside of Forecourt of the Foundling Hospital to be used as a public den. A Joint Committee, consisting of representatives of the ldren's Hospital and of the Association, has been actively aged in promoting this scheme.

On the other line of action valuable work has been done, uding the presentation of evidence before the Royal mmission on London Squares and the Public Inquiry into L.C.C. Town Planning Scheme ; the Association has taken t in the deputations to the L.C.C., and has stimulated the ing of questions in Parliament. Acting upon the instruc- ns given by the General Meeting of the Association on pril, the General Committee is paying special attention he protection of the Forecourt. Two deputations have urged L.C.C. to contribute to a fund to be raised for its purchase. appeal which was entered on behalf of the residents par- larly affected before the Tribunal set up under the Building s was directed against certain objectionable features in the posed blocks of flats. The General Committee supported made itself financially responsible for this appeal ; it was ntually withdrawn as the Committee were unable with the ds at their disposal to face so large an expenditure as would e been entailed if the proceedings had been carried through ; valuable time was gained, and important facts were brought ight upon which action may still be taken.

The need for vigilance, and for readiness to act upon every ortunity, is greater than ever ; but we have public opinion our side, and public opinion still counts, when it is kept rmed ; in this at least every member of the Association can .

We appeal confidently to members of the Association for a tinuance of their support, not only by sending their subscrip- s, but by inducing others to join us : and to all whom this r may reach, for such assistance as it may be in their power to give. Subscriptions and donations should be sent to the Honorary Treasurer, Foundling Estate Protection Association, 10 Mecklenburgh Square, London, W.C.1.

R. F. CHOLMELEY,
*Chairman of the General Committee.*

## THE INSTITUTE OF ARBITRATORS INCORPORATED.

28 BEDFORD SQUARE, LONDON, W.C.1.

### ARBITRATION COMPETITION, SESSION 1928–29.

The Council of the Institute of Arbitrators extends to Associates of the Institute and to eligible members of other kindred bodies and students of technical institutions, an invitation to organise and take part in arbitrations to be held under conditions which will afford competitors instruction and practice in arbitration work.

Competitors must be under thirty years of age on 8 October 1928, and must enter in teams of six, each comprising two "parties," two "advocates," and two "expert witnesses." One member of each team must act as "organiser" and be responsible for supplying the competitors with any information they may require either from the Institute or otherwise, and for furnishing to the Institute all documents and other information required by the Council. The Institute is unable to assist in the formation of teams or to provide copies of any documents submitted or deposited by competitors.

The Council may at its discretion permit changes to be made in the personnel of a team in cases of illness or other unavoidable causes, provided notification is given to the Institute before the hearing.

The following dates are to be noted by intending competitors:—Last day for depositing entries and submissions, Monday, 8 October 1928 ; last day for depositing statements of claim and defence, Tuesday, 6 November 1928 ; hearings on dates to be arranged with competitors, 27 November to 11 December 1928 ; Open meeting, 6.30 p.m., at 28 Bedford Square : arbitrators' reports and announcement of results, Tuesday, 15 January 1929.

## NOTES FROM THE MINUTES OF THE COUNCIL.

9 JULY 1928.

### MEMBERSHIP OF THE COUNCIL.

The President, Mr. Walter Tapper, addressed a few words of welcome to the new members of the Council.

### BRITISH ARCHITECTS' CONFERENCE, 1928.

On the motion of the President a very hearty vote of thanks was passed in favour of the President and Council of the Wessex Society of Architects and all those who offered hospitality and contributed to the success of the recent Conference at Bath.

### CONSTITUTION OF THE ALLIED SOCIETIES' CONFERENCE.

Recommendations submitted by the Allied Societies' Conference for the reconstitution of the Conference were unanimously approved by the Council who will take the necessary steps for putting the proposals into operation in 1929.

### R.I.B.A. DEBATES BETWEEN ARCHITECTS, MASTER CRAFTSMEN AND SPECIALISTS.

The Council approved a recommendation of the Board of Architectural Education that during the Session 1928–1929 a series of four meetings for discussion should be held at the R.I.B.A. between Architects on the one hand and Specialists and Master Craftsmen on the other.

BUILDING STUDENTS AND ARCHITECTURAL EDUCATION.

The Board reported that in response to the request of the Council the Institute of Builders had consented to urge their members to give facilities for architectural students to obtain some practical experience in the work of building.

The Council approved the recommendation of the Board that all members of the R.I.B.A. should be asked to assist the Institute of Builders in the development of their policy of obtaining for building students practical experience in the work of an Architect by affording the necessary facilities wherever possible.

METHODS OF INTERESTING BOYS AND GIRLS IN SCHOOLS IN ARCHITECTURE AND KINDRED SUBJECTS.

The report of a Special Committee of the Board on methods of interesting boys and girls in schools in Architecture and kindred subjects was submitted to the Council.

Subject to consideration by the Finance and House Committee of the financial aspect of the proposals the recommendations of the Special Committee were approved by the Council.

THE PROBATIONERSHIP.

On the recommendation of the Board it was agreed that the R.I.B.A. should accept Drawing or Art (1) as an alternative to a subject from the group of subjects comprising Mechanics or Physics or Higher Mathematics or Chemistry or Physics-and-Chemistry; or (2) as an alternative to one of the subjects from the group History or Geography; or (3) as an alternative subject to one language other than English.

It was also agreed that the R.I.B.A. should require candidates who submit a certificate of having passed one of the recognised public examinations but who have not included drawing as one of their subjects, to submit drawings in accordance with the regulations in support of their applications.

RECOGNITION OF SCHOOLS FOR THE TESTIMONIES OF STUDY FOR THE R.I.B.A. INTERMEDIATE EXAMINATION.

On the recommendation of the Board it was decided to allow Students in the following Schools to submit for consideration by the Testimony of Study Examiners portfolios of their School work in lieu of the Testimonies of Study required by the regulations of admission to the R.I.B.A. Intermediate Examination :—

The School of Architecture, University College, Dublin.

The Department of Architecture, The Burslem School of Art.

THE DEPARTMENT OF ARCHITECTURE, THE UNIVERSITY OF MANITOBA.

On the recommendation of the Board it was decided to recognise the Department of Architecture of the University of Manitoba for exemption from the Intermediate Examination for its three years' full-time day School course.

THE DEPARTMENT OF ARCHITECTURE, THE TECHNICAL COLLEGE, CARDIFF.

On the recommendation of the Board it was decided to recognise under the usual conditions, the five years' Diploma Course of the Department of Architectur the Technical College, Cardiff, for exemption from Final Examination, with the exception of that por relating to Professional Practice, provided that R.I.B.A. Council shall nominate annually for the t being the two External Examiners required.

THE SCHOOL OF ARCHITECTURE, BRISTOL.

On the recommendation of the Board it was decide continue the recognition of the four years' part-t course of the Bristol School of Architecture for exemp from the Intermediate Examination.

THE SCHOOL OF ARCHITECTURE, UNIVERSITY O WITWATERSRAND, JOHANNESBURG.

On the recommendation of the Board it was deci to recognise the following courses of the School Architecture, University of Witwatersrand, Johannesbu

(1) The five years' Diploma Course under the u conditions, for exemption from the Intermed Examination.

(2) The first three years of the Degree Cou under the usual conditions, for exemption from Intermediate Examination.

(3) The full five years' Degree Course, under usual conditions, for exemption from the F Examination except that portion relating Professional Practice.

EXEMPTION FROM THE FINAL EXAMINATION AND PART-TIME COURSES.

In the cases of the Schools of Architecture at Aberde Edinburgh, and Glasgow, it was decided that stude who had received exemption from the Intermedi Examination after a five years' part-time course sho receive exemption from the Final Examination exc that portion relating to Professional Practice, a satisfactorily completing a further period of two ye full-time study in the Day Schools, provided that t had finished their apprenticeship.

THE STUDENTSHIP R.I.B.A. AND SCHOOLS OF ARCHIT TURE RECOGNISED FOR EXEMPTION FROM THE R.I.B INTERMEDIATE EXAMINATION.

The Council approved the recommendation of Board that students of Recognised Schools who entitled to exemption from the Intermediate Examinat shall be required to come up for election as Stude within one year of the completion of their School cou exempting them from the Intermediate Examination, a that students who do not present themselves for elect as Students within one year, except with the spec permission of the Board, shall be required to take R.I.B.A. Intermediate Examination in the usual way they wish to qualify for candidature as Students.

AGE LIMIT FOR ENTRY TO THE RECOGNISED SCHOOLS ARCHITECTURE.

The Council approved the recommendation of t Board that the age limit of 17 years for entry to a Rec nised School of Architecture be adhered to except wh a candidate can produce a Matriculation or equivale Examination certificate.

THE SOANE MEDALLION, 1928.

The Board reported that they had approved the pro-amme of study proposed by Mr. L. W. T. White [*A.*] ane Medallist, 1928.

THE HENRY SAXON SNELL PRIZE, 1927.

The Board reported that they had approved the pro-amme of study proposed by Mr. G. R. Dawbarn [*A.*], nry Saxon Snell Prizeman, 1927.

IE COMPETITIONS FOR THE SOANE MEDALLION AND THE CTORY SCHOLARSHIP AND THE £200 TRAVELLING STUDENTSHIP OF THE ROYAL ACADEMY.

The Council approved the recommendation of the ard that the winner of the £200 Travelling Studentship the Royal Academy be admitted direct to the final ge of the competition for the Soane Medallion or the ctory Scholarship.

'HE R.I.B.A. (HENRY JARVIS) STUDENTSHIP, 1928.

The Board reported that the Faculty of Architecture the British School at Rome had awarded the R.I.B.A. enry Jarvis) Studentship, 1928, to Mr. Leonard illiam Thornton White [*A.*]

QUEST OF BOOKS BY THE LATE MR. ANDREW OLIVER.

The Literature Standing Committee reported that they d accepted a selection of valuable architectural books m the Library of the late Mr. Andrew Oliver, and on ir recommendation it was decided to offer some lumes of selections from the *A.A. Sketch Book* to the yal Australian Institute of Architects, subject to the nsent of the late Mr. Oliver's executors.

SALARIED MEMBERS OF THE R.I.B.A.

The Council have decided to appoint a permanent mmittee to be known as the "Salaried Members mmittee" to look after the interests of salaried mem-rs of the R.I.B.A.

RESEARCH ON DRY ROT IN TIMBER.

On the recommendation of the Science Standing mmittee the Council have decided to make further presentations to the Department of Scientific and dustrial Research regarding the necessity for additional search work on dry rot in timber and on possible cures r this and similar diseases.

ONDON DIOCESAN FUND: ADVISORY PANEL OF ARCHITECTS.

At the request of the Building Committee of the London iocesan Fund the Council have agreed to nominate a nall panel of specially qualified architects to act in an norary and advisory capacity with regard to new urch buildings in the London Diocese.

THE SOUTH-EASTERN SOCIETY OF ARCHITECTS.

The Council approved the application of the newly rmed South-Eastern Society of Architects for admission an Allied Society of the R.I.B.A.

THE SINGAPORE SOCIETY OF ARCHITECTS.

The Memorandum and Articles of Association of the ngapore Society of Architects, which were submitted accordance with the terms of Bye-law 82, were proved by the Council.

COMITÉ PERMANENT INTERNATIONALE DES ARCHITECTES.

Mr. H. M. Fletcher's resignation as a member of the British Section of the C.P.I.A. was accepted with regret. Mr. H. S. Goodhart-Rendel [*F.*] has been appointed in his place.

LONDON COUNCIL FOR THE NATIONAL REGISTRATION OF PLUMBERS.

Mr. H. D. Searles-Wood [*F.*] has been re-appointed as the R.I.B.A. representative on the London Council for the National Registration of Plumbers.

IMPERIAL INSTITUTE: ADVISORY COMMITTEE ON TIMBERS.

Mr. H. D. Searles-Wood [*F.*], Mr. W. E. Vernon Crompton [*F.*] and Mr. Digby L. Solomon [*F.*] have been re-appointed as the R.I.B.A. representatives on the Imperial Institute Advisory Committee on Timbers.

SUNLIGHT LEAGUE.

Mr. Francis Hooper [*F.*] has been appointed as the R.I.B.A. representative on the Sunlight League.

BRITISH ENGINEERING STANDARDS ASSOCIATION.

The following appointments have been made:—

Sectional Committee on Bridges and General Building Construction: Mr. A. Alban Scott [*F.*].

Sub-Committee on Cast Iron Half Round, O.G. and other Moulded Gutters: Mr. G. N. Kent [*L.*].

Sub-Committee on Asphalt for Roofing: Mr. Edwin Gunn [*A.*].

EMPIRE FORESTRY ASSOCIATION: GOVERNING COUNCIL.

Mr. H. D. Searles-Wood [*F.*] has been re-appointed as the R.I.B.A. representative on the Governing Council of the Empire Forestry Association.

BRITISH WATERWORKS ASSOCIATION: STANDING COMMITTEE ON WATER REGULATIONS.

Mr. H. D. Searles-Wood [*F.*] and Lt.-Col. P. A. Hopkins [*L.*] have been re-appointed as the R.I.B.A. representatives on the Standing Committee on Water Regulations of the British Waterworks Association.

PROFESSIONAL CLASSES AID COUNCIL.

Mr. Maurice E. Webb [*F.*] was appointed as the R.I.B.A. representative on the Professional Classes Aid Council.

COURT OF GOVERNORS OF THE UNIVERSITY COLLEGE OF THE SOUTH WEST OF ENGLAND.

Mr. J. Leighton Fouracre [*F.*[ was re-appointed as the R.I.B.A. representative on the Court of Governors of the University College of the South West of England.

THE FELLOWSHIP.

The Council, by a unanimous vote, elected Mr. Eugène Payette (Montreal, Canada) to the Fellowship under the powers defined in the Supplemental Charter of 1925.

APPLICATION FOR ELECTION AS SUBSCRIBER.

One application was approved.

## BUILDING STUDENTS AND PRACTICAL EXPERIENCE IN THE WORK OF AN ARCHITECT.

At the request of the Council of the R.I.B.A., the Institute of Builders have consented to urge their members to give facilities for architectural students to obtain some practical experience in the work of building.

The Council of the R.I.B.A., in response to a similar request from the Institute of Builders, feel that it would be desirable for suitable building students to obtain practical experience in architects' offices. They hope, therefore, that members of the R.I.B.A. will assist building students to obtain practical experience in the work of an architect by affording wherever possible the necessary facilities.

## BOARD OF ARCHITECTURAL EDUCATION ANDERSON AND WEBB SCHOLARSHIP

The R.I.B.A. (Anderson and Webb) Scholarship of £70 per annum, tenable at Cambridge University School of Architecture, is now available for two or three years from October next. Particulars are obtainable from Mr. Edward Bullough, Gonville and Caius College, Cambridge.

## R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Council of the Royal Institute of British Architects announce the following awards of R.I.B.A. Maintenance Scholarships in Architecture :—

### The A.G.B.I. Maintenance Scholarship.

This Scholarship which was awarded to J. F. D. Wylson, of Whitstable, Kent, in 1927, has been renewed for a second year. It is of £100 in value and is tenable for a maximum period of three years from the date of award.

### The R.I.B.A. Maintenance Scholarship.

In 1926 Scholarships tenable, subject to satisfactory progress, for three years, were awarded to :—

B. I. Day (School of Architecture, R.W.A., Bristol).

E. L. W. Davies (Bartlett School of Architecture, University of London).

E. J. White (Bartlett School of Architecture, University of London).

H. Jackson (School of Architecture, Birmingham).

A. K. Brown (School of Architecture, Armstrong College, Newcastle-upon-Tyne).

These Scholarships have been renewed in each case for the third year.

### The R.I.B.A. 4th and 5th Year Maintenance Scholarship.

This Scholarship, which was awarded to C. J. Bartlett, of the Welsh School of Architecture, Cardiff, in 1927, has been renewed for another year. It is of the value of £100 and is tenable, subject to satisfactory progress, for two years in the fourth and fifth year courses at a School of Architecture recognised by the R.I.B.A. by a student who has already completed a three years' course in a recognised school.

## QUALIFICATION FOR ADMISSION TO THE COMPETITION FOR THE TITE PRIZE.

Attention is called to the fact that the Council of the Royal Institute of British Architects have decided that in future the competition for the Tite Prize shall be confined to those who have passed the R.I.B.A. Intermediate equivalent examination or who produce certificates fr responsible architects to the effect that they have reach the required standard. Students who, at the time taking the Final " en loge " Competition, will have for the R.I.B.A. Final or equivalent Examination will be eligible to compete.

## THE EXAMINATIONS.

*July* 1928.

### The Final Examination.

The Final Examination qualifying for candidature Associate R.I.B.A. was held in London and Edinbur from 4 to 12 July 1928.

Of the 62 candidates examined (five of whom to Part I only) 34 passed (four in Part I only) and 28 we relegated.

The successful candidates are as follows :—

Henry Brown, Frank Henry Carr (Part I only), Jam Thomas Castle, Sidney George Chaplin (Part I onl Harold John Coates, Albert Dick Cordiner, Thom Smith Cordiner, Roger Henley Cope Cornford, Benjam Cowser, George Kenneth Crowe, Clifford Ewart Culp (Part I only), Samuel Roland Driver, Joseph Fogde Hugh Hubbard Ford (Part I only), Francis Stephen Fr James Andrew Gardiner, George Stancliffe Garnet Denis Edmund Harrington, Edward Richard Bingha Harriss, John Dennis Harriss, William David Hartle William Martin Hutchison, John William Lee, Edwar Cyril Mount (distinction in thesis), Cecil James Parke Kenneth John Renshaw Peacock, Laurence Raby, Freder Lionel Randle, Meredith Saphir Smith, Stanley Harol Smith, John Ernest Sunter, Gordon Sutcliffe, Geoig Pearsons Warren, James William Gilchrist Wilson.

### The Special Examination.

The Special Examination qualifying for candidature a Associate R.I.B.A. was held in London from 4 to 10 Jul 1928.

Of the 13 candidates examined five passed and eigh were relegated.

The successful candidates are as follows :—

Charles George Gordon Bennett, Fred Kershaw Arthur Milner Lusby, Roland Wood, Hubert Ollyet Woodhouse.

### The Examination in Professional Practice for Students of Schools of Architecture recognised for Exemption from the R.I.B.A. Final Examination.

The examination was held in London and Edinburgh on 10 and 12 July 1928. Of the 52 candidates examined 48 passed and four were relegated.

The successful candidates are as follows :—

Tolson Murray Ashford, Frances Barker, Richard Theodore Beck, Kenneth Andrew Begg, Stephen Noel Bertram, William Raymond Boyd Bertram, William George Rowntree Bodie, James Wardrop Buchanan, Brian Coglan, James Simpson Conway, William Arthur Smith Cormack, John Eadie Waddel Dallachy, Alexander John Davidson, Alma Josephine Dicker, Stanley James Docking, Bruce Martin Flegg, Janet Fletcher, Donald Alexander Fowler, Roderick Donald Fraser,

raeme Ian Campbell Highet, Ruth Knox Jackson, obert Furneaux Jordan, John Thompson King, Owain wynedd Lewis, John Trevor Lloyd, Anthony William eorge Lowther, William McCrea, Margaret Jean IcEwan, Irene Joanna Macfadyen, Ian Donald MacGilliray, Archibald MacLean, Charles Edward Moore raham Philip Noble, Edward Brian O'Rorke, Alec wen, Henry Thomas Parry, Constance Winifred reston, Duthie Ritchie, Henry Pearce Robbie, Leslie lugh Bennett Roberts, Betty Scott, Theodora Christine tanley, Alexander Steele, Eric Langdon Thompson, harles Austin Charlewood Turner, William George Vhyte, David John Williams, Lawrence Paul Williams.

HE SPECIAL EXAMINATION IN DESIGN FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS.

The Special Examination in Design for former Members of the Society of Architects to qualify for the Associateship R.I.B.A. was held in London from 4 to 9 July 928. Of the three candidates examined one passed and wo were relegated.

The successful candidate is as follows :—

Leonard Walter Tracey.

R.I.B.A. EXAMINATIONS, MAY AND JULY 1928.

The questions set at the Intermediate, Final and Special xaminations held in May and July 1928, have been published, nd are on sale at the Royal Institute, price 1s. (exclusive of ostage).

## ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students at the meeting f the Council held on 9 July 1928.

ACWORTH : WINIFRED BARBARA, 35 Shootup Hill, N.W.2.
ADKINS : FREDERICK WILLIAM CHARLES, " Delamere," Elmwood Avenue, Harrow, Middlesex.
BARKER : LESLIE WINSON, 48 School Board Lane, Chesterfield.
BARNES : VICTOR CHARLES, 67 Moss Road, Urmston, Manchester.
BELOE : JOHN DOUGLAS, 34 Bedford Square, W.C.1.
BENOY : WALTER GORDON, 98 Claude Road, Chorlton-cum-Hardy, Manchester.
BLACKETT : WINIFRED MAYNARD, 8 Eldon Road, N.W.3.
BODIE : WILLIAM GEORGE ROWNTREE, 32 Clifton Road, Aberdeen, Scotland.
CARTER : FRANK RANDLE, Central Y.M.C.A., Tottenham Court Road, W.C.1.
CHAPLIN : SIDNEY GEORGE, 1 Lansdowne Place, W.C.1.
CLAYTON : WILLIAM POTTER, South View, Hapton, nr. Burnley, Lancs.
CONWAY : JAMES SIMPSON, 11 Dysart Road, Kirkcaldy.
CORMACK : WILLIAM ARTHUR SMITH, Braemoray, Lossiemouth, Morayshire.
CROWE : GEORGE KENNETH, c/o Bank of Montreal, 9 Waterloo Place, S.W.1.
CUNLIFFE : EDWARD JOHN, 59 East Road, Longsight, Manchester.
DAY : COLIN SYDNEY, 63 Oakleigh Road, New Southgate, N.11.
EDEN : WILLIAM ARTHUR, 10 Balmoral Terrace, Stockton-on-Tees.
FANCOTT : WILLIAM EDMUND, c/o A. H. Hallam, 12 Bowling Green Street, Leicester.
FARRELL : JOHN EDMUND, Park Crescent, Station Road, West Wycombe, Bucks.
FLEGG : BRUCE MARTIN, " Southdene," The Shrubberies, S. Woodford, Essex.
FOWLER : DONALD ALEXANDER, 108 Church Street, Inverness.
FRASER : RODERICK DONALD, c/o Presslie, 68 Schoolhill, Aberdeen.
GILLETT : MARGARET, 5, Downshire Hill, N.W.3.
GRAY : ALEXANDER STUART, 8 Richmond Gardens, Hendon, N.W.4.
HARDING : DOUGLAS EDISON, 304 London Road, S. Lowestoft, Suffolk.
HARRISS : JOHN DENNIS, 17 St. Stephen's Road, Ealing.
HAY : GEORGE STANLEY, " Tweed House," 58 Grove Road, Wanstead, E.11.
HUTCHISON : WILLIAM MARTIN, 1 Belsize Park Gardens, Hampstead.
JACKSON : RUTH KNOX, 40 Morningfield Road, Aberdeen.
JACOBSON : LESLIE STURMER, 361 The Cliff, Hr. Broughton, Manchester.
KEAN : JOHN EDWARD ROBERT GRIFFIN, 23 Kingsdown Avenue, West Ealing, W.13.
KNIGHTON : PHILIP HAROLD, " The Crest," Longedge Lane, Wingerworth, nr. Chesterfield.
LEE : JOSEPH WILLIAM, Leville House, Rotherham Road, Hemsworth, nr. Pontefract.
LUMLEY : DAVID FRANCIS, Lavender Cottage, 7 Browning Avenue, Prittlewell, Essex.
MAYBURY : MATTHEW, 64 Albion Road, Dalston, E.8.
MEED : HUBERT LESLIE, 9 Reigate Road, Seven Kings, Essex.
MURRAY : BRUCE HAYDEN RICHARDSON, Oficina via y Obras, F.C.S. Guanahani 322, Buenos Aires.
PADMORE : ROBERT BARTON, 10 Culliford Road, Dorchester.
PEPLER : MARION, Apsley, Beechwood Road, Sanderstead, Surrey.
PESCOD : HAROLD GEORGE, 15 Wansbeck Road, Jarrow, co. Durham.
PITTAWAY : HAROLD, " Hillside," Calls Lane, Hill Top, West Bromwich.
RITCHIE : DUTHIE, 20 Rose Street, Aberdeen.
SMITH : ARTHUR LLEWELLYN, 5 The Grove, Highgate Village, N.6.
TADMAN : JAMES ALBERT, c/o 1 Nipper Lane, Whitefield, nr. Manchester.
TANTON : HUBERT JOHN, Architectural Association, 34 Bedford Square, W.C.1.
TOWNSEND : JOHN BERNARD, 350 Fosse Road North, Leicester.
TWIGG : WILLIAM LESLIE, Dormy House, Walton-on-Hill, Tadworth, Surrey.
WARD : LESLIE BURNETT, Craigside, Monton Green, Eccles.
WILBOND : FRANCIS STANLEY, 92 Chesterfield Road, St. Andrew's Park, Bristol.
WILLSON : GEORGE HERBERT, 81 Upper Gloucester Place, N.W.1.
WHYTE : WILLIAM GEORGE, 91 Sunnyside Road, Aberdeen.

The following were elected as Students at the meeting of the Council held on the 23 July, 1928.

BEGG, KENNETH ANDREW : 94 Inverleith Place, Edinburgh.
BOLTON : JAMES HUGH, 8, Gainsborough Gardens, Hampstead, N.W.3.
KING : ELIZABETH STEVENSON, 26 Regent Park Square, Glasgow, S.1.
MILLER : JAMES, 22 Lennox Avenue, Scotstoun, Glasgow, W.
MITCHELL : THOMAS, " Dunolly," Dalhousie Road, Barnhill, Broughty Ferry, Forfarshire, N.B.
PATKER : VITHAL MUKUND, 112 Gower Street, W.C.1.
PHILLIPSON : BEATRIX JANET, College House, Finchley, N.3.
SAMWAYS : ERNEST GEORGE, c/o Mrs. John Patterson, 14th Road, Khar, Bombay 21, India.
SMEED : CHARLES WILLIAM JAMES, Electric House, Station Road, Chingford, E.4.
SMITH : JAMES, 160 Cambridge Drive, Glasgow, W., Scotland.
STEELE : ALEXANDER, The Quarry, Bo'ness, West Lothian.

## R.I.B.A. PROBATIONERS.

During the period 1 December 1927 to 18 June 1928 the following have been registered as Probationers of the Royal Institute :—

AGGAS : WILLIAM JOHN, 73 Hayes Road, Clacton-on-Sea.
AINLEY : GEORGE ERNEST, Wood Nook, Avison Road, Milnsbridge, Huddersfield.
ALDOUS : HAROLD NORMAN, 31 Union Square, Islington, N.1.
ALLEN : EDGAR, 12 Wardle Street, Haulgh, Bolton.
ALLEN : FREDERICK HOWARD, Christ Church House, Malvern Road, Cheltenham, Glos.
ANDERSON : GEORGE JOHNSTONE, 34 Irvine Place, Aberdeen.
ANDERSON : LIONEL GORDON, Westminster House, Longmarket Street, Capetown.
ANTONY : ADDIAKKALAM, c/o The Postmaster, Rangoon Secretariat.
APPLEYARD : LESLIE TAYLOR, 56 Blackman Lane, Leeds.
APTED, EDWIN WALTER, 275 Monument Road, Birmingham.
ARMSTRONG, GEORGE WILLIAM : "Windermere," Kelvin Parade, Cliftonville, Belfast.
ASHWORTH : HENRY INGHAM, The Homestead, Poynton, Stockport.
ATKINSON : JOHN ROBERT, Percy Lodge, East Sheen, S.W.14.
ATKINSON : KENNETH, 68 Hilderthorpe Road, Bridlington.
ATKINSON : WILLIAM RHODES, Riverside, Myrtle Park, Bingley, Yorks.
BADDILEY : FRANCIS OLIVER, 2 Ernest Terrace, Chester-le-Street, co. Durham.
BAINES : KENNETH, Gipton Hotel, Roundhay, Leeds.
BAKER : GEORGE WILLIAM, 56 South Frederick Street, South Shields, co. Durham.
BALL : JAMES CEDRIC, 58 Crystal Road, South Shore, Blackpool.
BÁNÀ : RUSSI BEJONJI, 5 Rona Road, Mansfield Road, N.W.3.
BARKER : LESLIE WINSON, 48 School Board Lane, Chesterfield, Derbys.
BARNARD : ALBERT EDWARD, c/o Commonwealth Bank of Australia, Australia House, Strand, W.C.2.
BARNES : HAROLD GEOFFREY, 82 Hampton Road, Southport, Lancs.
BATEMAN : GEORGE MAYNARD, 21 Gloucester Street, Stroud, Glos.
BATER : ARTHUR HENRY : 31 Walcot Square, Kennington Road, S.E.11.
BAYLIFF : WILFRED JAMES : 7 Lorne Villas, Workington, Cumberland.
BEDFORD : ERIC, 10 Ashwell Road, Heaton, Bradford, Yorks.
BELL : ALAN, "Glendale," Vivian Avenue, Wembley Hill.
BELL : GEORGE PHILIP, Ashton Rathbone Hall, 38 Ullet Road, Liverpool.
BELL : MARSHALL, 8 Industrial Street, Pelton Lane Ends, Pelton, S.O., co. Durham.
BENTON : HECTOR LAURENCE, "Melrose," Cranbrook Road, Ilford, Essex.
BLAND : HORACE, 2 Napier Street, Aylestone Road, Leicester.
BOTTERELL : GUY DUMVILLE PERCY, Combe Edge, Oakhill Way, Hampstead, N.W.3.
BOUILLON : ERNEST LINDEN, Paspebiac, P.Q., Canada.
BOWDEN : GORDON EVERARD, "Glenroy," Cedars Avenue, Rickmansworth, Hertford.
BRASH : SYDNEY MORRISON, "Highlands," Primrose Valley, Filey, Yorks.
BREDA : SERVAAS CHARLES VAN, 50 Hill Street, Orange, N.S.W., Australia.
BRENTNALL : RALPH HERBERT, 28 Victoria Park, Fishponds, Bristol.
BRIGGS : ALAN ARTHUR, "Rutherglen," Jennings Road, St. Albans, Herts.
BROWN : GEORGE HENRY, 14 Sonderburg Road, Seven Siste Road, N.7.
BROWN : HENRY JOHN, 15 Spencer Place, Leeds.
BROWN : NORMAN, Park Lodge, Dial Hill, Clevedon, Somerse
BROWN : NICHOLAS CHARLTON, Angerton Tilesheds, Har burn, Morpeth, Northumberland.
BUCK : EDWARD GERARD, 19 Montgomery Road, Sheffield.
BUCKLEY : REGINALD FRANCIS, 2 Montague Street, Beesto Notts.
BURDEN : RUPERT BERNARD, 4 Hamilton Terrace, Shakespear Road, Herne Hill, S.E.24.
BURTON : EDWIN GEORGE, 24 Falkland Road, Barnet, Herts
BUTLER : GODFREY TEMPLE, 17 Lyndhurst Road, Southport Lancs.
CAMPBELL : KENNETH JOHN, 2 Mayerne Road, Eltham, S.E.9
CARDEW : GEORGE EDWIN, 143 Dunstans Road, East Dulwich S.E.22.
CARNE : ROBERT ARTHUR, 24 Forest Avenue, Peverell, Ply mouth.
CARROLL : KATHLEEN MARY, 31 South Frederick Street Dublin.
CARTER : PERCIVAL JOHN TOZER, 18 Mill Street, Plymouth Devon.
CASSIDY : WILFRID JOSEPH, Red House, Church Road, Urmston, Manchester.
CHALLIS : ALFRED BERTRAM, 42 Dynevor Road, Skewen, Glamorgan.
CHANTREY : GEORGE HERBERT BARTON, Naini, Longfield Road, Harpfield, Stoke-on-Trent, Staffs.
CHAPLIN : SIDNEY GEORGE, 1 Lansdowne Place, W.C.1.
CHASE : RAMSAY GORDON MARTIN, 36 Acacia Road, St. John's Wood, N.W.8.
CHATWIN : ANTHONY BRUCE, 196 West Heath Road, Northfield, Birmingham.
CHEWETT : GWENYDD, 26 Stanhope Gardens, London, S.W.7.
CHRISTIE : MAXWELL FORDYCE, 3 Hammersmith Road, Aberdeen.
CLARK : ERNEST WILLIAM, 8 Ashenden Road, Clapton, E.5.
COLEMAN : WILLIAM THOMAS, All-England Lawn Tennis Club, Wimbledon, S.W.19.
COLES : ALEC WILLIAM VAUGHAN, 87 Wells Road, Bath.
COLLINS : EDWIN WILFRED, 27 Nutfield Road, East Dulwich, S.E.22.
COLLYER : WILLIAM, 16 St. Peter's Place, Edinburgh.
COOK : GEOFFREY WALTER, 35 Whitethorn Avenue, Yiewsley, Middlesex.
COOPER : ARTHUR ERNEST, 82 Bloom Street, Edgeley, Stockport.
COOPER : HUGH CHRISTOPHER DUNSTAN, 205 Newbury Street, Boston, Massachusetts, U.S.A.
COOPER : JOHN FERGUSON, 39 Knighton Drive, Leicester.
COOPER : JOAN JOSEPHINE, 39 Knighton Drive, Leicester.
COOPER : LAWRENCE WILLIAM ALEXANDER, 12 Warwick Street, Leicester.
CRARER, ALISTAIR LINDSAY, Westmains, Matlock, Derbyshire.
CRAVEN : EDWARD, 5 Highfield Lane, Keighley, Yorks.
CRIPPS : WILLIAM HAROLD CHING, "Littlecote," Headington, Oxford.
CROCKETT : FRANCIS ROBERT DAVIS, Butts Green, Lockerley, Romsey, Hants.
CROWE : GEORGE KENNETH, c/o Bank of Montreal, 9 Waterloo Place, London, S.W.1.
CUSDIN : SIDNEY EDWARD THOMAS, 147 North Avenue, Southend-on-Sea.
DAVIES : IVOR EMLYN, 18 The Green, Abertysswg, via Cardiff.
DAVIES : WILLIAM JOHN, 55 Vale View, Nantymoel, Glamorgan.
DAVISON : HARVEY SPIVEY, The Mount, Heckmondwike, Yorks.

AVISON : JOHN, 87 Mount Road South, Sunderland, co. Durham.
EANE : THOMAS ALOYSIUS, 73 Virginia Street, Glasgow.
ENHAM : NORMAN GEOFFREY, " Thornbury," Easton, near Winchester, Hants.
ENISON : THOMAS EDWARD TURNER, Willow Bank, 2 Roscoe Terrace, Upper Armley, Leeds, Yorks.
EOLALIKER : GANESH BHIKAJI, Government Architect's Office, P.W.D., New Delhi, India.
EW : ROBERT THOMAS, 162 Birchanger Road, South Norwood, S.E.25.
IBBLEE : MARGARET EMILY, " Hailey," North Road, Sherborne, Dorset.
ICKINSON : NORMAN, Victoria Road, Pelsall, Staffs.
ICKSON : FREDERICK WILLIAM, " Stanfield," Woolbrook, Sidmouth, Devon.
IGGINS : KENNETH HARRY, " Linslade," 43 St. Andrew's Road, Clacton-on-Sea.
ISNEY : FRANK WILLIAM, 1 Queen's Avenue, Barnsley.
ODS : ROY HOWARD JACK, " Mascotte," Brunswick Road, Southend-on-Sea.
ONALDSON : JOHN FERGUSON, 11 Dublin Street, Edinburgh.
ONALDSON : ROBERT THOMPSON, 54 Balmoral Place, Aberdeen.
ORAN : ERIC ARTHUR, 54 Vineyard Hill Road, Wimbledon, S.W.
ORAN : PATRICK JOSEPH, 1 Highfield Grove, Rock Ferry, Cheshire.
OUGLAS : JAMES ARTHUR, 43 Herbert Road, Wimbledon, S.W.19.
OUGLAS-JONES : ALDWYN, " Moranedd," Pwllheli, North Wales.
RURY : EVELYN, 46 Moorfield Road, Pendleton, Manchester.
RURY : GEORGE BURROWS, 19 Avenue Road, Doncaster.
ASTICK : CYRIL WALTER, 20 Wellington Avenue, Westcliffe-on-Sea.
ASTWOOD : ROBERT KENNETH, 44 Church Street, Padiham, Lancs.
DEN : WILLIAM ARTHUR, 10 Balmoral Terrace, Stockton-on-Tees.
LFORD : ERIC BENJAMIN, Brantwood, Longfleet Road, Poole, Dorset.
LLIS : ELIZABETH MARY, 17 Stafford Terrace, Campden Hill, W.8.
VANS : THOMAS WYNN, Bryn Eglwys, Llanddyfnan, Llangefni, Anglesey.
XELL : KENNETH, 2 Burnaby Street, Longsett Road, Sheffield.
ARDELL : GEOFFREY CHARLES, " Cromer," Lancaster Avenue, Hitchin, Herts.
ARROW : ERNEST, " Royston," 58 Field End Road, Streatham Vale, S.W.16.
ELLOWES : NORTON ALEXANDER, 212 Westmount Blvd, Westmount, Que., Canada.
ELTHAM : JOHN WILLIAM, 5 Henry Road, Chelmsford, Essex.
ERNANDO : WEERAMUNDAGE JAMES, " Hampden Villa," Wellawatta, Ceylon.
INCH : THOMAS JACK, The Lodge, Hollycroft, Hinckley, Leics.
LEGG : BRUCE MARTIN, " Southdene," The Shrubberies, South Woodford, Essex.
LETCHER : JANET, 52 Campden Hill Square, W.8.
OLEY : JOSEPH, 56 St. Malo Avenue, Edmonton, N.9.
ORBES : HOWARD TYLDESLEY, St. Andrews College, University of Sydney, N.S.W., Australia.
OREMAN : HERBERT EDWIN, 13 Temple Road, Windsor, Berks.
ORSYTH : JOHN MORRIS, 24 The Park, London, N.W.11.
OTHERGILL : NORMAN, 25 Wellington Road, Wimbledon Park, S.W.

FOXCROFT : THOMAS PARKER, Ashley House, Wray, Lancaster.
FRASER : BARBARA MARGARET, Warren Mount, Freshfield.
FRASER : JOHN STRACHAN, 22 Woodmill Road, Dunfermline.
FREEBORN : ERNEST EDWARD, 28 Junction Road, N.19.
FROWDE : ERNEST HARRY, 71 Lymington Avenue, Wood Green, N.22.
FRY : ALBERT FALCONAR, North Hill Downside, West Town, near Bristol.
FULLER : THELMA BARBARA, Lyndhurst, Park Road, Birstall, near Leicester.
GARDINER : CHARLES RAYMOND, 6 Dixon Place, St. Anns, Carlisle.
GARDINER : JAMES ANDREW, 89 St. George's Square, S.W.1.
GARDNER : EDWIN ALEXANDER, 121 Broadway Avenue, Ottawa, Ont., Canada.
GARNETT : KATHLEEN ERICA, Dunbrody, Wood Road, off Sandown Road, Rondebosch, Capetown.
GARTHSIDE : ERIC, c/o Mrs. Watkins, 9 Taviton Street, Gordon Square, W.C.1.
GEAREY : KEITH WARREN, Croston Manse, near Preston.
GEDGE : JOHN VICTOR, 19 St. Andrews Road, Bedford.
GIBSON : ALEXANDER GEORGE, 34 Vicarage Drive, Eastbourne, Sussex.
GIDDINGS : HENRY ARTHUR EDWARD, 57 Avenue Road, North Finchley, N.12.
GILLESPIE : DAVID, 41 Towns Road, Rose Bay, Sydney, Australia.
GLEDHILL : JOHN NEWELL, Hare and Hounds Inn, Bumley Road, Todmorden.
GODSALL : HARRY VERNON, 63 Blakesley Road, Yardley, Birmingham.
GOOD : NORMAN DOUGLAS, Thessalia, Appian Way, Dublin.
GORDON : HENRY VINCENT, Inglewood, Rickmansworth, Herts.
GRANT : IAN MCCALLUM, 49 Kingsdown Avenue, West Ealing, W.13.
GREGORY : FREDERICK WILLIAM, " Sevenoaks," Park Road, Great Sankney, near Warrington, Lancs.
GREIR : SYDNEY ROBERT, 166 Lowden Road, Herne Hill, S.E.24.
GRIFFITHS : CHARLES LEWIS, 13 Parliament Street, Crediton, Devon.
GUMMER : CLIFFORD WALTER, " Glen Hilda," Neva Road, Weston-super-Mare.
HALL : ANNIE ELIZABETH, 21 Arkwright Road, N.W.3.
HARDING : AUBREY JULIAN, 41 Stockbridge Road, Winchester, Hants.
HARDY : SAMUEL DOUGLAS, " Cromer," 22 Harewood Avenue, Bournemouth.
HARE : HAYDON LOCKSLEY, 4 Holly Road, Handsworth, Birmingham.
HARRISS : JOHN DENNIS, 17 St. Stephen's Road, Ealing.
HART : FREDERICK JAMES, 43 Sherwood Road, Croydon, Surrey.
HASKER : FREDERICK LESLIE, 5 Arvon Road, Highbury, N.5.
HECKINGBOTTOM : FRANK, 1 Peel Street, Sowerby Bridge, Yorkshire.
HELLBERG : ROLF, Gresham House, Queen Victoria Road, Coventry.
HENRICKSON : LAWRENCE ARTHUR KENNETH, Pier Hotel, Withernsea, East Yorks.
HENRY : GEORGE AUSTYN, c/o Gordon O'Neill, 26 Corn Market, Belfast.
HERRING : JAMES, Haughton Villa, Haughton-le-Skerne, Darlington.
HEWITT : ALFRED WILLIAM ROBERT, 154 Grieron Road, S.E.23.
HEWLETT : REGINALD MAURICE, Mountway, South Road, Taunton.

HOBDAY : HAROLD HERBERT JORDAIN, The Chestnuts, 3 Beckenham Grove, Shortlands, Kent.
HODGES : ERIC JOHN HALL, 47 Heath Drive, Gidea Park, Essex.
HOLLINGSWORTH : HAROLD JAMES, 212 Marlborough Avenue, Princes Avenue, Hull.
HOUGH : ERIC, Earlsleigh Cottage, Groby Road, Altrincham, Cheshire.
HOWCROFT : JOHN, 2 Moorland Avenue, Skipton, Yorks.
HUTCHISON : WILLIAM MARTIN, 1 Belsize Park Gardens, Hampstead.
IND : ROBERT, Bella Vista, Field Lane, Burton-on-Trent.
JACKSON : FRANK GERALD, "Picardie," Caldene Avenue, Mytholmroyd.
JACKSON : HAROLD FRANCIS, "Third Mile," Middlefield Lane, West Hagley, Stourbridge, Worcs.
JACKSON : JOHN ALAN, "Inglenook," Boro' Road, Dunstable, Beds.
JAMES : LIONEL CHARLES STAINTON, 3 Paget Road, Herbert Road, Plumstead, S.E.18.
JENKINS : GILBERT LAWRENCE MARTIN, 38 Elm Park Road, Chelsea, S.W.3.
JENKINS : JOHN IVOR LLEWELLYN, 38 St. Chad's Avenue, North End, Portsmouth, Hants.
JOHNS : JOHN HEAMANS, 4 Furneaux Road, Swilly, Plymouth.
JOHNSON : FREDERICK, 6 St. John's Street, Bury St. Edmunds.
JOHNSON : KENNETH OSWYN, 36 Powderham Crescent, Pennsylvania, Exeter, Devon.
JONES : CLIFFORD PERCIVAL, "The Poplars," Holmfield Road, Leicester.
JONES : DAVID ELPHIN, Llwyn, St. David's Road, Caernarvon, N.W.
JONES : DAVID MORGAN, 13 Tydvil Place, Roath Park, Cardiff.
JONES : HARRY MANSELL, 7 Hampton Road, Oswestry, Shropshire.
JONES : JOHN AUBREY, Belmont House, Dixon Street, Merthyr Tydfil.
JONES : ROBERT WATKIN, Hedd Wyn, Castle Avenue, Mumbles.
JONES : THOMAS WILLIS, 13 Cheimside Road, Aigburth, Liverpool.
JUDD : KENNETH WILLIAM, 17 Victoria Grove, Kensington, W.8.
KENDALL : WELBURY, 5 Darnley Road, W.11.
KENT : ERIC CECIL, "Ennerdale," Ford Bridge Road, Ashford, Middlesex.
KERSHAW : SAM, 11 Clare Road, Halifax, Yorks.
KILNER : LAWRENCE, 74 Birkhouse Lane, Moldgreen, Huddersfield.
KING : RAYMOND, "Pednor," Cassiobury Park Avenue, Watford, Herts.
KINLOCH : WILLIAM, 17 Glenesk Avenue, Lawside, Dundee.
KINTON : RONALD KIRTLEY, 79 Windermere Street, Leicester.
KIRK : DAVID GRAY, Corebank House, Portobello, Midlothian, Scotland.
KIRK : WILLIAM, c/o Lees, 10 Inglis Road, Addiscombe, Surrey.
KNIGHT : ALEXIS EDWARD, 20 Fellowes Place, Stoke, Devonport, Devon.
KNOTT, LEONARD ROSSITER, "Brooklands," 5 Hewett Road, North End, Portsmouth, Hants.
KNOWLES : SYDNEY IVESON, 18 Montague Street, Glasgow.
LAMB : WILLIAM ERIC, 28 Tillington Street, Stafford.
LAMBERT : ARTHUR, Springfield, Elder Road, Bramley, Leeds.
LANCASTER : TED, 357 Chapel Street, Salford, Lancashire.
LAW : CHARLES, 1135 Middleton Road, Chadderton, Nr. Oldham, Lancs.
LAWRANCE : JOHN BREMNER, 33 Pattison Road, West Hamp stead, N.W.2.
LAYFIELD : ARTHUR CHARLES, 1 Exon Street, Walwort S.E.17.
LEFTWICH : RICHARD ALFRED, 50 Sussex Gardens, W.2.
LEWIS : DAVID HAROLD, 22 Connaught Street, Port Talb Glam.
LILLICO : STANLEY, 328 Whitehall Road, Gateshead.
LIND : HARRY, 64 Station Road, Lochgelly.
LINDARS : LESLIE WILLIAM, c/o Messrs. A. J. and H. McConnells, 28 Spital Street, Dartford, Kent.
LINGWOOD : PERCY, "Cranleigh," Woodhouse Lane, Ea Ardsley, Wakefield, Yorks.
LITSTER : HARRY VICTOR, 145 Agincourt Avenue, Belfas
LITTLER : FRANK HUDSON, 24 Oxford Street, Liverpool.
LLOYD : MARY ELIOT, 14 Augustus Road, Edgbaston, Bi mingham.
LOWTHER : ANTHONY WILLIAM GEORGE, "The Old Quarry Ashtead, Surrey.
MCARTNEY : JOHN WILLIAM, 24 Avondale Square, S.E.1.
MCCRORY : FRANCIS WALTER, "Hebron," Sandown Roa Knock, Belfast.
MCCULLOCH : JOHN, 27 Gasholder Place, Hunslet, Leed
MCINTOSH : JEAN, Stivelooms, Heswall, Cheshire.
MACKENZIE : WILLIAM, "Tulach Ard," Queen's Bay Crescen Joppa, Midlothian.
MCLAUCHLAN : WILLIAM ADAM, 97 Greenock Road, Paisle N.B.
MCLAY : LORNA MACLEOD, 1 Ashleigh Road, West Par Leeds.
MACLEOD : ALEXANDER NORMAN, P.O. Box 418, New Wate ford, N.S., Canada.
MANDERSON : FREDERICK KEITH, 102 Earl's Court Roa Kensington, W.8.
MARSTON : JAMES CLIFFORD, Low Bank House, Riddlesde Keighley, Yorks.
MARTIN : VICTOR BASIL, 32 Queen's Gate, S.W.7.
MASON : RALPH, 63 Spencer Avenue, Coventry.
MASON : REGINALD HERBERT, Catewell, 93 Butler Roa Harrow, Middlesex.
MASSON : KENNETH FINLAYSON, 6 Millerfield Road, Glasgo
MAW : GEOFFREY MORRISON, 47 Palmerston Crescen Palmer's Green, N.13.
MAY : PERCY JOHN, 23 Queensdown Road, Clapton, E.5.
MEESON : FRANCIS JAMES, 59 Toll End Road, Ocker Hil Tipton.
MÉNAGE : FREDERICK CHARLES, 32 St. Winifred Road, Folke stone.
MERCER : ARCHIE JOHN, 22 Rowfant Road, Balham, S.W.1
MILLS : EDNA MARY ISABEL, 80 Highdown Road, Hov Brighton, Sussex.
MILNER : DENYS LESLIE, 30 Harrington Gardens, S.W.7.
MITCHELL : CHARLES JOHN, "Southdown," Brighton Roa Godalming.
MOASE : ARTHUR JAMES EDWIN, c/o Dept., Public Work Treasury Building, Brisbane, Australia.
MONTAGUE : ALBERT VICTOR, 199 Camp Road, Blackman Lan Leeds.
MOORE : EDWARD, 136 Infirmary Street, Blackburn.
MOORE : FRANCIS RAYMOND, c/o Mrs. R. L. Moore, Redcliff Bangor, Co. Down, Ireland.
MOORE : JOHN EDWIN, 6 Favart Road, Fulham, S.W.6.
MOREY : EDGAR GEORGE, 32 Gloucester Road, Newton Abbo S. Devon.
MORGAN : WILLIAM COURTNEY, 50 Clarence Place, Newpor Mon.
MORRISON : JAMES, 60 Balmoral Place, Aberdeen.
MOSSCROP : EDITH IRENE DORA, 28 Avenue Road, Belmon Surrey.

UNRO : CHARLES, c/o Scott, 59 Forrest Road, Edinburgh.
URPHY : JOSEPH WILLIAM, 39 Milner Square, Islington, N.1.
URPHY : LAWRENCE, 109 Bromwich Street, Haulgh, Bolton.
URRAY : JOHN HARVEY, c/o Sutherland, 12 Haymarket Terrace, Edinburgh.
EALE : HENRY, 91 Churchill Road, Norwich.
CKLIN : NORMAN CHARLES, 11 Lysways Street, Walsall.
DHAM : HARRY BLACKBURN, 18 Southgate, Halifax.
CK : EDWIN VICTOR, 134 St. Mary's Road, Portsmouth.
INTER : ALAN, 10 Slaney Road, Bescot, Walsall.
RR : JOHN WILLIAM, c/o Agent-General for Western Australia, Savoy House, Strand, W.C.
SSMORE : EDWARD REGINALD, 193 Liverpool Road, London, N.1.
SSMORE : RICHARD LESLIE, 51 High Street, Ashford, Kent.
TERSON : DAVID STUART, 102 New City Road, Glasgow, C.4.
AKE : CLIVE RICHARD WILLIAM, 9 Tunstall Terrace, Sunderland, Co. Durham.
GRAM : DAVID CLEMENT, 129 Huntingfield Road, Putney, S.W.15.
NFOLD : CHARLES STANLEY, 10 Sycamore Road, Stoke, Guildford, Surrey.
NNY : CHARLES ROYLE, Washford, Nr. Taunton, Somerset.
PLER : MARION, Apsley, Beechwood Road, Sanderstead, Surrey.
RCIVAL : NORA, 57 Hart Street, Southport, Lancs.
RRY : KENNETH, 109 Bannister Street, Withernsea, E. Yorks.
RRY : REGINALD SELBY, 390 Oxford Avenue, N.D.G., Montreal, Que., Canada.
AZZA : CHARLES ACHILLES, 1 Blenheim Gardens, Wembley Park, Middlesex.
NCKHEARD : JOHN ALBERT, 36A Graham Street, City Road, N.1.
NSONBY : MATTHEW HENRY HUBERT, 40 Smith Street, S.W.3.
PE : ERIC JAMES, 70 Holmside Avenue, Gillingham, Kent.
PPLETON : WILLIAM CLAUDE, Smithy Brooke, Middlestown, Wakefield.
ANGNELL : MAURICE SIDNEY, 3 Eastgate Street, Winchester, Hants.
EWETT : PHILIP GERALD, 96 North Allington, Bridport, Dorset.
IESTMAN : HAROLD DENT, 81 Village Road, Hull.
IOR : JAMES FREDERICK, 22 Culmington Road, Ealing, W.13.
ITCHARD : FREDERICK THOMAS, 85 Howard Street, Iffley Road, Oxford.
LLEN : ROGER KENDALL, 3 The Vigo, Northampton.
RVIS : RICHARD, 2 Southlands Grove, Bickley.
AINE : THOMAS WILLIAM, 6 Chichester Street, Paddington, W.2.
AMAGE : HERBERT, 39 Dundrennan Road, Langside, Glasgow.
EKIE : RONALD FRASER, 20 Langdale Terrace, Leeds.
EX : LEON HENRY, "Cleburne," Cleve Hill, Downend, Bristol.
ICHARDS : THOMAS GEORGE, 17 Rosebery Gardens, Ealing, W.13.
CHARDS : WILLIAM JOHN, "Frondes," 8 Penybank Road, Ammanford, S. Wales.
CHMOND : ETHEL MARY, "Wandeen," 37 Beresford Road, Rose Bay, Sydney, New South Wales, Australia.
DDLE : REGINALD HARRY, 24 Keyford, Frome, Somerset.
OBB : GEORGE, 25 Orange Hill Road, Heaton Park, Nr. Manchester.
OBERTSON : ALEXANDER GILBERT, Hill House, Llanishen, Glamorgan.
ROBIN : ALEXANDER ARTHUR, 7 Melfort Avenue, Dumbreck, Glasgow.
ROSE : HAROLD EDWARD, 15 Moffat Road, Palmer's Green, N.13.
ROUEN : LYNDON, 685 St. Helens Road, Bolton, Lancs.
ROWE : ERNEST RONALD, 13 Guernsey Grove, Herne Hill, S.E.
ROWLEY : CLEMENT JOHN, 22 Harding Road, Hanley, Stoke-on-Trent.
RUDDIMAN : ALBERT, 468A King Street, Aberdeen.
SAHAI : SUKHDEO, 1138 Chhutta Partab Singh, Delhi, India.
SAMUEL : GODFREY HERBERT, 35 Porchester Terrace, W.2.
SANDERS : MAURICE, 153 Cambridge Road, Bethnal Green, E.1.
SANDERSON : WILLIE HESLING, 22 St. Vincent Road, Pudsey, Leeds.
SANGER : HAROLD, 12 Atherley Grove, New Moston, Failsworth, Manchester.
SARJEANT : JOHN KEKWICK GLENN, 65 Parkhurst Road, Holloway, N.7.
SAURIN : CORMAC PATRICK, 22 Richmond Road, Ilford, Essex.
SCARFF : KENNETH CHARLES, 21 Abbey Gate Street, Colchester, Essex.
SCHOFIELD : THOMAS, 284 Windsor Road, Oldham, Lancs.
SCOTT : BETTY, Kensington Palace Mansions, De Vere Gardens, W.8.
SCOTT : ELIZABETH WHITWORTH, 18 Brunswick Square, W.1.
SEAH : PENG HOW, Welsh School of Architecture, The Technical College, Cardiff.
SERPELL : JOHN HAMILTON, 10 Hermitage Road, Mannamead, Plymouth.
SEWELL : DOREA CHARLES, 8 Grange Road, Bermondsey, S.E.1.
SHANNON : REGINALD PAUL, 68 Amherst Road, Bexhill-on-Sea.
SHARMAN : REGINALD PERCY, 54 Shrewsbury Road, New Southgate, N.11.
SHELLEY : WILLIAM HENRY, 35 Dale Street, Lancaster.
SHEPHERD : THOMAS WILLIAM, 194 High Street, Guildford, Surrey.
SHEPPARD : RICHARD HERBERT, 93 Sommerville Road, Bristol.
SHERRIN : EDWARD CUTHBERT, Fairacres, Ingatestone, Essex.
SHERWIN : ALEXANDER, 27 Tradescant Road, S. Lambeth, S.W.8.
SHUTTLEWOOD : WILFRID KENNETH, "Glenville," St. Albans Road, Leicester.
SIGGERS : RAYMOND RUSH, 47 St. Albans Road, Leicester.
SJOSTROM : CYRIL LEONARD, 13 St. Petersburgh Place, Bayswater, W.2.
SMEETON : REGINALD ARTHUR, 29 Carrfield Avenue, Long Eaton, Nottingham.
SMITH : ARTHUR CHESTER, "Lustleigh," May Place Road East, Bexley Heath, Kent.
SMITH : GEORGE ALEXANDER NUTTALL, Sherwood, Boar's Hill, Oxford.
SMITH : HAROLD FREDERICK, "Ennore," 50 Warrington Road, Harrow.
SMITH : HERBERT SPENCER, 2 Duke's Avenue, Muswell Hill, N.
SMITH : KENNETH JOHN, Woodcroft, Stanfield Road, Bournemouth.
SMITH : RONALD SEXSTONE, 34 Goddard Avenue, Swindon, Wilts.
SNELL : HUGH EDMUND, 3 Mayfield Road, Wylde Green, Birmingham.
SPARROW : RUPERT WINSTON, "Wildwood," Regent's Park Road, Finchley, N.3.
SPIERS : ERNEST NOEL, 37 Saxby Street, Leicester.

SPIVEY : CEDRIC ARTHUR, 2 Delamere Avenue, Whitefield, Manchester.
STACY : ERIC FRANCIS, 95 Arcadian Gardens, Wood Green, N.22.
STARLING : ERIC FRANK, 42 Sefton Road, Croydon, Surrey.
STEDMAN : JAMES SPEDAN, 170 Beechcroft Road, Upper Tooting, S.W.17.
STEELE : ALEXANDER, The Quarry, Bo'ness, West Lothian.
STEPHENSON : CYRIL, 430 North Road, Harrowgate Hill, Darlington.
STEWART : NEIL MCMARTIN, 11013 87th Avenue, Edmonton, Alberta, Canada.
STEWART : WILLIAM ALEXANDER, " Ashurst," 92 Nightingale Lane, Wandsworth Common, S.W.12.
STIRRUP : NORMAN, 245 Blackpool Road, St. Annes-on-Sea.
STODDARD : GILBERT, 141 Barton Road, Stretford, Manchester.
STOTT : JAMES PETER, Stansfield Hall, Todmorden.
STOVIN-BRADFORD : WILLIAM JOHN FOSTER, 12 Regent's Street, S.W.1.
STURROCK : ALLISTER, " Glencairn," 10 Ings Road, Hull.
SUMMERS : WILFRED ALBERT, Court Hill Post Office, Swanage, Dorset.
SUMMERSON : JOHN NEWENHAM, 61 Belsize Avenue, N.W.3.
SUTTON : ALLAN, 15 North Place, Guildford, Surrey.
SWANN : HENRY GEORGE, 64 Lorrimore Street, Walworth, S.E.17.
TABERNER : EDGAR, 49 Park Road, Wigan.
THOMPSON : HUGH BRUCE, 18 Ewesley Road, Sunderland.
THOMSON : WILLIAM KEITH, " Newholme," Crosby Road South, Waterloo, Nr. Liverpool.
TILBURY : JOSEPH FREDERICK, 126 Ongar Road, Brentwood, Essex.
TIMMONS : WILLIAM HUGH, 7 Staffs Street, Tibshelf, Derbyshire.
TINDAL : MARGARET ELIZABETH, 9 Ailesbury Road, Dublin, Ireland.
TINDAL : SHEILA MARY, 9 Ailesbury Road, Ballsbridge, Dublin.
TOMLINSON : SYDNEY THOMAS, 97 Heavitree Road, Exeter.
TOWERS : JOSEPH ERIC, 9 Cambridge Street, Guiseley, Leeds.
TOWNSEND : GEORGE BRIAN, 135 Edward Street, Nuneaton.
TREMEER : CYRIL OWEN, Dalwood Lodge, Torquay Road, Paignton, Devon.
TUCKER : HENRY PARKES, 80 Toronto Road, Gillingham, Kent.
TUMBOLI : NADIR SORABJI, Patel Building, Bomanji Master Road, Dhobi Talao, Bombay, India.
TURNBULL : EDWIN, 17 Murieston Crescent, Edinburgh.
ULRIK : MARGOT, 24 Wickham Way, Beckenham, Kent.
VAUGHAN : CLIFFORD GLYN, 34 Alexandra Terrace, Brynmill, Swansea.
VIDEAN : JOHN ALLEN, Central Y.M.C.A., Tottenham Court Road, W.C.1.
WADDINGTON : HERBERT, 14 Edith's View, Sowerby Bridge, Yorkshire.
WADDINGTON : JAMES HILARY SHEFFIELD, 101 Beaufort Mansions, Chelsea, S.W.3.
WAKEFORD, HENRY KENNETH, " Shandon," 71 Wentworth Road, Golders Green, N.W.11.
WALKER : LEWIS MAITLAND HOMERY, 1 Belsize Gardens, Hampstead.
WALKER : PHILIP BROADBENT, 65 Seabridge Road, Newcastle, Staffs.
WARD : GUY, 10 Dale Avenue, Bispham, Blackpool.
WARD : KATHLEEN MARY, 35 Sunny Gardens, Hendon, N.W.4.
WARD : RONALD, " Broad View," Littleton, Nr. Winchester.
WARWICK : HENRY PARK, Station House, Castle Eden.
WATERS : ALWYN BRUNOW, 176 Wandsworth Bridge Road S.W.6.
WEERASINGHE : OLIVER FREDERICK, School of Architecture Ashton Street, Liverpool.
WELLER : GEOFFREY DYSON, 63 Compton Road, Wolverhampton.
WHALLEY, JAMES MILLAR, 32 Katharine Avenue, Glasgow S.W.
WHITLEY : GEORGE ARMSTRONG, c/o Messrs. Gregson Batley and King, Chartered Architects, Chartered Bank Building, Fort, Bombay, India.
WILCOX : CLEMENT JOSEPH, 13 Kingsfield Road, Basford Stoke-on-Trent, Staffs.
WILKINSON : ARTHUR CUNLIFFE, May Cottage, Main Street Bare, Morecambe, Lancs.
WILKINSON : COLIN JAMES, c/o J. L. Carnell, Paradise Chambers, King's Lynn.
WILLIAMS : CYRIL BURNET, 15 College View, Mutley, Plymouth, Devon.
WILLIAMS : LAURENCE, 54 Stafford Road, Cannock, Stafford
WILLS : REGINALD HUBERT, Tower Hill, Williton, Somerset
WILSON : FREDERICK WILLIAM, 93 Rectory Place, Woolwich S.E.18.
WILSON : WILLIAM GEORGE, 32, College Avenue, Gillingham Kent.
WINSER : JAMES KNIGHT, 10 High Street, Highgate, N.6.
WOLKOFF : WLADIMIR, 56 Warwick Road, S.W.5.
WOOD : JAMES DOUGLAS, Hawthorndene, Gordon Avenue Stanmore, Middlesex.
WOODS : EDMUND, 6 Houndiscombe Place, Plymouth.
WRIGHT : AGNES, 39 Cross Lane, Primrose Hill, Huddersfield.
YOUNG : KENNETH MATHISON, Union Mount, Glasgow Road Perth, Scotland.
YOUNG : LESLIE RADFORD, " Millrock," Clacton Road, St Osyth, Clacton-on-Sea.

# Notices

## THE NEW PREMISES.

The Premises Committee are doing their utmost to find a suitable site for the new building that is so keenly desired by members. Many sites have been offered to them but up to the present the ideal one has not made its appearance.

If any member has knowledge of a site which, in his opinion, would be worth consideration, he would materially assist the Committee by sending particulars at once to the Secretary.

## ELECTION OF MEMBERS. 3 DECEMBER 1928

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 3 December 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday 29 September 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section iv, Clause 4 (*b*) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desir-

s of transferring to the Fellowship can obtain full par-ulars on application to the Secretary R.I.B.A., stating e clause under which they propose to apply for nomin-ion.

### I.B.A. SCALE OF CHARGES FOR HOUSING WORK.

The Special Committee on the Working of the Scale of harges have been asked to report upon the necessity desirability of revising the R.I.B.A. Scale of Charges r Housing Work (printed on pages 613–6 of the current *alendar*). With the object of assisting the Committee in eir task, members are asked to send their comments on is Scale to the Secretary R.I.B.A., 9 Conduit Street, W.1.

### THE ARCHITECTURAL ASSOCIATION.

The Architectural Association has recently amended its e-law dealing with the entrance fee for new members, in der to exempt all members of the R.I.B.A. and its lied Societies from payment of the usual entrance fee Two Guineas when taking up membership of the ssociation.

The A.A. in its new extensions have made provision r two excellent club rooms and a special dining room, hich are used only by members who are not connected th the School. In the club rooms, which are open from a.m. until 11 p.m., the usual professional and other pers are provided, and refreshments may be obtained ring the usual licensed club hours. Members are owed to bring not more than two guests into the ooms.

The subscription for Town members is Two Guineas r annum and for members living outside a radius of ty miles from London, One Guinea. The new facilities fered should prove a great attraction, particularly to embers living outside London who need the use of a ub in Town.

### THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of eir insurable staff insuring through :—

### HE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

| | |
|---|---|
| *ntributions* | (for Men) 1s. 6d. per week, 9d. of which is payable by the employer. |
| *ealth* | Sickness Benefit : up to 22s. per week. |
| *surance* | Disablement Benefit : up to 11s. per week. |
| *nefits* | Maternity Benefit : up to 54s. |
| *d-Age* | 10s. per week from age of 65 ; similar amount |
| *nsions* | paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means. |
| *ditional* | Full cost of dental treatment. |
| *ealth* | Full cost of optical treatment (including |
| *surance* | glasses). |
| *nefits* | Part or full cost of surgical operations. |
| | Part or full cost of maintenance in nursing homes, hospitals or convalescent homes. |
| | Part or full cost of provision of trained nurses during serious illness. |
| | Cash grants to members in financial distress through illness. |

Help us to help you by applying for membership in :—

The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
Herbert M. Adamson, Secretary.

# Competitions

### PROPOSED ENTERTAINMENT PAVILION.

The Exmouth Urban District Council invite architects to submit designs in competition for an Entertainment Pavilion proposed to be erected on a site adjoining the Esplanade.

Assessor : Mr. C. Cowles-Voysey [*F.*].
Premiums : £100, £50, and £25.
Last day for sending in designs : 31 August 1928.
Last day for questions : 30 June 1928.
Total cost not to exceed £17,000.

Conditions of the above competition may be obtained from The Clerk, Council Office, Exmouth, by depositing £1 1s.

### THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

### COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is offering awards for the best concrete houses erected during the current year. These awards are offered for work that has been actually designed and constructed.

The prize awards will be as follows :—
To Architects : First, £100 ; second, £50.
To Builders : First, £50 ; second, £25.

Mr. E. Guy Dawber [*F.*] has agreed to act as Assessor. Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.

The actual construction must be completed by the end of 1928, in order that the prizes may be awarded early in 1929. Architects who intend entering for this competition should apply for an entry form A, which must be returned on or before 29 September 1928.

# Members' Column

### MESSRS. COURTENAY THEOBALD AND DEANE SKURRAY

MESSRS. COURTENAY THEOBALD AND DEANE SKURRAY have begun practice at 7 Grosvenor Street, New Bond Street, W.1.

### MR. LOUIS A. HAYES.

MR. LOUIS A. HAYES [*A.*] is now in practice at 14 Bedford Row, W.C.1. (Chancery 8379.)

### CHANGE OF ADDRESS.

MR. H. N. JEPSON, A.R.I.B.A. has changed his office address to Queen's Buildings, Stratford Street, Nuneaton.

### PARTNERSHIP OR PRACTICE WANTED.

YOUNG A.R.I.B.A. with good London and country experience, would be glad to purchase a genuine old-established practice or partnership in the West of England, say, within 50 miles of Bristol. Highest class references can be given. Particulars, which will be treated in the strictest confidence, to Box 6713, c/o The Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

### PARTNER WANTED.

ADVERTISER, 35 years in successful practice in West of England, requires a Partner.—Apply Box 3172, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIP WANTED.

ASSOCIATE, practising in Midlands, wishes to get in touch with London firm of Architects of good standing with a view to partnership and enlarging of practices in each centre, the Midland office being still carried on.—Apply Box No. 1878, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE Member, with small practice in home county, and having extensive experience of Bank and Domestic work, also Town Planning and Housing, desires working or junior partnership with established firm, in or near London, or would assist an architect who is exceptionally busy.—Apply Box 2828, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (53), with wide and varied experience, formerly having had extensive practice on Continent, finding home connections inadequate desires partnership in flourishing practice, or appointment with view to same.—Reply Box 6671, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

### OFFICE ACCOMMODATION.

FELLOW of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Reply Box 7474, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. with an office in the West End desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE of the Institute with offices in Lincoln's Inn Fields has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a principal and member of the Institute.—Apply Box 6628, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

### TO LET.

F.R.I.B.A. has large light room to let, Gray's Inn ; share of assistant for typing and tracing, etc., can be arranged.—Apply Box 1229, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. occupying house in S. Kensington proposes to move his office from ground to first floor, and would be glad to let the former to another architect. Gloucester Road Station 3 minutes walk.—Apply Box 1978, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE has flat to let, top floor, quiet and easily accessible. South, airy living room, 17 feet by 13 feet 9 inches, two bedrooms and efficient kitchen, geyser. Twelve minutes from Regent's Park. Unfurnished, £78 per annum, inclusive.—Apply Box 6227, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

### THE LIBRARY.

The Library closes during the month of September at 7 p.m. (Saturdays 2 p.m.).

The Reference Library is closed during the whole of August, but loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

---

### LIFE ASSURANCE.
### THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attractive "Ten Years Optional Policy" particularly designed to interest the young architect. The special feature of the policy is that it avoids the necessity of a decision at the outset as to the ultimate form and amount of the policy.

*For the first ten years* under this scheme, the full sum assured is payable in the event of death, the premium payable being less than that for an ordinary Whole-Life With-Profit Assurance. If death should occur during the first ten years, the return in cash is very large compared with the amount of the premiums paid.

For example, in the case of a man aged thirty a policy for £1,000 can be obtained for a quarterly deposit of £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice of one of the following four different forms of benefit :—

1. The Policy may be continued at the same premium for the full amount assured as an ordinary Whole-Life With-Profit Assurance for £1,000.

2. The assurance may be continued at the same premium, as a With-Profit Endowment Assurance for a reduced amount, e.g., £766 maturing at age 65, £660 at age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be continued as a With-Profit Endowment Assurance at an increased annual premium, e.g., £31 13*s.* 4*d.* payable at age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogether and the policy be converted into a fully paid-up With-Profits Assurance, either Whole Life or Endowment, as desired. (Whole Life £331, Endowment £270 at 65, £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five years the assured should require an advance towards the purchase of a house under the Architects' Benevolent Society "House Purchase Scheme" (applicable only in Great Britain), the policy may be used as part of the collateral security for the loan. If this were done a considerable saving could be made.

N.B.—Under options (1) to (4) the policy will be be entitled to share in profits declared in respect of the period after ten years, so that the figures quoted above will be considerably increased.

It should be noted that, unlike all other schemes of convertible assurance, the premiums are not increased when the change is made, unless an Endowment Assurance for the full amount of the policy is chosen, and, even then, no further medical examination is required.

Please write for particulars and special terms to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.

### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928 : 22 September; 13 October

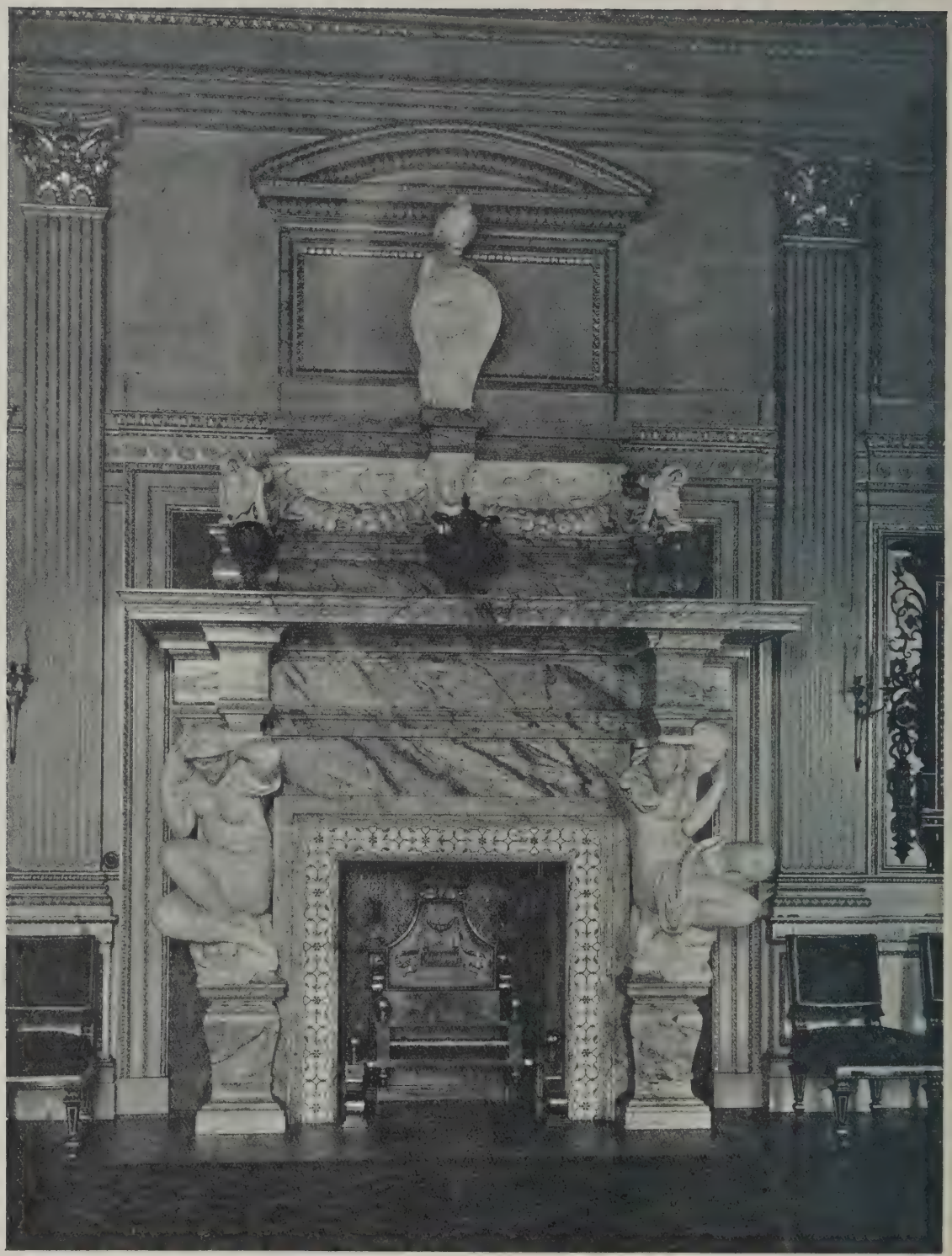
# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 19 — 22 SEPTEMBER 1928

## Contents for 22 September 1928


| | Page |
|---|---|
| Dorchester House: Dining Room Chimney-piece | *Frontispiece* |
| Dorchester House. Part II. By Christopher Hussey | 667 |
| Oxford University and the Fine Arts. Part II. By Professor R. Gleadowe | 676 |
| Reviews: | |
| The Palace of Minos at Knossos. By S. Rowland Pierce | 680 |
| Saint Malo and Neighbourhood. By Fredk. R. Hiorns | 681 |
| Schools of Architecture: Second Series: | |
| I. Glasgow School of Architecture. By William James Smith | 682 |
| Newcastle House, Lewes, and the R.I.B.A. | 687 |
| The Menin Gate and Sir Reginald Blomfield, R.A. | 688 |
| Legal: | |
| Ownership of Drawings | 689 |
| Action for Professional Fees | 691 |
| Swedish Arts and Crafts Exhibition | 692 |
| L.C.C. Views of Old London | 692 |
| Obituary: | |
| Joseph Swarbrick. By C.E.E. | 693 |
| W. Street-Wilson | 693 |
| Frederick Davies | 693 |
| E. J. Harrison | 694 |
| Notices | 694 |
| Competitions | 694 |
| Members' Column | 696 |
| A.B.S. Optional Policy | 696 |



Dorchester House

The Dining Room Chimney-piece, by Alfred Stevens

VOL. XXXV. No. 19 22 SEPTEMBER 1928

# Dorchester House

BY CHRISTOPHER HUSSEY

## Part II—The Work of Alfred Stevens

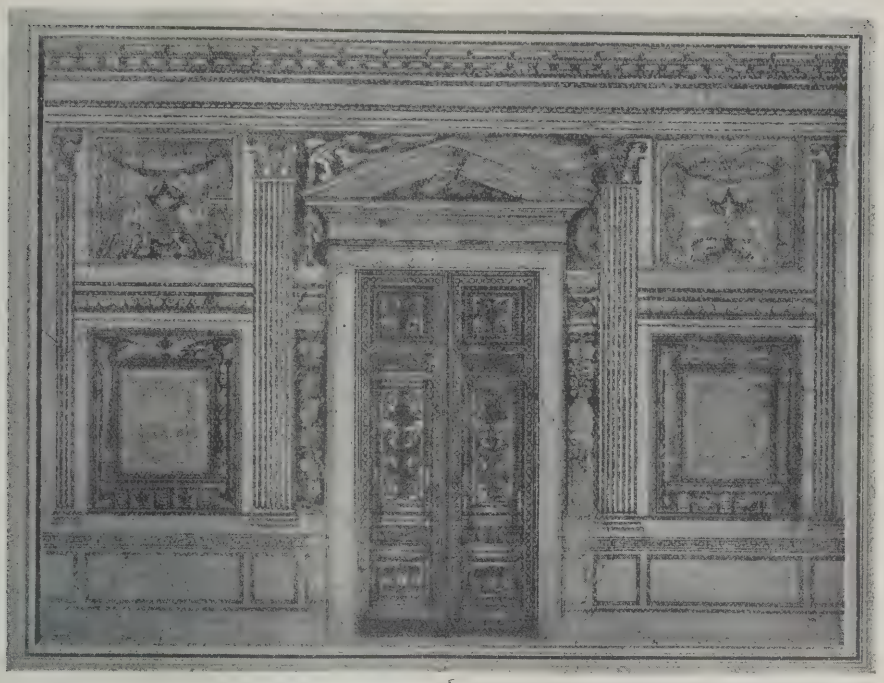


FIG. 10.—STEVENS' SKETCH FOR THE SOUTH END OF THE DINING ROOM

TOO many people Dorchester House was most important as a shrine for some of Alfred Stevens' noblest work. It is characteristic of the man that he only half finished the undertakings that R. S. Holford put in his hands in 1859. And it is a curious coincidence that Stevens, who used to say that "Peruzzi was the best man of them all" should have been called upon to work in a building the form of which owed so much to Peruzzi.

Stevens was essentially a "great artist." "Noble" is the epithet that at once springs to our lips as best descriptive of the plane on which he worked and thought. He looms a large but shadowy figure in English art. All modern writers on nineteenth century art speak of him with veneration, some with enthusiasm, and most of us pay him lip service. But does his work, if we are absolutely honest, cut much ice? My impression is that it does not. We are immensely impressed by it, we give it the highest honours, but the rhetorical nobility of his forms somewhat alienates our sympathies in these days. Is this because Stevens' humanism was defective, or because ours is? I suppose the answer is "both." Stevens came nearer than any modern man to attaining the universality of mind of the great renaissance artists. But his failure was symptomatic. This is an inhuman age. The scale has shifted from the individual to the machine and the class. We have lost the renaissance's arrogant faith in the human factor. Contemporary art, even of the highest order, when it idealises humanism, is felt by many to be fundamentally ineffective. Stevens may be taken indeed as the last of the great humanist artists, and his failure as demonstrating that an epoch of art was indeed closed.

On the other hand our prevailing mechanical neurosis may before long "yield to treatment," and, when viewed in calm perspective, Stevens' superb technique and lofty conception of human destiny be again identified with the highest order of art.

In addition to the difficulty, in estimating the value

of his work, produced by the suspicion that we ourselves are standing in shifting sands, Stevens' output was limited, and his achievements are fragmentary. His accessible work is confined to one oil painting, and the fragmentary cartoons in the National Gallery ; a portfolio of scribbled designs recently given to the R.I.B.A. by Mr. Sigismunde Goetze ; the Wellington Monument at S. Paul's, the work at Dorchester House and models for these undertakings in the Victoria and Albert Museum, where is also the model for the proposed monument of the Great Exhibition. Of these, none except the sketches and the portrait of Mrs. Coleman were finished when he died in 1875. There was more, but this fastidious lover of perfection destroyed what did not satisfy him. Potentially he was probably the greatest humanist artist that this nation has produced. Actually, he is little more than a reputation, a portent that, almost unnoticed by contemporaries, survives mainly in tributes of critics.

At Dorchester House alone did he seem to come to life, thanks to R. S. Holford's discernment in patronising him, and no less extraordinary patience in putting up with his procrastinations. The dining room that he was commissioned to decorate may be only a skeleton of his full conception. But at least it gives, if taken with the cartoons for the ceiling now hung in the Tate Gallery, together with his sketches for the wall treatment recently presented to the same gallery by Sir George Holford's executors, the most comprehensive basis for an estimate of his powers.

When an artist's achievements are so few and so incomplete, it is as easy to overestimate as to underrate their significance, particularly when, as in the case of Stevens, his art is in the nature of a revival. Both the strength and the weakness of Stevens was his affinity to Michelangelo. When all other English sculptors, and most architects, were falling back for inspiration to the remote past, to ancient Greece or to Gothic art, he alone turned to the great age of the Italian Renaissance. When all other artists were content to make a living by specialisation in one particular art, he alone took all visual art for his field : sculpture, applied design, architecture, painting and drawing. But while his genius, which can seriously be compared in kind to that of Michelangelo, enabled him to produce work of a far higher order than any of his contemporaries, its affinities detract from the younger generation's appreciation of it. They allow it be impressive in conception, masterly in execution, but complain that it lacks the fire of original invention. They might say that English rain has got into the Buonarotti wine, and not enough to prevent their recognising the vintage.

It is certainly true to say that Thorwaldsen's generalising methods had a lasting, and unfortunate, effect on Stevens' sculpture, giving to his forms a degree of suavity which detracts from their vitality. In his drapery, to select an obvious example, Stevens missed both the swift, clean line of the earlier renaissance sculptors, and the billowing vitality of Michelangelo's, substituting mild weeds derived, *via* Thorwaldsen, from Hellenistic originals. It is the same unhappy union of influences that gives his figures a certain respectable lack of vitality. Somewhere in our minds his work calls up a faint image of the top hat and gold rimmed spectacles.

For his applied design it is often difficult to feel any enthusiasm at all. The mirror frames in the Dorchester House dining room, and the sideboard, are decidedly unsuccessful, though much of his industrial design—for instance his cast iron grates—is admirable.

Had he been born a century earlier, his success would probably have been assured by aristocratic patrons of art. If he had been born a few years later he might have risen to fame with the Pre-Raphaelite Brotherhood of which he was the fore-runner. But even if he had not fallen upon an age that tepidly admired the Neo-Greek, appreciatively misunderstood Gothic, and produced the Great Exhibition of '51, he was his own worst enemy. Lack of physique and lack of means made him hopelessly dilatory. He produced two masterpieces, but took nearly twenty years to do them in.

Born at Blandford in 1818, the son of a house-painter, Stevens was in 1833 sent to Italy by the generosity of the Vicar of Blandford St. Mary, the Rev. Samuel Best, who scraped together £50, augmented by £10 from his local friends. In Italy, where he sometimes was forced to take his journeys on foot for poverty, Stevens studied in Rome and Florence, eventually becoming assistant to Thorwaldsen, the only man of his own period whom he admitted to have been his master. Of the ancients, Michelangelo, Leonardo and Peruzzi were his models. In 1842 he returned to England, eking out a precarious existence as lecturer on architectural drawing, perspective and modelling to the School of Design, where for a short time he exerted a great influence, and subsequently as a designer for manufacturers at Sheffield. In this capacity his influence was of far-reaching benefit in restoring vitality to industrial design, and was acknowledged at the Great Exhibition. In 1856 he received the commission for the Wellington Monument, though at first his design had been passed over. Then in 1859, through the good offices of his friend, John Morris Moore, Holford obtained his services for the dining room of Dorchester House. These two commissions kept him busy for the rest of his life. He had already had two or three commissions for internal decoration, notably for Daysbrook near Liverpool, for a member of the Blundell family (1847), and for a room at Harewood (1852), given him by Trollope's and his former pupil, A. W. Beavis. At Harewood, however, as at Dorchester House, his temperament came near to

losing him the job. When Trollope's were pressing him to get on with it he replied : " If I do it at all, I must do it my own way and at my own time."

Among the voluminous and unsorted building accounts of Dorchester House, kindly put at my disposal by the executors, is the whole sequence of Stevens' correspondence with Holford, together with sundry rough drafts of letters from Holford to Stevens, which testify to the artist's inability to keep pace with his genius and the patron's generous patience. Among the letters is also to be found the explanation of how Stevens ever came to be employed here, in the shape of a deferential letter to Holford from Morris Moore. There is no means of knowing the year when it was written. But it must have been written before 1856, when Stevens got the Duke of Wellington's tomb commission, and possibly as early as 1855, since Holford had apparently not begun much internal decoration when the letter was written. Its interest warrants its publication almost in full :

27 Soho Square.
*March 31st.*

DEAR SIR,—As you will no doubt require a considerable portion of ornamentation both in painting and in rilievo in completing your new mansion, I hope you will not consider it as an undue interference if I bring under your notice the name of Mr. Alfred Stevens.

This gentleman was a fellow student of mine in Italy, but although I have reason to entertain a great regard for him personally, I assure you that this would not have induced me to introduce him to your notice *professionally*. I do so simply because I believe him to be, of all the artists I



FIG. 11.—THE DINING ROOM
Though unfinished, it is faithful to Stevens' designs

> have known, the only one who has studied with success upon the best models the principles of ornamentation. . . .
>
> He held with distinction the office of master at the school of design at Somerset House, but resigned rather than countenance the absurdities introduced there, yet even then against the wish of the very parties whose schemes he disapproved. He has since been engaged by several manufacturers as designer. Some of his designs gained the first prizes at the Exhibition of 1851. . . .
>
> If he is less known than he deserves to be, it is because he is one of those who have not the art of pushing himself forward, but of whose wit not a few have reaped, and still reap, both the benefit and the credit.

Four or five years elapsed before anything came of Moore's suggestion. Mr. and Mrs. Holford moved into residence in 1856, occupying some of the north rooms, but the remainder of the building seems to have been left a shell from 1857 till 1862, when the decoration of the drawing-room was undertaken. The only important step towards completing the interior made during these years was Holford's decision to put the dining room, the saloon chimney piece and the woodwork of the doors on the staircase galleries in the hands of Stevens. The first of Stevens' letters is dated 22 Dec. 1859, and acknowledges the receipt of £100, the earliest recorded payment for work in the dining room. Most of Stevens' letters are either requests or receipts for payments. By the spring of 1865 some £4,000 had been paid him on account, of which only £1,494 9*s.* 5*d.* represented, in Holford's estimation, actual costs of materials and carvers' wages.

The general scheme of Stevens' dining room is of a familiar Palladian type, with pilasters and a carved ceiling. The walls are decorated with eight mirrors in carved walnut frames which correspond with Stevens' designs for the room, but the painted arabesques shown in the design as filling in the spaces over the mirrors and round the doors were never carried out.

The sideboard, for the design and models of which Stevens had received £250 by 1864, is an elaborate affair in carved walnut and mirrors, occupying a recess at the north end of the room and concealing, behind its eastern column, a jib door to the service room. The spaces either side of the raised pediment contain vigorously carved figures and scrolls. The design is admirable, but strikes modern eyes as over elaborate. It is obviously "richly wrought," a quality that it is not easy to appreciate unless lightened by gaiety, which Stevens' work never was. He is also responsible for the design of the dining room chairs.

The treatment of the ceiling was not settled till 1870, when Stevens began to make out the cartoons now in the Tate Gallery. In the coves were to be represented scenes from Geoffrey of Monmouth's Chronicle, on the ceiling itself a "Judgment of Paris" and a "Flight of Æneas."

The fixtures appear to have been in position by the spring of 1865, and in August 1864 Stevens had promised to send the sketches of the medallions for the doors, possibly the clay models now in the Victoria and Albert Museum. This refers not only to the doors of the dining room, but to all those on the *piano nobile*, eight in number, the exterior faces of which are decorated with similar arabesque carving. All the brass door-plates and handles on this floor are from Stevens' designs, for which he received £40 in 1870.

The models for the two chimney pieces (that in the saloon is referred to in my previous article) were finished by the end of 1864, and work was gradually begun on their realisation. In 1865 Stevens was ill from overwork, the Wellington Monument engaging much of his energy at this time. In 1866 £500 was asked for to meet the cost of the marble workers, and in November 1868 Whitehead's were haggling over the cutting of the pedestals for the dining room chimney piece. The saloon piece was finished in 1869, at a cost in materials and workmanship of £1,778. Neither Holford nor Stevens ever quite knew how they stood financially. One of Stevens' more expansive and lucid letters (17 May 1870), after referring to the enclosed account from the makers of the mirror frames and door plates, puts in a request for £600—"about a third of my charge for the saloon chimney piece. The other two thirds I consider myself to have already received." The letter is endorsed "Not sent then. The Sheffield bill Paid. R.S.H."

Instead, on 19 May, a strong letter was sent to Stevens, the rough draft of which is with his letters, and displays the increasing obscurity of the situation:

> I really must bring before you the most inconvenient and unprecedented position in which we stand towards one another. Above ten years ago I put the decoration of the dining room in your hands. Before the spring of 1865 I had advanced £4,000; of this, up to that time, £1,494 9*s.* 5*d.* had been accounted for by work done on the dining room, including the completion of the wood carving, leaving a balance of £2,505 10*s.* 7*d.*; so far, by your own memorandum. I note that between June '66 and Feb. '69 I conveyed £1,400 more. Now, if you think this over, this last £1,400 which you had received more than two years before the (saloon) chimney piece was put up, but (=only ?) paid for all outgoings and £300 towards your own work; leaving £2,500 in your hands for five years, for which I



Fig. 12.—Walnut Medallion, by Stevens

have absolutely seen nothing, while my house has been rendered partly useless to me by the delay. . . .

When I first consulted you on the decoration of the dining room, I felt that it was so complicated an affair that reliable estimates were impossible, and therefore asked for none. . . . You must be able to tell me with tolerable accuracy what the ceiling and the completion of the dining room will cost ; and as my outlay has been large and I am anxious to know how I stand, I must request you will give me some information on this point. It has always been my wish to deal liberally with you, and to give you as little trouble as possible in the matters of account ; but it is absolutely necessary that business should be done in a business-like way in order that a satisfactory result may be arrived at.

Stevens appears to have replied evasively, but a month later, after further pressure, wrote (18 June 1870) :—

I am willing to abide by my suggestion that I should be paid at the rate of 15*s*. the square foot for my work on the ceiling of the dining room. At this rate the whole would cost something less than the sum set down in your letter—as certain straight parts, cornices and the like—about 200 feet—would be workmen's work. Considering this I think £1,000 would be about the cost of the ceiling. I am very sorry I am so engaged that I cannot take advantage of Mrs. Holford's very kind invitation to view Dorchester House this afternoon.

The invitation to view seems to have celebrated the completion, or all but completion, of the rest of the house. From a letter of Holford's, dated 11 July, we learn that he cherished illusions of Stevens being able to finish the dining room in less than twelve months :—

I have no doubt you are getting on as fast as you can, but pray remember that I am pledged to open the dining room with the ceiling and painted decorations finished very early next year. I really trust to your own good feeling of what is due both to me and to yourself to redeem your promise. . . .

Stevens replied by return that he was doing his utmost to get the ceiling and other decoration finished. When we consider the scale and precision of the ceiling



Fig. 13.—One of Stevens' Medallions



FIG. 14



FIG. 15



FIG. 16

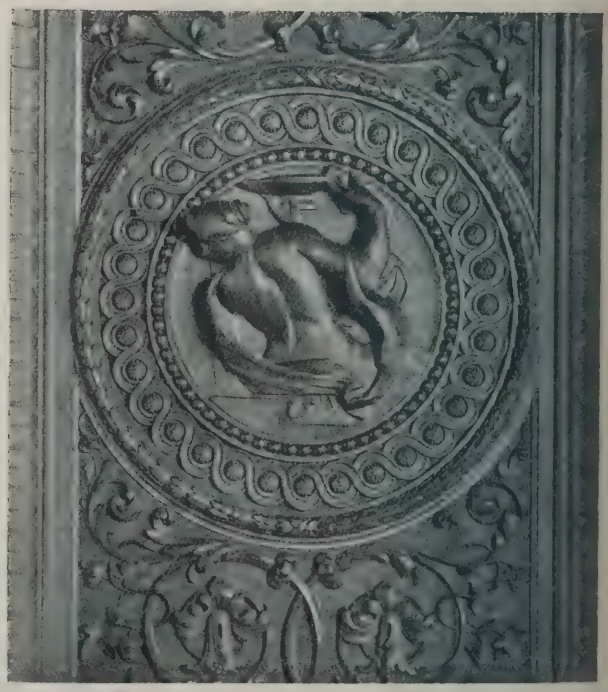


FIG. 17

FIGS. 14–17.—WALNUT MEDALLIONS BY STEVENS ON DOORS ON THE FIRST FLOOR

cartoons, we can understand that this labour progressed slowly. A less fastidious and untimely artist might have employed assistants to scale out the compositions on the ceiling and generally press on the work in view of his patron's urgency. But not only was Stevens temperamentally incapable of any delegation of labour—" I must do the work my own way and at my own time "—but it is doubtful whether any artists were available competent to assist him.

The result of this addition to Stevens' work was a nervous breakdown in the winter of 1873, which left him temporarily partly paralysed. The letters acknowledging the weekly gifts (rather than payments) of £10 which Holford sent from 5 December 1873 till 21 May 1874 are in an increasingly shaky hand, but he was apparently pushing forward work on the dining room chimney-piece as much as his infirmities permitted. On 2 February 1874 he suggested that Whitehead the carver should come to see the pedestals of the chimney-piece at his study. " These pedestals have not been finished some years. They are only now being polished and are about to have the joints between them and the figures made." A fortnight later he wrote again, with unconscious irony in the opening words :—

> Will you have the kindness to tell me if it will be agreeable to you, and convenient to have a part of my marble work put up in the course of two or three days because I think that in that time the crowning figure and the frieze beneath it may be completed. . . . To support the figure a hook in the wall behind it only is wanted.

In April we learn that James Gamble is assisting Stevens. Then there is silence for thirteen months, till 3 May 1875, when Holford writes to Stevens's old friend Alfred Pegler of Maybush Lodge, Southampton, who thirty years before had helped him to go to Italy, and during the whole of that period had intermittently come to his assistance when in distress :—

> I very much regretted to see in the Papers the death of Mr. Alfred Stevens whose great abilities I had availed myself of for many years. I have seen Mr. Gamble, a former pupil and assistant of his, from whom I hear that you, as an old friend, are taking a great interest in his affairs.
>
> Mr. Stevens' habits of business and regularity and despatch in carrying out his works, as you are probably aware, were not equal to his Powers as an Artist, and I am sorry to say that my relations with him on the score of time and money have not been as satisfactory as the result of such work as he has finished. Many years ago I advanced him very considerable sums at his earnest request, hoping that there would be no great delay in the execution of what he had undertaken for me, but year after year went by and comparatively little was done. I am happy to say that the accounts between us, so far as work delivered, are quite clear, but the result is a considerable amount due to me, and I am anxious, although the completion of what he had in hand by himself is now impossible, to secure such sketches as have been prepared. I have therefore taken the liberty of writing to you to request that as soon as it is known who is his proper representative or executor that you would be good enough to put me in communication with him ; as probably an early conversation on the state of the case would much facilitate a satisfactory arrangement, if, as I fear, he has died in very moderate circumstances.

Pegler replied that he himself was Stevens' sole executor, and that he feared his estate might prove somewhat difficult to arrange, " as, beyond his fame, which I believe to be imperishable, he had nothing to leave." He added that " Mr. Stevens has been the friend of my boyhood as of my whole life, and the sudden manner in which at last he was removed, is a sad and terrible sorrow to me." However, he agreed to the delivery of the two marble supporting figures of the chimney-piece, together with every sketch or fragment of work concerned with the painting of the dining room.

Holford's comment to Pegler on this extraordinary tale of delays and battles against circumstances, is characteristic of that courtly lover of the arts, and a just verdict on Stevens' failure :—

> Mr. Stevens had undoubted genius and I have often regretted that a certain want of organisation and the power of availing himself of the requirements of others resulted in there being so few of his works before the public.

A week later, learning that in his will Stevens had left several small bequests to poor people which there was no money to pay, Holford closed this classic account of liberal patronage with a final contribution of £100, " in full settlement for all works."

The chimney-piece, which was not finally finished by Gamble till 1878, is made of Bardiglio and Carrara marbles. Perhaps Mr. A. S. G. Butler was thinking of it when he recently wrote, in the *Touchstone of Architecture :* " Stevens, like Michelangelo, could think with equal ease in purely architectural lines and human shapes and all the little forms of ornament. He used them simultaneously to make one living composition, not quite architecture, not quite sculpture, but perhaps something higher than both—the pure creation of a memorial in stone." If ever a work of art was worth keeping in this country, at whatever cost, it is this monument of a great English artist and, surely, of the most discerning of patrons. At least a pair of the

magnificent doors should also be preserved, and, if possible, the whole half-dozen of the medallions which Stevens carved with his own hands.

Of these the best ones are conceived with a largeness and plasticity, and with a slow unhesitating rhythm, that gives them great beauty. The kneeling and the reclining woman (Figs. 12 and 15) are deeply satisfying forms. The mother (Fig. 13) is felt and modelled with the tenderest strength, though the mother's drapery is weakly invented. The supporting figures of the chimney-piece are magnificently conceived in relation to the design as a whole, and are executed with consummate artistry. Their forms have the subtle beauty of long civilisation. The wisdom and continuity of the classic mind is in them. Sir Charles Holmes (*National Gallery, British School*) puts into words this timeless quality in Stevens' work, that sets him on the plane of the elect :

> In him for the first and only time in England, some great Italian renaissance craftsman seems to have been reborn. He belongs to the age of the Medici, not to the Victorians. . . . The truth is that the drawings, the cartoons and the sculpture of Alfred Stevens have the substance, the power and the serenity of some great Florentine of the year 1515, and one who knew Raffaele and Michelangelo, but who had a gift more suave and rather more rhetorical, but at once so instinct with the large heroic confidence of Greek art, and so independently observant of natural character, as to constitute a new and original genius. In France,



Fig. 18.—Landing at Head of Grand Staircase, and Doors to Saloon and Drawing Room

far more completely Latinised, these revivals are not uncommon. In England, Stevens is a wonderful phenomenon.

But a revival he undoubtedly was, and a reviver of an attitude to art that has been shown since his death to be of only partial validity. The movements that were most decisively to affect the arts of the coming century were already in his lifetime under weigh. Pugin had begun to open men's eyes to the linear vitality of northern art in contrast to the humanist logic of Mediterranean culture. Ruskin was elaborating this gospel and William Morris associating linear design with a renewed respect for craftsmanship. In France Cézanne was evolving a new and primitively vital conception of form that, enforced by the rapid multiplication of mechanical forms and the gothic revival's insistence on linear sincerity, is slowly de-humanising the inspiration of all design. In English architecture, on the other hand, renaissance tradition, to which Stevens gave a very considerable stimulus, is very much alive. Stevens' individuality and isolation make him difficult to fit into the æsthetic tendencies of his age. But his lofty and fastidious devotion to renaissance conceptions entitle him to be regarded as the forerunner of modern English humanism, after whom a greater did not, in point of fact, come. In architecture and applied design we have turned for inspitation to our own renaissance art and found it more appropriate than the Italian originals to which Stevens devoted himself. But the nature of the stimulus is the same in either case. Though Stevens was primarily a sculptor, not an architect, and as an artist was on an altogether higher plane, Norman Shaw may perhaps be suggested as the next mile-stone on the road Stevens was travelling.

Of his great work at Dorchester House—the dining room chimney-piece—one can only make one criticism, and a trivial one at that. It gives an uncomfortable feeling that Stevens was here straining at a gnat. There is a painful inappropriateness in this effort to give to a gentleman's dining room the supreme excellence that is worthy only of a monument designed for all ages ; to domestic doors the monumentality appropriate to a mausoleum. But that is the pathos of Stevens. Lacking the greater opportunity, he overdid the lesser, to such a pitch that his mortal part broke down in the effort.

A few days after Stevens' death, James Gamble offered his services for the completion of the work, and the letter is endorsed with Holford's reply :

> I think it highly improbable that I shall endeavour to carry out Mr. Stevens' design for the dining room in its entirety, but of course something must be done, and some use made of the work prepared. If when I have thought matters over I should see my way to avail myself of your assistance, I will. . . .

Actually Gamble was soon put on to complete the chimney piece and on 1 June following, reported that he would have to " model and define parts of the figures, not made out," presumably on the clay model now in the Victoria and Albert Museum. The whole was not carved, assembled, fitted with its fireplace frame of Taj Mahal work and given its grate till 1877. The remainder of the room was finished off as simply as possible so as to introduce nothing additional to Stevens' partially realised scheme. The ceiling was painted somewhat amateurishly, with birds flying in a sky, from designs by Sir Coutts Lindsay. Consequently the room cannot be judged as a complete work and such component parts as the sideboard suffer from their resulting isolation.

R. S. Holford died in 1892, when he was succeeded by his son, the late Sir George Holford. Perhaps the best use was made of this great house when it was let (1905 to 1913) to the American Ambassador, Whitelaw Reid. On Sir George Holford's death in 1926, Dorchester House and Westonbirt passed to his nephew the Earl of Morley, while the famous collection of Italian and Dutch pictures, illuminated manuscripts and books, went to his other nephews and nieces. These have now been dispersed, and soon Dorchester House, the last-built monument of aristocracy, and the creation of the last of the landed patrons of the arts in England, may be replaced by a luxurious hotel for wealthy democrats.

*** The photographs in this article are reproduced by courtesy of *Country Life*, except the last, for permission to reproduce which we are indebted to Messrs. Bedford Lemere & Co.

# Oxford University and the Fine Arts—Part II

By R. GLEADOWE, M.A., Slade Professor of Fine Art in the University of Oxford.

I have mentioned the Preservation Trust. May I say something of the policy of preservation? It was the policy, I suppose, as much of William Morris as of any single man whose views have greatly mattered. Sick and tired of the mistaken enthusiasm of the Gothic restorers, he laid down the principle that ancient buildings should be regarded primarily as historical monuments. He and his Society were doubtless right; but I am not sure that we are not in the same kind of thraldom to this idea of preservation as our grandfathers were to restoration. I am not sure. It is easy enough to say that the great ages of creative art have been ruthlessly negligent and even destructive. And yet, if William of Wykeham did his best to obliterate the greatest masterpiece of English-Norman architecture, Raphael was Director of Antiquities in Rome, and an almost pathetic reverence for a remote and ill-understood past was not only a symptom but a prime motive of the artistic renaissance of the *Quattrocento*. Whether we shall one day seem to be as innocently foolish to "preserve" our ruins (actually we seem often to be "restoring" them) as our great-grandfathers were to build theirs, we cannot tell. It satisfies, at any rate, nothing but a sense of irony to find the "restored" paintings on the walls and vaulting of St. Cross being laboriously removed by the son of that same foreman-painter who put them up. And we can at least be aware that "preservation" is cold comfort to the living artist or architect. The preservation of the past need not be at the expense of the present and future, nor need it strangle the living breath of art that is in us. Life must be still to the living, even if the dead be not left altogether to bury their dead. The fine old buildings that are alive we may keep alive for evermore: we may breathe new life into them where we can, undismayed by the verdict that we are "tampering with the fabric." But above all let not the reverence and appreciation of the past estop us from building and decorating boldly in our own manner, for the needs of to-day and to-morrow. We should do this the more eagerly the more we treasure the heritage of the past. I hail with delight the inclination of your Preservation Trust to become a trust for the positive beautification of Oxford. As such we shall rely on it still to preserve those amenities of Nature and the works of man which are our common anxiety: but we shall look forward also to its throwing its great weight on to the side of those whose doctrine it is, in the public arts, to live dangerously. I am told the University must have a new Library. Of that necessity I cannot judge. But, if it must, why, let it build itself with such help as it may need, and can certainly, for so magnificent a project, obtain, on the finest site it can command, the finest library in all the world. Or shall we be persuaded that the Parthenon spoilt the Acropolis?

An eminent architect, who had the good nature to wish me well on my appointment here, expressed a hope that Oxford should not be afraid of the menace of industrialism. God forbid that it should; you cannot, in the long run and altogether, serve Art and Mammon. But Industry and Commerce are, of course, by no means the natural enemies of Art, even in so far as they aim at the making of money (in which are the sinews of Art as well as of War): and in these days both of them have a very positive contribution to make to the Fine Arts. There is no reason why the products of highly organised and highly lucrative Industry should not be beautiful, or at any rate not ugly: and both Industry and Commerce can and do call in the services of Art to further their own ends. A liberal view of advertisement opens out a great future to more than one of the visual arts: and there are already signs that the great Commercial Houses and Industrial Concerns are realising the high destinies which await them as the successors of Imperial Courts and Religious Foundations, of Governments, noble houses, and discriminating connoisseurs, in the vital patronage of architecutre, sculpture, painting and all kinds of decoration. Not only is direct use being increasingly made of such means to further the projects of large enterprise and organisation, but personal fortunes derived from such achievements are beginning to be in some cases available for artistic patronage. Lord D'Abernon, at the opening of the Painted Restaurant at the National Gallery of British Art last November, drew a touching picture of the ignorant rich positively "bleating" (I use his own phrase) for guidance as to how to spend their money on new art. In the face of such patronage Architecture has so much solidity and prestige that it may hope to hold its own. The sculptors are less well protected against the unconscious predatoriness of commerce, and I confess to real solicitude for the economic status of the painter-employees of such new patrons. Mr. Bernard Shaw may have been joking when he estimated the value of a good modern picture to an intelligent buyer at £2 10s. Nor can Professor Laurie be serious when he says he cannot see why good paintings on the walls of station waiting-rooms should cost more than good wall-papers—say, 2s. 6d. for a square yard. Painters will be ready, no

doubt, to work for starvation wages rather than be unemployed : but it is to be hoped that rich patrons, individual or corporate, will carry no farther the sinister tendency to drive too hard a bargain with artists. These are right to prefer sweating to unemployment ; but all are not agreed that the best that is in them is brought out by squalor and financial anxiety. In the employment then of living artists let not φιλοκαλοῦμεν μετ' εὐτελείας be your boast. A good artist requires something analogous in training and skill to a good surgeon : and there is no kind of reason in the proper nature of things why one careless blow of an auctioneer's hammer, under which falls some rare and advertised " old master," should earn more than the many million blows which an excellent smith or sculptor might deliver in two whole years of skilful and patient toil. These are labourers, if any, who should be worthy of their hire : to-day they cannot always earn a living wage. As for the painters, I noticed with concern that of ten prizes given by the Academy last year for students of painting only one was awarded to a man.

But we may assume that our new patrons will see that their patronage, which is so much required, will be wisely and generously exercised. In return they may demand that our builders and decorators shall be learned, solid men : balanced, grounded, punctual and reliable : keeping their contracts and their tempers, fulfilling their undertakings and paying their debts : four-square men, like the craftsmen on whose shoulders they often stand, with the simplicity and courage, the modesty and confidence of seamen. May I invite them meanwhile to consider what lessons may be learnt for the future from the present and the immediate past ?

Have things gone better here in England in the campaign for Beauty since the war than they were going before ? In these ten years much has been done : has it been done well ? We have built a million houses : at how many of these can we look without shame and disgust ? As never before in history we have defiled our countryside with works which ought to have added to its loveliness, so that now we must have a Society for the Preservation of Rural England. Our roads grow more hideous every day, so that now we must travel by railroad to enjoy the scenery through which we pass. We are remodelling our own cities (whatever we may do overseas) too often like Roman engineers, seldom like Greek artists. We still buy and sell an infinity of objects which might be beautiful if they so much as tried. Our great new public buildings are mostly born dead and filled with work as skilfully done as it is lifelessly conceived. Our mighty ships—no longer graced with the loveliness of sail, but outwardly creations of the seamen and engineers so monstrously superb in their arrogant indifference and the fitness for their task as to trench on the sublime—take the insulted seas a miracle of vulgar luxury. Even when we are aware of an artist in our midst, how often do we not fetter and restrict his genius by that system of direction by committee by which of immemorial habit we allow the dull image of working compromise to blur the mirror of honesty, truth and justice. The League of Nations is not our exclusive concern : but we consented, I presume, to instructions which cannot but be nonsense to any artist, and to a decision by committee by which, each of nine committee-men having placed first one of nine different designs, the building of the Palace of the Nations at Geneva is to be left to the mercies of five, or is it fifty, separate architects ? We are told, by our greatest playwright, to believe that of the seventy designs submitted for the great International Shakespeare Theatre at Stratford the prize has gone to the " only possible design " : a design which, so far as can be seen from the drawings, has the symbolic air of an alien fortress in a desert land. Meanwhile our foremost architects write, of Oxford in particular, setting triglyph against crocket, or dogs-tooth against the jawbone of an ass. And promotion cometh neither from the east nor from the west : nor yet from the south.

Nor, indeed—for though the fortunes of my family were made and lost in Yorkshire, I am no Scot—from the North itself. Not but what I suspect that, if we are to forge ahead in architecture and industrial design, we shall find ourselves making our own contribution to a movement which is already to be felt in northern and north-western Europe—a movement of our own kinsfolk of Scandinavia and the Low Countries, based on a sane futurism not unlearned in the Greek. To be permitted to build and furnish and decorate unoppressed by the tyranny of styles or the pedantic scholasticism of Gothic or Classical revival would be to many of us a release from nightmare and prison. Blessed now, as always, among all draughtsmen and makers of noble things, are tools and materials : blessed are stone and wood and brick and iron : thrice blessed to-day especially are glass and concrete, bronze, cement and steel. Blessed too are the uses of necessity : the purposive plan, the brute gigantic problems of light and air and sound : of weight and stress : of commodity, endurance and economy. Blessed finally alike are Constable's " Nature " and Renoir's *Musée*, from which now at last each generation may learn in its time, undismayed by marshalled fact and theory, the eternal principles of Form—an Art no longer " made tongue-tied by authority."

I shall have seemed to some of you to be too much interested in Architecture : and I am aware that the question of the study of Architecture in this University, indeed in this city, is a vexed one. I cannot pretend to more than a nodding acquaintance with the problem. I start with the assumption that Architecture is the master art, as Drawing is the master craft. Then I find Architecture a necessity in our private and

public lives, from which there is no escape : and the architect a kind of intermediate client between the public, the lay-client, and the artist—a solicitor of the decorative arts and crafts. I find the architects strongly organised for the good of their profession. The public has heard some rumours that Architecture is an overcrowded trade. The architects give us their assurance that there is in it room enough, especially at the top. They tell us that there are indeed not nearly enough properly trained assistants : and by properly trained they mean, on the whole in these days, trained in a Final School of Architecture. Of these Final Schools there are none in England outside London, Liverpool and Manchester. The Royal Institute of British Architects' Committee on the Distribution of Architectural Schools has recently recommended that of the two additional Final Schools required already for southern England one should be at Oxford. A like demand is not, in their report, made on our sister University of Cambridge ; which has, as you doubtless know, a flourishing preliminary architectural school, the building up of which has been largely the work of my learned and energetic brother Slade Professor. The number of students in the Cambridge school is nearing the limit beyond which such institutions may tend to lose some efficiency. In the meantime you here at Oxford have no such School at all.

Is the reason a distrust of practical studies ? I hope not. Do you distrust your Music School here because candidates for a degree in music must be practical musicians ? Do you regard your School of Medicine as an inferior parasite on your noble system of theoretic learning ? You might indeed insist that your School of Architecture should be, as well as vitally progressive, uniquely learned and scholarly—filling a gap which exists at present for the scholar who would become an architect. To such a pupil it would give the inestimable advantages of residence in College and all those opportunities of friendship, common life and general culture in which the older Universities excel. There is room for more " humanity," as understood at Oxford, in the study of Architecture as a practical life—for more critical and constructive learning, thought and valuation—than in any other professional study which I can call to mind. Nor am I convinced that if our studies are to be in the main non-professional there is no room to-day for a certain number of intelligent amateurs, trained in the art and science of Architecture. Among such, if he had had his way, might have been Thomas Hardy.

In the select company of her children of whom Oxford is most proud you count Sir Christopher Wren. Might not the foundation of a great School of Architecture appeal to some admirer of Wren and Oxford as a worthy tribute to genius, by nature pre-eminent in many things, but by choice the greatest of English architects ?

It was laid down by Ruskin from this Chair that we—the English—shall never excel in decorative design, and that we shall never be successful in the highest fields of ideal or theological art : the one, strangely, " because we are too busy and anxious," the other, still more oddly, because " we have," it seems (since the Conquest at any rate) " taken a delight in the forms of burlesque which are connected in some degree with the foulness of evil,—and in the jesting of entirely gross persons." We have indeed. Alas ! we cannot but smile as we read it. Shakespeare—who can doubt it ?—was more of a man of the world than Dante, Chaucer than Fra Angelico. Blake even, our great angelical, had a vein of unexpected scurrility. But such generalities will hardly hold : and even if they were true of our past these are limitations which we must not accept on any authority as governing our future. Out of the abyss of Victorian taste climbed that mighty master of ideal and theological art, Alfred Stevens : out of Oxford of the 'fifties came forth William Morris, who spoke the language of decorative design as if it had been his mother tongue. We need never doubt our native ability to achieve in these fields whatever, in the long run, we are determined to achieve. A seventeenth century critic might have despaired of the capacity of Englishmen to make a refined piece of furniture or an elegant portrait. A hundred years later Chippendale and Gainsborough were leading the world in precisely these commodities. As for decorative design in England to-day, I know of factory girls at £1 a week whose business and anxiety it is to invent and execute capital patterns : I know of English craftsmen who can learn nothing from the craftsmen of any other age or country : and of much excellent invention and execution in all the minor arts which only await a market, or, alas ! a middleman.

As for ideal and theological art, or decorative work of a more serious content, I suppose that we are doing at least as much and as well in these kinds as any other nation. Such work is at any rate the logical aim and outcome of the training and motive power of our greatest Art Schools, of the Slade School, the Academy Schools, and the Royal College of Art to name no others, rather than the painting of easel pictures—of those portraits, landscapes, seascapes, and domestic, topical, or sporting illustrations which have been most in the English tradition. The demand for an ideal and decorative art of which Ruskin thought us racially incapable is beginning ; and painters and sculptors are coming forward to supply it. To better their quality and increase their quantity you have but to continue and increase the demand ; and I cannot help hoping that the strongest and most discriminating demand will be for sculpture or the other figure arts, which are not only generally agreed to be in themselves the greatest arts but, it might be supposed, the natural expression of a people which is nothing, in these days, if not athletic and humane.

You must not ask me here and now (for most of you will never hear me speak again) for any precisely defined articles of faith. I should not wish to be recognised in this camp or that ; for the hatred and contempt of allies will often surpass the hatred of enemies. " All men are brothers," said General Santierra—" look at the fierce animosity of their differences." Because I am more at home in San Marco than in the Rue de Seine is no reason why I and my brother of opposite preference need abuse each other. But I suppose you will demand of a Professor some positive opinions. Such training as I have had has been in catholic and classical appreciation ; but my heart is in the present and the future rather than in the past ; and my bent is to dwell on the Unity of Art. I believe in the eye and the hand ; but I do not deny the heart and the head. I believe in form ; but I do not deny the value of colour. I believe in taste, which I take to be a faculty of mind and eye, given to us to develop or neglect, as a means by which the value of life may be immeasurably increased. I believe that we Englishmen have often been bad debtors to the mind and eye, and that we should therefore be the more eager henceforward to render unto God what is most certainly God's—a love of every kind of truth and beauty. As for what is beauty and where she may be found, I would invite you to exercise rather φρόνησις than ὀρθὴ δόξα. It will be disappointing if your φρόνησις will not lead you to certain broad conclusions which are those also of any acceptable orthodoxy—as that certain Greeks knew how to carve a lovely youth or maiden, and certain Chinamen how to paint a flower, or that Chartres Cathedral is well built and not ill decorated. I would have you go about the world all your life long with an abiding and growing sense of formal quality by which the works of man may in some measure be judged.

The acquisition of a right judgment in these matters is to-day at once more difficult and easier than it has ever been before ; easier, in that we have much more and much better materials to work on, better set forth and more readily available ; more difficult, for an embarrassment of riches, and for the sheer quantity of ink and breath that is wasted to-day on appraising or reviling works of art. It may be that the wisest of our critics and connoisseurs are wiser in their generation than those that have gone before ; I think they are ; but it must, I hope, be true that never before has there been so much ill-considered, ignorant, and passionate prattle about art, and so many fools and knaves acclaimed as demigods. *Omnia praeclara tam difficilia quam rara.* It was well said the other day by my friend the Director of the Royal College of Art that if a man had not the patience, knowledge, and industry to become a good painter he could at least become a great one. Amid such confusion the way of the φρόνιμος is very strait ; there is constant temptation to yield to the inverted snobbery which passes by the famous and obviously good and " discovers " the unknown and obviously bad. I recognise the seductions of bad art ; and how easy it is to corrupt a jaded taste.

Keeping, then, in these distracting times, the integrity of your conscience, and expecting no clear call of authoritative guidance (for there is no authority to-day), you must determine in this matter not to fall behind any other people, and to have the confidence of young barbarians whose future is before them. Such a determination may bring you no little misery ; you will be often ashamed and shocked and bitterly indignant. I would not have you *dilettanti.* I feel little concern for any pleasure you may take in the arts. I do not ask you to serve Beauty as a charming mistress ; though I hope she will often make you privy to her charms. I want you to feel for her that strong devotion you feel for whatever secret cause you in your generation have most at heart. No cause is ever lost ; no loyalty is ever impossible ; and if we have thrown away many battles in days gone by in our spiritless campaign for beauty I have never heard that Englishmen fight the worse for past defeats. Thus we may look forward to a time when, as all the world over an Englishman is still (we hope) known as a man of his word, so he shall be known also as a man of taste ; when, as we pride ourselves on a freedom which is not inconsistent with efficiency, and on a natural but carefully fostered inclination to justice, honesty, kindliness and, save in essentials, an open mind, so Englishmen will at last hold their heads high—especially those among them whose opportunities and responsibilities are greatest—as the sworn and accepted lovers of Beauty.

Such must be our distant goal ; such our obstinate endeavour. In the meantime let us set to, in all humility, to learn and practise and value that faculty of taste which our forefathers sometimes called " Fancy " —that creative sense of imagined form and order which makes art in the long run not only a criticism but the very mould of life.

> Tell me, where is Fancy bred,
> Or in the heart, or in the head ?
> How begot, how nourished ?
> Reply, reply.
> It is engendered in the eyes—
> With gazing fed—and Fancy dies
> In the cradle where it lies :
> Let us all ring Fancy's knell ;
> I'll begin it—Ding, dong, bell :
> —Ding, dong, bell.

That is a question your philosophers might put : an answer such as your artists might return : and a false and melancholy conclusion—as if that glory shone about us here in England only in the morning of our days—which I must beg you, before it is too late, indignantly to deny.

# Reviews

THE PALACE OF MINOS AT KNOSSOS. *By Sir Arthur Evans. Vol. II (in two parts). Macmillan & Co., Ltd., London* (1928). £7 7*s*.

It is a great moment for all who are interested in the adventurous archæology of Crete, again to be able to take up the thread of Sir Arthur Evans' book of the comparative and chronological account of his excavations at Knossos. The first volume was published as long ago as 1921, and such impatience as may have been felt for the appearance of the present volumes is allayed, and even put to shame, by the magnificence and thoroughness with which the continuation is presented. The new volumes are as excellent as, and are certainly better illustrated (especially in respect of the colour reproductions) than the first volume.

While continuing to describe the excavations and the site in an order dictated by archæological stratification and chronological parallels with Egypt and the mainlands of Greece and Asia Minor, Sir Arthur introduces much new matter which perforce causes him to retrace his steps from the Middle Minoan III epoch to that of the Neolithic and the Early Minoan. Such a course is inevitable where continuous exploration is in progress; and it can only be observed as an added tribute to the earlier conclusions of the first volume that so many of the new aspects and sidelights thus opened up do not in way disturb Sir Arthur's main hypothesis. One of the chief discoveries which leaps from the pages of the new volumes with startling vividness is a new conception of the life of the City of Knossos and its Port. We now learn that the Great Palace was surrounded by villas of various sizes, by streets and houses and storehouses; with all the bustle and life of a great city that spread from half-a-mile to three-quarters of a mile in every direction from the Palace centre; a city estimated by Sir Arthur to have accommodated 80,000 people. We are able to imagine the long road that starts from the stepped portico-approach to the palace and the great viaduct over the tributary of the Kairatos, thence to pass southwards over the inland ranges of the Psiloriti to the sister (and perhaps at one time, the rival) city of Phætos, and its port of Komo; with the other thronged road northwards to the Port of Knossos, which has been located slightly to the east of Modern Candia. The plan which faces p. 547, and the map facing p. 71 reveal the widely spreading civilisation.

Our knowledge of Minoan planning is greatly advanced by the uncovering of the "Royal Villa" to the north-east of the Main Palace. Occupying as it does a sloping site overlooking the glen of the ancient Kairatos stream, it presents a problem that has been resolved in a formal and axial manner that would seem almost to be modelled on some example of Kraft. Its central Megaron and the double staircases which open from it are astoundingly classic, while the ingenious lighting methods by means of light wells are modern. Mr. Theodore Fyfe's complete and lucid drawings of this interesting building leave one wondering from whence arose this grasp of planning on several levels, and to what cause may we attribute its entire disappearance from the history of Europe for more than a thousand years.

The "Little Palace," excavated in close proximity to Sir Arthur's residence, the Villa Ariadne, follows more closely the planning of the Main Palace with its alternating "peristyle halls," and labyrinthine rooms that enable us to picture the intimate life of the palace.

Sir Arthur makes many interesting and penetrating analogies between the early Minoan arts and the early arts of the Anatolian mainland, those of the Libyan coast, and of Egypt, which carry much conviction (p. 22 *seqq.*); and it is interesting to note that he hints at a direct Minoan origin for the "Mycenæan" beehive tombs of the Greek mainland, though he confesses to only one rather vague parallel in the Circular Spring Chamber at Arkhanes as so far having been found in Crete itself (pp. 44 and 67). The discovery of a veritable "beehive" structure in Crete would considerably "clear the air."

The connections with Iberia, the Britannic Isles, and with Malta, however, would seem to rest upon much more slender evidence. The discovery of tin and amber objects would certainly seem to establish trade connections, either by land or sea routes (though probably by the former) with Britain and the Baltic Coasts; but the conversion of the mysterious prehistoric Maltese remains from "neolithic" to "chalcolithic" upon such slender evidence as the discovery of a single bone object having affinity to another from the Second City of Troy does not seem justified (p. 167 *seqq.*). Is the similarity of scroll patterns a mere coincidence (not unknown in primitive patterns) in the case of the Hal-Tarxien bowl and the Kamares polychrome vase? If not, and the prehistoric remains of Malta are contemporaneous with Early Minoan civilisation, it is to be expected that Minoan pottery should be forthcoming as a parallel from the excavations in Malta; if it has, it does not seem to have found its way to the Museum at the Auberge d'Italia in Valletta. The Hal-Tarxien fragments given by Sir Arthur in Figs. 99 and 100 would seem to show some slight connection with Minoan objects, though isodomic masonry is not exclusive to Crete nor are columns and pillars, as cultus objects, only to be found in Minoan form. The dresses of the strange steatopygous figurines of Hal-Tarxien and of the Hal-Saflieni Hypogeum would, in addition, seem to have but little affinity with the fully flounced attire of the slim and elegant Minoan figures. Nor does there, so far, seem to arise in Crete any planning that can be said to be analogous to the almost unique axial combinations of the Maltese oval and apsidal shapes that are to be found at Hagiar Kim and Hal-Tarxien; unless the oval house at Chamæzi (*Pal. of M. at Knossos*, Vol. I, p. 147) is deemed to present a slender connection. The establishment of a date, or an ethnological relationship for the Maltese remains, is still, one would suggest, to be sought.

It is these origins and relationships of the Mediterranean early civilisations that must always be of great interest for the general student; and anything that makes for an end of the present almost complete isolation of the Minoan civilisation must be welcomed.

The arts of the Middle Minoan culture, as presented

by Sir Arthur are truly without parallel; in no other early civilisation is found so extraordinary a grasp of natural forms in decoration. No plant or animal form would seem to be too difficult to be handled by the facile fresco or ceramic painter; and their brothers the sculptor, the goldsmith, and the seal-engraver, do not lag behind. The versatility and freedom of thought that are the very essence of these productions, would seem to find but little echo in the rigid formulæ of Assyrian, Doric Greek, or Egyptain art.

In a final welcome to these lavish volumes, it is with great expectancy that we look forward to the third and last section, which will (as Sir Arthur tells us in his original preface) be devoted to the later Minoan epochs, with the sites shown by plans more fully detailed than any which have preceeded them.

S. Rowland Pierce.

Note.—It will be of interest to our readers to recall that Sir Arthur Evans was the Royal Gold Medallist of the R.I.B.A. in 1909. His paper on the work at Knossos will be found in the Journal of the R.I.B.A., 1902, p. 97; with further contributions to the Journal in the volume for 1910, p. 6, and 1911, p. 289.

SAINT MALO AND NEIGHBOURHOOD. *By Jasper Salwey, A.R.I.B.A. With twenty full-page illustrations from the Author's pencil drawings.* 8°. *A. and C. Black, Ltd.* 3*s.* 6*d. net.*

The series of books published by Messrs. Black on historic towns in this country, and illustrated by well-known artist draughtsmen, is already highly valued by discriminating collectors of beautiful drawings. Embodying, as they do, many widely varying examples of ably delineated streets and buildings—in both their detailed and broad effect—these books have a special interest for architects, and should be, one feels, more generally sought after than they are. Apart from the charm of the drawings themselves, and their consistently high standard of executive excellence, real value attaches to such a presentation as they show of characteristic local and vernacular architecture, the traditional use of materials and methods of building, and outstanding examples of constructive excellence. We may quote as an example of this—in addition to Mr. Salwey's own book on Cornwall—the drawings by Mr. Joseph Pike that illustrate Chester in the British Series. Types of the simply beautiful and traditional methods of expression in building are, indeed, to be found in every relatively unspoilt old town, and must always be worthy of record. They cannot rightly be neglected in days that too often tend to treat them with worse than indifference. It is, moreover, well that Messrs. Black should also turn attention to the illustration, on similar lines, of ancient cities in other parts of Europe than Great Britain, and place among the earlier of these—as the second volume of a new series—the book that now appears, under Mr. Jasper Salwey's authorship and illustrated by his pencil, on St. Malo and the lesser adjacent places of St. Servan, Dinard, Dinan, and Mont St. Michel. For where, within an equal distance from London and Southern England, could a district be found more complete with historical interest and the attraction of a mixture of noble, rich, picturesque, and simple architecture? In his short introductory chapter—which shows a wide range of reading—Mr. Salwey has concentrated all that seems essential to a broad understanding of the history and physical and æsthetic qualities of St. Malo and its environs. As the author says, "to take the romance from St. Malo would be impossible, for it is romantic not only because it is curiously unlike any other town, but because, even to-day, its history is so much in evidence, at every turn, marked and revealed in fact and feature. It has proved unnecessary for the old to be in any way obliterated for it to prosper in the present. . . . Its maze of streets and tall houses, its cathedral, its château and towers, its generous architecture, its hotels and cafés, its shops and markets and warehouses, its every nook and corner, and, above all, its environing panorama of seascape, is all yours." It is a picture that every architect with any pretension to reality would wish to enjoy. He would do so the more after inspecting Mr. Salwey's well-composed, and almost technically perfect, pencil drawings, showing twenty out of the seemingly unlimited number of scenes evolving from this fascinating microcosm of French history, that—leading us along through the course of the Middle Ages and the Renaissance—lands us eventually amid such modern associations as attach to the elegant Chateaubriand and his age. And the cost of the book is almost negligible. All the drawings are of interest, but special mention might perhaps be made of the view within the Porte St. Vincent—of the Rue de la Cordonnerie, Dinan—and, as an architectural detail, the "door in Rue Mahé de la Bourdonnais." And, while upon the subject of pencil and other line representations of ancient buildings, might not the Institute usefully arrange, some time, for a comprehensive exhibition of the originals of such drawings by our many able present-day draughtsmen? The records of building in the past form, in effect, the best school of building for to-day. Just as we cannot afford to neglect or be without them—or with safety depart from traditional principles and methods, related to both their construction and ornament—so the books that place before us, as this one, the aspect of ancient towns should never fail to be welcomed.

Fredk. R. Hiorns [*F.*].

THE INDUSTRIAL ARTS. *By Frederick J. Glass. University of London Press*, 1927. *Large* 8°. 12*s. net.*

The object of this book is to give some knowledge of the crafts to the teaching profession, Mr. Glass being himself the headmaster of the School of Arts and Crafts at Doncaster. It begins with chapters on "Shelters" and on "English Architecture," the former dealing briefly with world types and the materials and processes which embody them, such as stone, bricks, pigments, etc. Succeeding chapters deal more particularly with furnishings, fabrics, leather, metalwork, and jewellery, tools, records, lettering, etc., clay pottery, etc., glass and baskets, transport, boats, etc. There is also a chapter on "Design" and one on "Trees." Through this heterogeneous material Mr. Glass feels his way in a pleasant and readable manner. The book is educative in a very real sense and is well illustrated by excellent line blocks.

D. T. F.

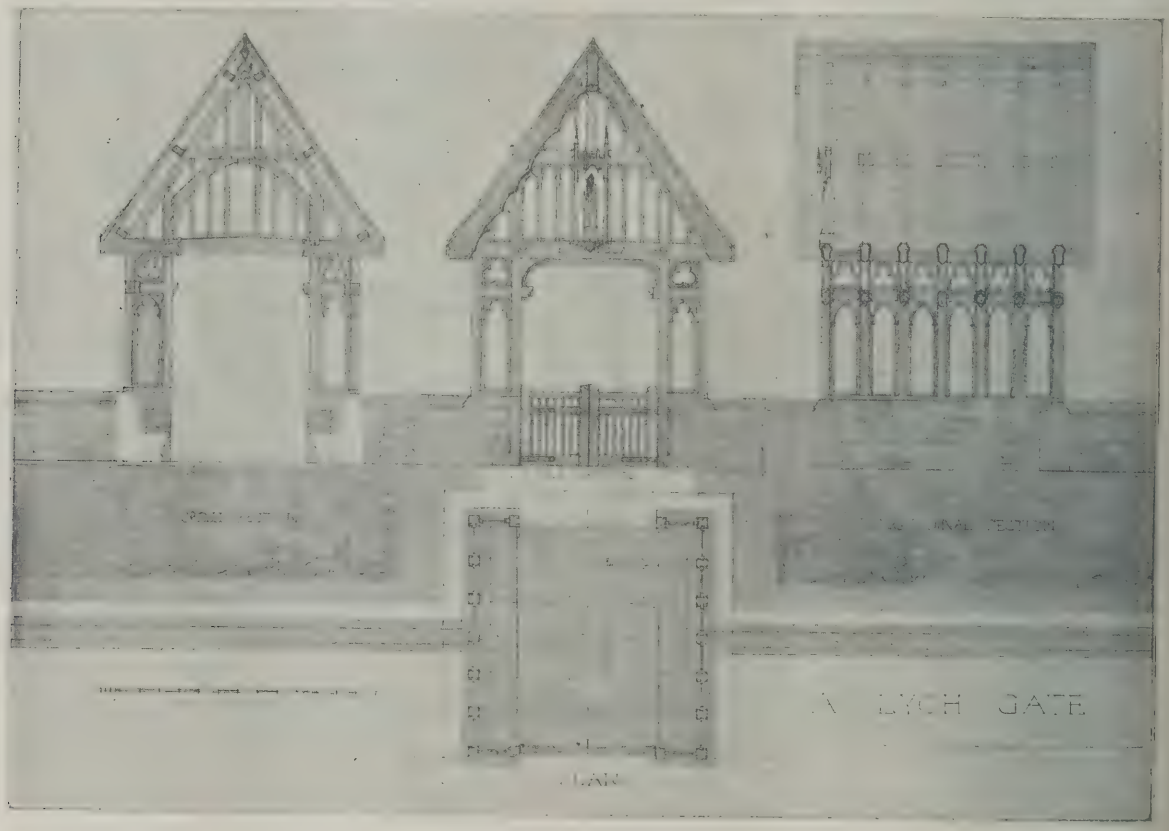
# Schools of Architecture

SECOND SERIES

## I.—Glasgow School of Architecture

BY WILLIAM JAMES SMITH

It may be said of any School of Architecture that the aim is directed towards producing architects—great architects if possible. Such a statement, though true, explains little and leads nowhere. By shortening the range and in closer contact with the objective, it will be observed readily that each School has aims and aspirations of its own nourished by the worthier objects of local practice, the higher ideals of service to Architecture as a Fine Art, and the moral standard demanded of the individual, consistent with the privileged membership of a noble profession.




A Design for a Lych Gate
First Year Work

The architect is a complex character. He is neither an artist nor an engineer; neither wholly a practical man nor purely a business one; but he must try to become a "composite" of all. He must have a sense of design and an eye for the beautiful in all things. He should be equipped with sound scientific knowledge as well as good common sense as much with regard to building construction as in meeting the demands of all the latest requirements of healthy, comfortable and progressive living. As he lives so he builds. The architect is the master of the art of building. In his training, noble aims and higher education are a necessity even for ordinary work.

It is now acknowledged that skill in one subject is no hindrance to work in others. The scholar in science with a strong practical mind is likely to be assisted by that fact rather than hindered when practising as an architect. Sound training in design—in orderly arrangement—is

ertainly not opposed to good practice in construction; quite the contrary, for the architect's design must be built, and rationally built, before it exists or succeeds as a work of architectural merit. The architect's duty only commences when he has prepared his scheme; he has yet to construct the building and manage the finance. It is wrong to believe, as some do, that a well trained architect becomes, " ipso facto," a poor business man, unable to understand the needs of his clients and to manage the financial side of a building programme with economy. His ability in this respect is one of the chief justifications for his existence.

A very high standard of architectural education is demanded by such ideals and although these may be somewhat similar in different centres, it is realised that each School has its own definite and special problems to solve in an effort to attain them. In Scotland, for instance, the apprenticeship system has still a very strong hold, so that in Glasgow, in addition to the normal Degree and Diploma courses, there is a complete Certificate course for students who, for various reasons, can only attend in the evening.

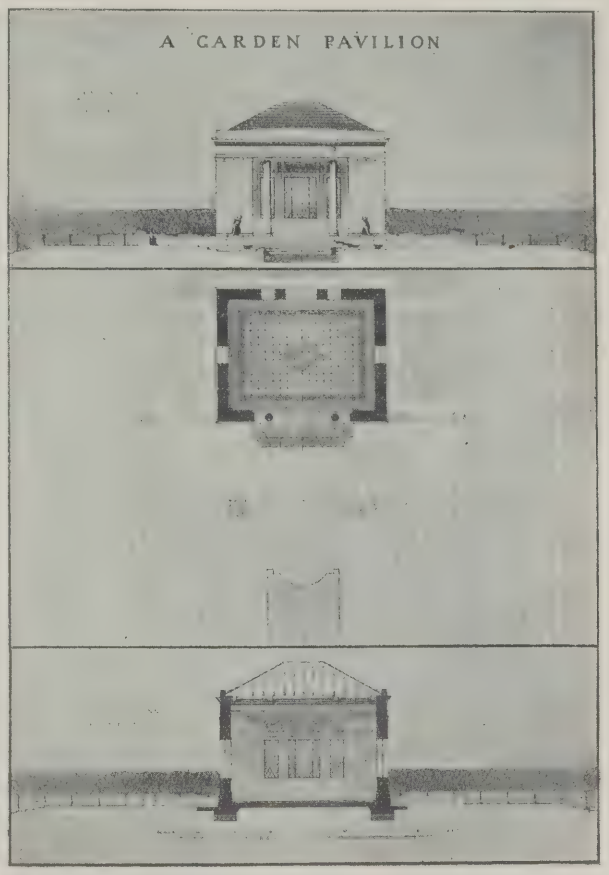
The Certificates of the Glasgow School with full preliminary qualifications exempts from the Intermediate Examinations of the R.I.B.A. The Degree of B.Sc. in Architecture and the Diploma exempt from the Associateship Examinations, except as regards Professional Practice.

Degree and Diploma students become attached to the staff of an approved practitioner immediately they enter the School, and spend about five months in the year obtaining practical experience in the office and on works in progress. In all cases the student must have at least one year's experience in an architect's office before the Degree is conferred or the Diploma granted. In consideration of the time spent in School, the duration of office pupilage is reduced, by arrangement, to a minimum.

The Degree is awarded with " Honours in Design " or " Honours in Construction " and demands attendance at all-day classes for four sessions each of about seven months duration. For the Diploma of the School five sessions of full-day classes are required, or as an alternative, at least three of full-day classes with additional sessions of evening work to cover the ground of the prescribed Diploma course. Normally attendance in the evenings during four sessions is required for the Certificate, in addition to two spent in Continuation Classes in preparation for the entrance qualifications. Prospective students are recommended to remain at school until they obtain the Leaving Certificate of the Scottish Education Department, which Certificate exempts from the Entrance Examination for the Diploma, and except for elementary Building Construction, it qualifies for entrance to the Certificate course. Candidates for the Degree must have passed the Preliminary Examination of the Scottish Universities in those subjects required for the B.Sc. in Applied Science and in addition must show evidence of skill in drawing.

The Glasgow School of Architecture is under the superintendence of a Joint committee representative of the Royal Technical College which is affiliated to the University of Glasgow, and the School of Art. The resources of both Institutions have been fully utilised.

Technical science is the foundation upon which the fabric of architectural education is raised. We have, in this age, more intimate knowledge of the properties and possibilities of materials than at any other period in the history of building. Whatever else we may have left undone, we have progressed scientifically and are continuing to do so. In practice anyone may build strong enough, but it takes the theoretically trained architect to




A Design for a Garden Pavilion
Second Year Work. R. A. Collie

build economically strong; science assists him to do this, and tells him when his structural frame is a satisfactory one. Practice alone, without the risk of experiment, will never do it.

There was a time when office or studio training appeared to be sufficient; but then artistic and scientific instruction was imparted to the pupil by his master, and this applied to medicine, the sciences and all the arts. In those days every laboratory, workshop and studio was a school. To-day life is more complex. Be they ever so capable and willing, practising architects have little time, in a busy professional life, to devote to the training of the younger

generation. Office experience is of great importance and essential in its own way, but in the new conditions, methodical training can only be obtained in a school where architecture, in all its branches, is taught.

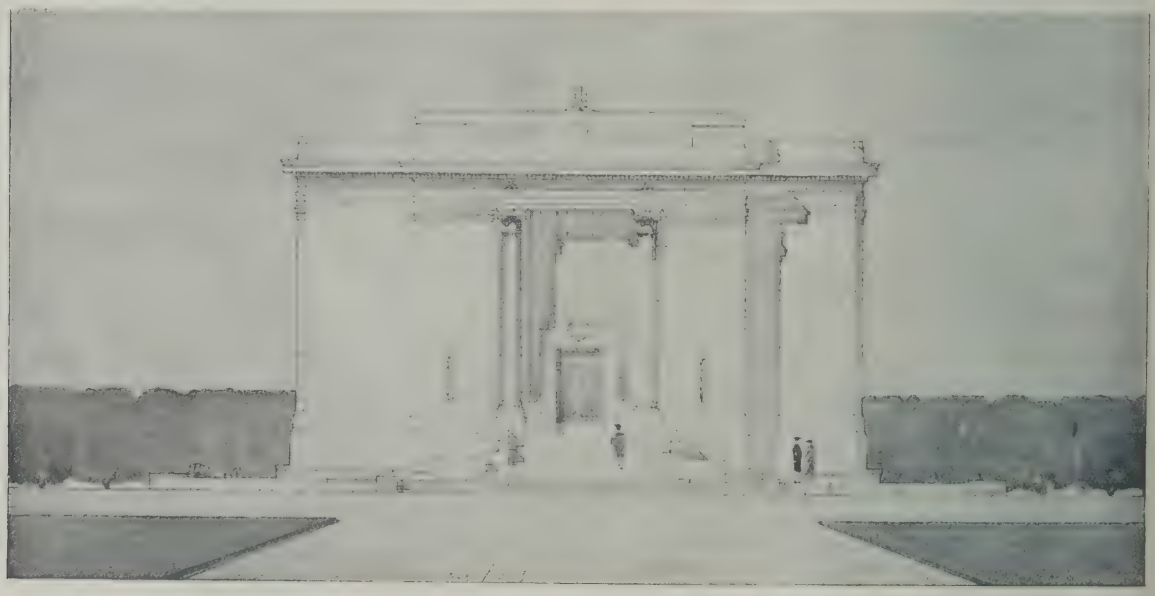
Any Degree or Diploma course, though thorough, is limited to essentials, so that it cannot be said that a student below the Diploma standard is really fitted for the ever increasing difficulties and responsibilities of architectural practice.

In addition to the preliminary qualifications of Higher Mathematics and Freehand Drawing, a knowledge of the elements of Building Construction and Geometrical Drawing are a " sine qua non." Because of the shorter time available for study, the Certificate or evening student obtains this knowledge in Continuation Classes as a necessary qualification before entering the School of Architecture. Elementary Building Construction and Descriptive Geometry are taught in the first year of the Diploma course, and in the second year of the Degree course, the first being devoted to the study of Science subjects and Freehand Drawing. Up to this stage students are simply prepared to receive, so that they may profit to the full by further study and instruction.

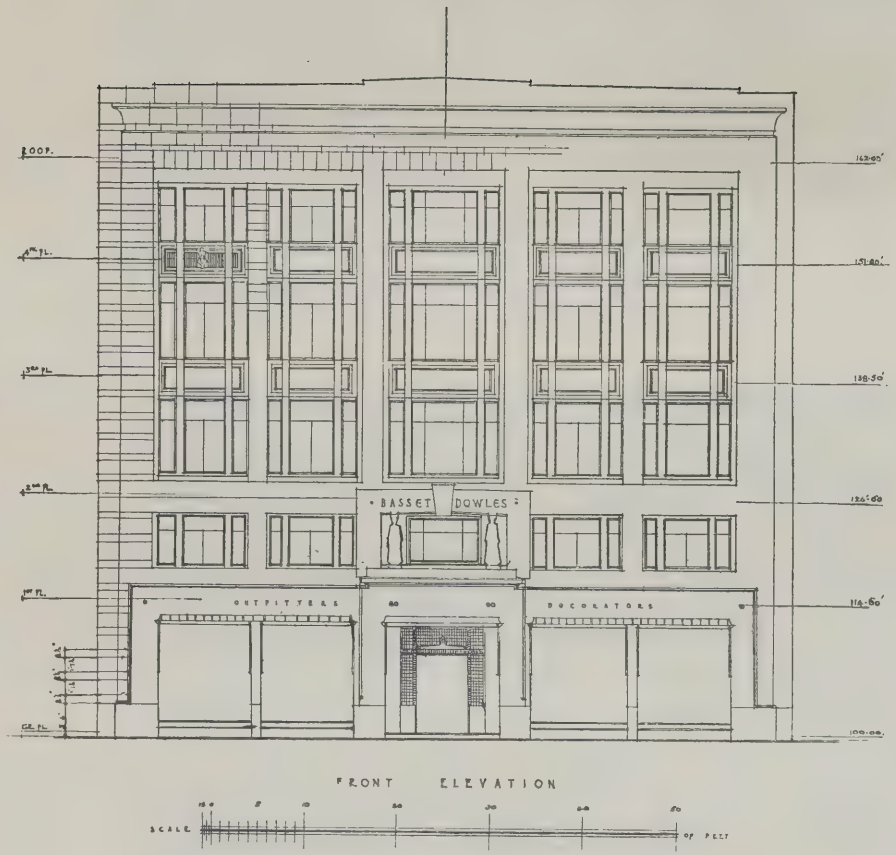
Although for purposes of study and convenience, subjects appear under separate headings in a syllabus of work and are often taught by separate masters who are specialists in a particular branch, students are constantly reminded that one subject is the necessary complement of the others in completing the sum total of what constitutes Architecture. The dissemination of this controlling idea is achieved in many ways ; by the method of instruction ; by the adjustment of the various lectures, wherever possible, to suit the subject and the type of work being done in the studio ; by imaginative suggestion and special requirements of programmes ; by collaborating with engineers, artist painters, sculptors and other craftsmen ; and by association and discourse with members of other professions and arts, through the medium of the School of Architecture Club. Each student is cognizant of the work done in the other courses and can follow and be inspired by the work of the School of Architecture as a whole ; and the important fact of the interdependence of the different expressions of the artistic spirit with the material is brought clearly to his mind.

Throughout the various courses emphasis is placed upon architectural design, which implies sufficient knowledge to understand the structural needs of the subject. It is made as difficult as possible, if not impossible, for a student to conceive of a design without considering the possibilities for sound sane straightforward construction. The simplest elements of building construction are there at hand to be made beautiful by the architect ; these are studied in isometric and large scale detail and considered not as isolated elements but as parts of a whole.

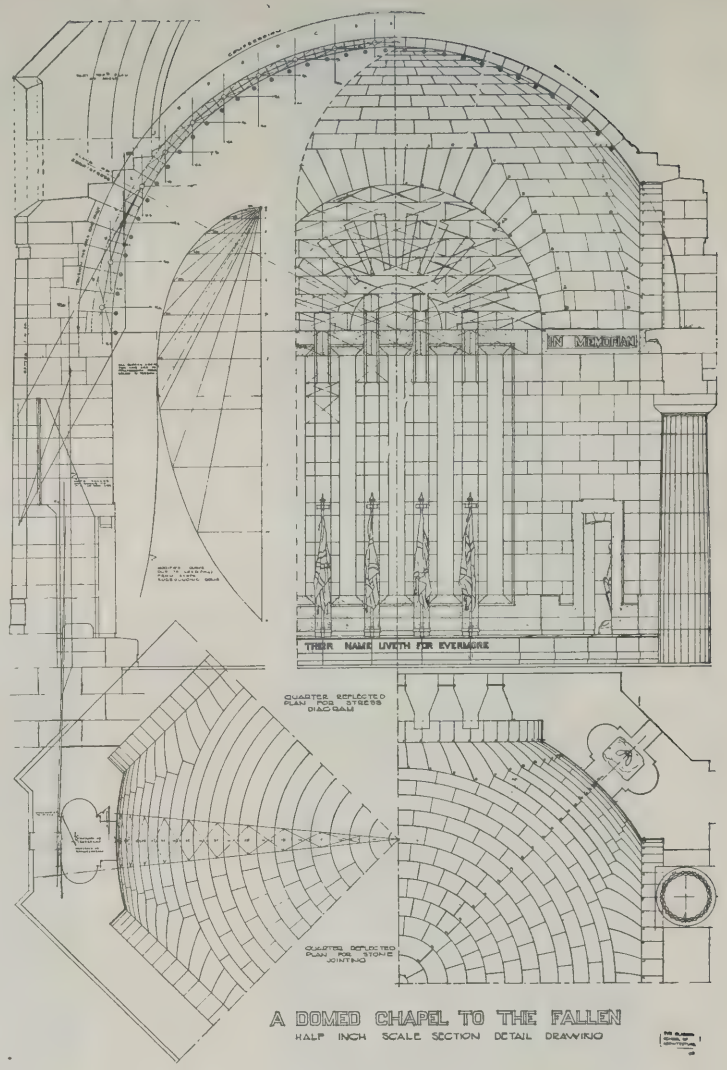
Design is taught by means of preliminary sketches, criticised and developed as Studio Subjects, and Time Sketches. The importance of maintaining the grasp of the problem as a whole, by conceiving and sketching in three dimensions, is emphasised. In the well-equipped library, students are encouraged to study and become intimate with the problem and its solution, " before putting pencil to paper." Time Sketches are of special value in training the imagination to appreciate, without hesitation, the meaning and intention of any programme ;



A Design for a College Library
Third Year Work. M. Noad




A Design for a Warehouse
Fourth Year Work. J. T. King



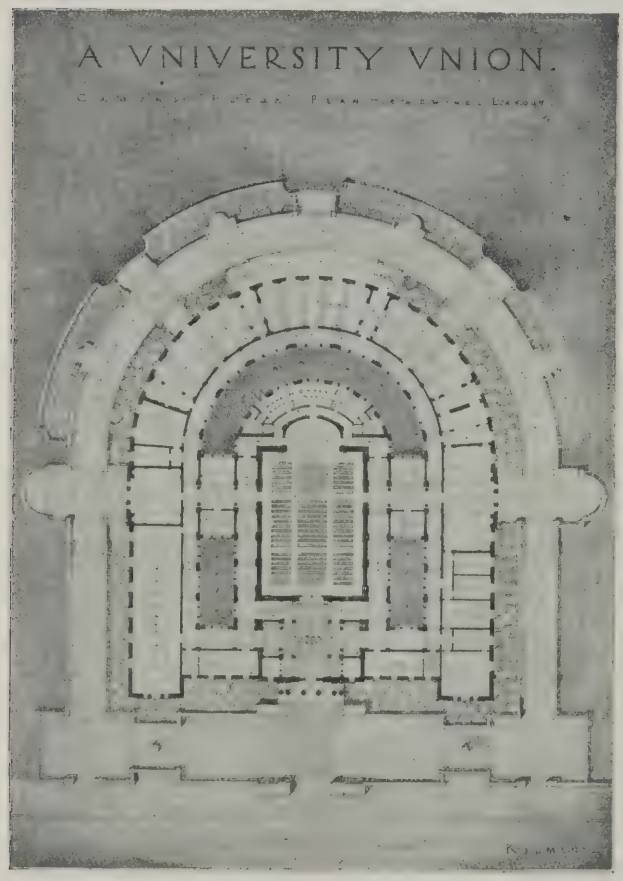

A Design for a Memorial Chapel
Fourth Year Work. D. S. R. Waugh



EAST ELEVATION

in deciding upon a solution quickly, and in developing the design of the mass rather than detail, for the time available does not permit of any other than broad expression.

Exhibitions are held periodically throughout the session and the works reviewed by outside specialist critics or by architects of repute.




A DESIGN FOR A STUDENTS' UNION
Fifth Year Work. J. E. Dallachy

A Studio Subject occupies from four to five weeks. In preparation for the first, lectures are given on the general principles of the theory of Architecture and the elements of massing, in addition to suitable lectures on construction dealing with the use and treatment of materials likely to be employed in the Subject. By the end of the study, sufficient instruction has been given to enable shadows to be projected geometrically and the drawings architecturally rendered. Elaborate rendering is not encouraged. It is considered sufficient if the drawings, finished in colour or monochrome, are readily and clearly understood and the proper value given to the various planes and to accessories which may be necessary to the successful completion of the composition. Unity of effect is aimed at in every problem the student tackles.

A complete course of lectures on the Theory of Architectural Design is delivered in the second year. By the end of the third at latest the pupil has completed advanced Mathematics and Science subjects all specially dealing with building and building materials. In the laboratories tests are made for cement and concrete, and for the strength of iron and steel under various stresses. All of which, concurrent with work in the Studios and visits to works in progress, prepares for advanced and more difficult problems in planning, lay-out, general design and construction.

Special lectures on Town-planning and Municipal Engineering, Surveying and Levelling (Field work), Quantity Surveying, Professional Practice and Building Superintendence, are also included in subsequent years.

In conjunction with the Department of Civil Engineering, a complete set of working drawings are prepared for a steel-framed building of the warehouse type. The subject, studied in all detail, includes a complete set of calculations and stress diagrams of the steel roof trusses. A somewhat similar problem in reinforced concrete is studied in the same way ; and freedom of expression is encouraged, stress being laid upon appropriate character, satisfactory massing and good proportions.

Design subjects especially in the final years are arranged and set with a view to including up-to-date ideas and new problems in construction. Fresh solutions with

odern expression are therefore permissible and ex-ected ; but to be superficially and consciously " modern " r its own sake is strongly deprecated.

Freehand Drawing and Modelling, from the antique, om life, and for figure composition, treated as subjects importance in each year of the prescribed courses, are udied side by side with students of Painting and Sculp-ire. Decorative colour schemes for certain Studio ubjects are also carried out conjointly with advanced udents of the School of Art.

" Invention, strictly speaking, is little more than a new mbination of those images which have been previously thered and deposited in the memory ; nothing can come nothing ; he who has laid up no materials can produce combinations."

In the first year of architectural study, a general course fifty lectures on the History of Architecture is provided, d in this and in subsequent years, Historical Design udies and Measured Drawings of good work, are pre-ared. These studies have special reference to principles, d lessons learnt from Classic, Gothic and Renaissance ample rather than to lifeless archæological research.

The Glasgow School of Architecture is founded on tradition. At first, students are kept strictly on old Classic and Gothic lines until, justified by the progress of study, liberties are approved of and advances more and more freely made. History of Architecture is studied, for the purpose of realising our historical position and the responsibility incurred in proposing to practice architecture, to refine by experience of the past our sense of beauty, and to enlarge our architectural resource. The more that is known of style and the less it is consciously practised the better. It is sufficient that a building is eminently suitable for its purpose, that it has been fearlessly and faultlessly constructed, and that in its proportions, colour and general effect, it expresses something of the pleasure it gave its designer.

The Glasgow School aims at producing constructors, in full sympathy with the past and the materials at hand ; men, enthused by the conditions imposed by each problem, unconscious alike of individuality and style, whose work is to interpret the artistic possibilities of any problem set ; twentieth century architects creating, it is hoped, monuments of their day and generation.

---

# Newcastle House, Lewes, and the R.I.B.A.

The following letter from Mr. H. S. Goodhart-Rendel, hairman of the Art Standing Committee of the R.I.B.A., ith regard to the proposed destruction of Newcastle ouse, Lewes, by the East Sussex County Council, ppeared in *The Times* of 24 August :

*o the Editor of " The Times."*

Sir,—Indignation against the intended destruction Newcastle House, Lewes, has led many people to rge the Royal Institute of British Architects to do all at it can in defence of the building. I have, therefore, en asked by the president to state that the matter has en frequently put before the Art Standing Committee, which I am chairman. The case for retention and that r destruction have been inquired into, and, upon the vidence brought to us, all practical considerations have ppeared to be in favour of the former. It was stated, d well supported, that to remove the building was nnecessary and extravagant. We could learn of no tisfactory answer having been made to this statement.

The committee did not pass any resolution upon e subject, because the defence of buildings whose harm and beauty are more picturesque than architec-ural lies with other societies than ours. The charm d beauty of Newcastle House are undoubted, and no ver of England could hear of its loss without regret ; ut its claims are upon the citizen rather than upon the rchitect in particular. It is for the citizen to use every eans in his power to procure further debate upon what ill lies under the unrefuted accusation of being a asteful and useless act of destruction.—Yours faithfully,

H. S. Goodhart-Rendel,
Chairman of Art Standing Committee, R.I.B.A.

As a result of Mr. Goodhart-Rendel's letter, *Country Life* published a leading article in their issue of 8 September disapproving of the policy pursued by the Institute in this connection, which it suggests is trade-unionist. The last number of *Country Life* on 15 September contained several replies from architects, two of which, from Mr. Goodhart-Rendel and Mr. Howard Robertson, we print below :

*To the Editor, " Country Life."*

Sir,—I feel that your leading article and note upon Newcastle House, Lewes, call for some reply from me, although the absence from London of a great part of my Committee must prevent that reply from being more than a personal one. This I must emphasise, since you attribute to me " direct and unambiguous words " to the effect that the Royal Institute of British Architects " considers the destruction of Newcastle House to be unnecessary, wasteful and wrong," words that will be sought in vain in my letter to *The Times*, where it might be thought that you had found them. In that letter I wrote no more than that, upon the evidence brought before the Art Standing Committee, " all practical considerations have appeared to be in favour of the retention of the building, and that the statement that its removal was unnecessary and extravagant had not been satisfactorily answered," adding that further debate should be procured upon what still lay " under the unrefuted accusation of being a wasteful and useless act of destruction." These words are " direct and unambiguous," and contain no implication that the Royal Institute or its Art Committee had definitely prejudged the matter. Had they done so, I, as their writer, should have been presumptuous and

untruthful. That " the defence of buildings whose charm and beauty are more picturesque than architectural lies with other societies than ours " is a proposition that can hardly, I imagine, be questioned. Societies, like individuals, should mind their own business. The doom of Dorchester House would be no suitable subject for laments from the Society for the Protection of Ancient Buildings, nor could the building over of Endsleigh Gardens have been appropriately deplored by the Council for the Preservation of Rural England. The distinction between picturesque and architectural value, however, is a matter upon which the opinion of a committee of architects, though fallible, is likely to be a considered one, and one not greatly disturbed by outside criticism. Probably all differences on the point arise from differences in interpretation of the word " architectural," which cannot conveniently be discussed here. As one who would regret bitterly the disappearance of Newcastle House, I find no inconsistency in warmly approving the inaction of the Committee of which I have the honour to be chairman. In my opinion the wholesale defence of old buildings on architectural grounds, which is the natural reaction of the present generation from the destructiveness of the last, has resulted in a confusion of values extremely dangerous to the art. On historic and sentimental grounds that defence has all my sympathy, and I honour none among the defenders more than *Country Life*, to whose championship in the past many valuable buildings owe their continued existence.—H. S. Goodhart-Rendel.

*To the Editor, " Country Life."*

Sir,—Your leading article and commentary in the issue of 8 September raise the question of the position of the Royal Institute of British Architects in respect of the threatened destruction of historic buildings of architectural merit. A statement as to R.I.B.A. policy can properly come only from the Institute itself. Many individual members, however, while appreciating the motive underlying your comments, will probably agree that action by the Institute alone is a matter raising many delicate issues. The destruction of ancient buildings of more or less architectural interest is of constant occurrence, but only in certain circumstances does it come to public notice. There are buildings in the City which come within this category, the demolition of which is necessary in order to provide more up-to-date premises. Very few people, however, seem concerned with this inevitable process. It is only when the building forms a prominent landmark, or for some reason of association or location has attention focussed upon the beauty of its architecture, that the hue and cry is raised. Even in these cases, however, the public will realise that there are other questions than that of sentiment involved ; and a hurried visit to the threatened spot by some member of the Institute who is " a recognised master," with a paternal admonition to the harassed local architect that " You can't do this sort of thing," would probably do more harm than good. The issues involved are usually too complex to be settled in this off-hand way, and a considered report of the situation, involving a real understanding of the case, would be an indispensable preliminary. Individual architects, when faced with the question of the demolition or alteration of such buildings as Newcastle House, are faced with a difficult problem ; and it is only fair to assume that in advising their clients they are acting in what they honestly consider to be the best interests of all parties concerned. There remain, however, those cases in which either undue pressure may be exerted upon the architect, or in which his judgment, carefully considered, may be at fault. These cases might, possibly, be met by the creation of a special advisory committee, which would be consulted by public and private bodies, and by individual architects, in all cases affecting ancient buildings of architectural importance. There already exist a Society for the Preservation of Ancient Buildings and a Council for the Preservation of Rural England. These, together with the Institute, might form a joint standing committee. Their wide affiliations, coupled with proper publicity as to the scope of this committee, would enable them to keep in touch with such problems as that of Newcastle House ; the case for preservation or otherwise could then be carefully weighed, and any decision taken would be above suspicion of any " trade union " bias. No doubt these questions have already received consideration in competent quarters. Nevertheless, to judge by Mr. Goodhart-Rendel's letter to *The Times*, and your own commentary, the impression remains that for the moment the preservation of such buildings as Newcastle House is everybody's concern but nobody's particular business.—Howard Robertson.

---

## THE MENIN GATE.

The following letter has been received from the Belgian Royal Commission of Sites and Monuments with regard to the monument at the Menin Gate, Ypres, which was designed by Sir Reginald Blomfield, R.A. :—

*Royaume de Bélgique,*
*Commission des Monuments et des Sites,*
*22 Rue Montoyer 22*
*Bruxelles,*
*le 25 juillet* 1928.

*A Monsieur Sir Reginald Blomfield, Architecte,*
*1 New Court, Temple, E.C.4.—*

Monsieur,—Notre College a eu l'occasion d'admirer le monument que vous avez elevé à la porte de Menin, à Ypres, à la mémoire des 58,000 officiers et soldats britanniques non identifiés qui ont versé leur sang pour la défense du droit et de la justice, au cours de la plus abominable guerre.

Nous nous faisons un devoir, Monsieur l'architecte, de vous témoigner notre admiration et de vous adresser nos chaleureuses félicitations pour l'œuvre remarquable que vous avez ainsi réalisée.

Veuillez agréer, Monsieur, l'assurance de notre considération très distinguée.

*Le Secrétaire,* J. H. E. Houbar. *Le Président,* Chève. Lagassedalocht.

# Legal

## OWNERSHIP OF DRAWINGS.

5, *Paper Buildings,*
*Temple, London, E.C.*
21 *August* 1928.

*To the Editor,* JOURNAL R.I.B.A.

DEAR SIR,—The Practice Standing Committee was during last session invited to advise a member on the above matter in a case involving some intricate problems and it was resolved to obtain Counsel's opinion upon certain points. The Committee has asked me to forward for publication the questions raised and the opinion upon them, and at the same time emphasize the importance of first studying the points put before considering the opinion.—I am, sir, faithfully yours,

W. E. WATSON,
*Hon. Sec., Practice Standing Committee.*

### THE QUESTIONS RAISED.

5, *Bishopsgate, E.C.2.*
10 *May* 1928.

*re* OWNERSHIP OF DRAWINGS, ETC.

DEAR SIR,—Mr. Macgillivray has now written his opinion on the points submitted to him and we enclose a copy of his opinion. As to the drawings he was asked to advise :—

(*a*) Is the client entitled to the drawings, specification details and Bills of Quantities when he has paid the schedule fees ?

(*b*) Is the client entitled then to use the drawings, etc., as he chooses, on the basis that they are his property ?

(*c*) If the architect desires to retain the drawings, etc., or to reserve the copyright in same, is the client entitled to refuse to pay the schedule fees unless the documents, etc., are handed over and the property in them passes to him ?

and as to the position between the architect and client his opinion was sought :—

(*a*) Where the architect is employed under the " Conditions of Engagement."

(*b*) Where he is employed without the Conditions of Engagement being made the basis of the contract.

(*c*) Where he is employed under the terms of the Standard Building Contract

and we think that his opinion deals with these points.

If, after reading the opinion, you and/or the Practice Committee would like to see counsel and ourselves on the matter, please let us know.—We are, Yours faithfully,

(Signed) MARKBY, STEWART AND WADESONS.

### OPINION.

I propose first to consider the contractual relationship as between an architect and his client apart from any alleged custom of the profession or special conditions imported into the contract by reference to the conditions of engagement set out in the R.I.B.A. *Kalendar*.

In the first place an architect is employed to prepare a sketch, and, if the sketch is approved, he is employed to prepare working drawings, get out a bill of quantities and invite tenders. I think it is clear that when tenders are received the client is not bound to accept the lowest or any tender and he may at that stage abandon the work. If he does so the architect is entitled to a fair remuneration for the work which he has done. *Farthing v. Tomkins* (1893), 9 T.L.R. 566. If on the other hand the building proceeds it is in my opinion an implied term of the contract that the architect shall supervise the work of construction and be remunerated accordingly either on a basis which has been agreed or by such sum as the Court may find to be a fair remuneration for the work done. If the work is so completed and paid for, the client is entitled to have the plans delivered to him. *Gibbon v. Pease* (1905), 1 K.B. 810. In the case cited it was said that it would be unreasonable for an architect to retain the plans in as much as the building owner would require them in order to ascertain the position of the drains and other matters of detail relating to the structure of his house. There appears to be no direct authority as to what the rights of the parties are with regard to the plans if the client has abandoned the work and the architect has claimed and been paid a fair remuneration for the work done. In my opinion the architect is entitled to retain the plans in that case. If I am right in saying that it is an implied term of the contract that the architect shall be employed to supervise the construction of any building which is constructed according to his plans, then I think it follows that he is not bound to deliver up the plans if the scheme is abandoned or if the client desires to complete the building without an architect or under the supervision of some other architect. The principle is much the same as that upon which the decision turned in the case of *Planche v. Colburn* (1831), 8 Bing. 14. In that case an author was employed to write an article on Costume and Ancient Armour for publication as part of a collective work to be called the Juvenile Library. The author wrote the work but the scheme of the Juvenile Library was afterwards abandoned and it was held that the author was entitled to compensation for the work which he had done and was entitled at the same time to retain his manuscript. The main ground of the decision was that the author had agreed to write the article for publication in the Juvenile Library and not otherwise and if it were not so published it might be published in a way which was not consistent with his reputation or not at all.

There remains the question of copyright in the plans. *Primâ facie* the architect as author is the first owner of the copyright. In my opinion there is nothing in the normal relationship of architect and client which entitles one to read into the contract an implied term to the effect that copyright shall belong to the client. It is clear that the mere fact that the work is done to his order for valuable consideration does not entitle the building owner to claim the copyright even in cases where the building is completed. There is no compelling reason for holding that the building owner should have the copyright. It is not contemplated that the ordinary building owner who builds a house in order to live in it will desire to build more than one house to the same plans, whereas on the other hand an architect must of necessity repeat his plans in whole or in part and he would be very much hampered in the exercise of his profession if the copyright in each house he designed passed from him to the building owner. I am of opinion therefore that, in the absence of very special circumstances, the proper inference is that copyright in an architect's plans remains with the architect and if that be so when the building is completed and the plans handed over, then *a fortiori* is the case where the architect has not been employed to complete the work.

In my opinion

1. Where a design has been prepared to the order of a client and working drawings and quantities have been got out and tenders invited and received the client is not thereupon entitled to dispense with the architect's services and carry out the scheme with his own workmen and in particular

(*a*) the client is not entitled to the drawings, specification, details or bills of quantities on tendering to the architect the fees to which he would have been entitled if the work had been completed under his supervision ;

(*b*) the client is not in such a case entitled to use the drawings on the basis that they are his property ;

(*c*) the architect cannot claim payment of the fees which he would have been entitled to claim if the work had been completed under his supervision, but he is entitled while retaining the drawings, etc., to charge the client a fee which is reasonable having regard to the work actually done.

2. Although *primâ facie* a client is not bound by the conditions of engagement set out in the R.I.B.A. *Kalendar*, the architect may make them part of his contract by sending them to the client before or at the time when he accepts the order.

3. Clause 5 of the conditions of engagement is not very happily worded from the architect's standpoint. The words " if the services of the architect cease or are dispensed with before a contract is entered into or order given " certainly support the view that it is open to either party to break off the engagement and that in that event the client may proceed with the work and have the use of the architect's plans and specification for that purpose on paying him on the scale prescribed in the clause. On the whole, however, I am of opinion that, having regard to the provision that the drawings, etc., shall remain the property of the architect and the copyright be reserved to him, his services cannot be dispensed with and his drawings used without his consent. I am of opinion therefore that, so long as the architect is ready and willing to continue to act, the client is not entitled to put an end to the engagements unless he actually abandons the scheme so far as the architect's drawings, etc., are concerned. If, however, the architect is unable or refuses to continue to act, then in my opinion he cannot recover any fees unless he consents to the client having the use of the drawings for the completion of the work.

4. In my opinion the architect is employed *primâ facie* on the terms that he will see the job through if the work proceeds on the basis of his drawings. In my opinion the architect has no right to throw up his job, and, if he does so without sufficient reason, he cannot recover any fees. If he has been paid in part he may retain what has been paid to him. The client, however, may claim damages if by reason of the architect's default he is put to greater expenditure than the balance of the fees due to the architect. Similarly as I have already indicated the client is not entitled to throw over the architect and at the same time use his drawings for the completion of the work.

5. Although the Standard Building Contract provides for the possibility of the architect ceasing to be the architect for the purposes of the contract and another being appointed by the employer in his place, I am of opinion that that provision does not justify the inference that the building owner may at his own pleasure dispense with the architect without the architect's consent and in my opinion it does not alter in any way the rights of architect and client *inter se* as I have defined them.

## *Re* OWNERSHIP OF DRAWINGS.

5, *Bishopsgate, E.C.*2.
18 *July*, 1928.

DEAR SIR,—You are no doubt aware that after Mr. Macgillivray had given his first opinion on this question, Mr. Watson, Honorary Secretary of the Practice Committee, asked to have a conference and raised further points which Mr. Macgillivray was to consider. Counsel has now written a further opinion, and we enclose a copy.—We are, dear Sir, yours faithfully,

(Signed) MARKBY, STEWART AND WADESONS.

Ian MacAlister, Esq.,
Secretary, R.I.B.A.

### FURTHER OPINION.

I have been asked to write an opinion supplementary to m opinion dated 9 May, 1928, and dealing with some point which the Council have raised with regard to the client's righ to and the architect's responsibility for the drawings after th work has been completed.

The first point is as to whether any distinction can be draw between the different scaled drawings which the architec prepares. The ratio of the decision in *Gibbon v. Pease* wa that the building owner must of necessity have possession o the drawings in order to ascertain the position of the drain and other matters of detail relating to the structure of hi house. I am asked to give my opinion as to whether th obligation to hand over the drawings is limited to those require by the building owner for the purposes indicated in *Gibbon v Pease* and if so what does " details " comprise. Would it fo instance include a large scale drawing made for the executio of some ornamental detail of the design? In my opinio although the utility of the drawings to the building owner wa one of the reasons given for the decision in *Gibbon v. Peas* the building owner's title to the drawings is not based solel on their utility. *Primâ facie* they belong to the buildin owner because he had employed and paid the architect to mak the drawings for him and according to his instructions, an the onus is thus on the architect to show some term in th contract expressed or implied to the effect that the drawing or some of them are to belong to him. In my opinion n distinction can be drawn between any one class of drawin and another. In my opinion every drawing and specificatio which is furnished to the building contractor or quantit surveyor is the property of the client when the work is com pleted. Rough preliminary drawings and sketches which neve go outside the architect's office and are made by him experi mentally or otherwise solely for the purpose of enabling hi to complete the working drawings are on a different footing These are the architect's own property to destroy or keep a he pleases. Further, since the copyright in the drawing does not pass to the client the architect is in my opinion entitle to make for his own use and keep and use in connection wit his future work copies of all or any of the drawings which h thinks may be useful for that purpose.

The second point is as to the custody of the drawings an the architect's responsibility for them if the client does n ask for them to be handed over to him. In my opinion th architect is in the position of a gratuitous bailee of the drawing and must exercise such ordinary care in the custody of the as he would with such of his own plans as were worth keepin He is liable to deliver them up on demand at any time and he has destroyed them he would be liable in damages. Th amount of damages recoverable by the client would depen on the value to him of the particular drawing or drawing That might be a purely nominal figure but one can imagin cases where it might be substantial, *e.g.*, if the drawings wer required to locate some pipes or wires which required repa and the absence of them involved additional expense or con sequential damage. As to many of the drawings, particularl the large scale drawings of ornamental work, etc., the architec might well take the risk of destroying them if they were n asked for. Any right of action against him would be barre on the expiration of six years from the date when he so destroye them, and if demand were made within that time the tende of an apology and a small sum as damages would meet th case. The counsel of perfection, however, would be to tak no risk and that can only be avoided by the architect writin to the building owner on the completion of the work specifyin the drawings and asking which of them (if any) he, the buildin owner, wishes to have sent to him and intimating that th rest will be kept by the architect as his own property destroyed at his discretion inasmuch as the accumulation

l plans makes it impossible for the architect to accept any sponsibility for their custody on behalf of the client after e work has been completed.

Since writing my opinion in May last I have had my attention drawn to the cases of *Atkinson and Long v. Wellbrook mitary Laundry Co.* before Branson J., 9, 10 and 11 ovember, 1925, *Banks v. Vaile Bros.* before Roche J., 26 pril, 1926, and *Oliver v. Pewsey Rural Council* before Roche , 8 and 22 May, 1926. Those cases are reported in the R.I.B.A. urnal, but are not in any of the series of law reports official otherwise. In all those cases the architect's right to charge r abandoned work a fee of 2/3rds of his full fee on the lowest nder was upheld as a well settled custom between building vners and architects. The 2/3rds, therefore, may now be cepted as the customary measure of the fair remuneration hich the architect is entitled to for the work which he has ne. The observations of Roche, J., in the *Banks* case bears it my opinion that the client is within his right in abandoning e work on the basis of paying 2/3rds of the full fee and the cision of Branson, J., in the *Atkinson and Long* case is thority in support of my opinion that in that case the plans main the property of the architect. None of the cases deals ith the point as to whether if the client on abandoning the ork tenders the full fee he would be entitled to demand the awings and have the work completed without the architect's pervision. I have already said that in my opinion the client not entitled to demand the drawings for that purpose.

E. MACGILLIVRAY.

*Temple.*
12 *July* 1928.

---

## ACTION FOR PROFESSIONAL FEES.

### ROGERS *v.* BRICKWOOD AND OTHERS.

The above was an action recently tried before Mr. W. Gillbee cott, F.R.I.B.A., as Special Referee appointed by the Presi- nt following an order of Mr. Justice Swift at the Winchester ssizes.

The plaintiff was Edith Emma Louisa Rogers (widow) as dministratrix of the estate of the late William Thomas Rogers, Portsmouth, architect. The defendants were Sir John rickwood and others as trustees for the erection of a proposed lasonic Temple at Portsmouth.

The late W. T. Rogers had prepared plans for the building, nd his widow claimed £2,400, being 4 per cent. upon £60,000, ne estimated cost, and also a further sum of £45 3s. for services ith regard to the site. £100 had been paid on account uring the lifetime of the late W. T. Rogers. The defendants enied all liability, contending that the work was done as a labour of love," and from the interest which the late W. T. ogers took in it as a Freemason, and as a member of one of the ght lodges interested in the scheme. Alternatively, they aid £400 into Court upon the main claim, and £21 with ference to the claim in regard to the site.

Mr. E. C. P. Monson [*F.*], and Mr. J. Douglas Scott [*A.*] ave evidence for the plaintiff, and also Col. F. N. Faulkner, .S.I., and Mr. P. F. Gleed, F.S.I., quantity surveyors. Ir. J. Alan Slater [*F.*] and Mr. W. G. Newton [*F.*] gave vidence for the defendants, and also Mr. E. J. Thomas, icentiate, and Mr. A. G. Cross, F.S.I., as quantity surveyors.

Mr. W. Gillbee Scott's judgment, which follows, sufficiently xplains the arguments and the result :—

I will deal first with the item of £45 3s. in the statement of laim, firstly, because it was the work first executed, and, condly, because the instructions for it are admitted, and, herefore, the only point to deal with is its value.

Mr. Rogers negotiated with the Local Authority as to the mount of land to be surrendered, as to the exact line of the oundary, and as to the future building lines. He also made a rvey of the site, and set out the new boundary. He made several plans, wrote a specification for fencing, obtained tenders, superintended its erection and granted certificates. He also had much correspondence and many interviews.

I consider the claim of £45 3s. for this work to be most reasonable, and I give judgment for that amount.

With regard to the claim for £2,400, the plaintiff contends, in effect, that her late husband was fully and unconditionally appointed as architect for the proposed Masonic Temple, and that his drawings for the same had reached the stage described in Clause 5 (*b*) of the R.I.B.A. Scale of Charges, that is, that they had reached a stage sufficient to enable quantities to be prepared, and she consequently claims under the terms of that clause £2,400, which is 4 per cent. upon £60,000, the estimated cost of the building.

I have spent much time in studying the evidence in the matter, both written and verbal. It is certainly somewhat conflicting, but this is probably in consequence, as suggested by counsel, of the events and conversations in dispute having taken place several years ago, and memory is apt to be untrustworthy after a considerable lapse of time. Further, I agree that Mr. Rogers may have been somewhat optimistic in the view he took of various conversations as recorded in his diary.

I consider that in the early stage of the matter Mr. Rogers prepared his sketch plans voluntarily, from the dual motive of his interest as a Freemason in the scheme, and from the very natural hope that if his plans were approved he would be appointed as architect for the work.

I certainly do not accept the suggestion made by Mr. Gammans (one of the trustees) that Mr. Rogers took up the work as a kind of architectural education for himself.

If he were five-and-twenty such a thing might be possible, but at his age of about fifty, the suggestion is rather absurd.

Further, the plans themselves belie any such suggestion. I express no opinion upon their architectural merit one way or the other, but they are obviously made by a man of some knowledge and experience.

I have come to the conclusion that the plans were approved, and that, although there was no appointment in writing, Mr. Rogers was accepted and treated as the architect for the work. I think that if he had not died, and if the finance for the building had been arranged he would, without any further appointment, except possibly a formal one, have been instructed to obtain tenders and to carry out the work.

What I may, perhaps, call the probationary period had passed. Mr. Rogers had satisfied the trustees, the grand officers, and the Lodges that he could design a satisfactory building for their purposes, and I believe that, subject to the money being raised, they intended to execute it.

Further, I believe that after the early stages of the matter had passed, the trustees expected and intended to remunerate Mr. Rogers for his services, whether the work went on or not, and that Mr. Rogers also understood this and was working upon this expectation.

If, however, the work should be for any reason abandoned, I believe that Mr. Rogers neither expected nor desired scale fees, but only such reasonable remuneration as the circumstances might justify.

In the situation as I have viewed it it is clear that the claim made under the R.I.B.A. scale cannot be accepted. But, even if the circumstances were otherwise, and I were able to hold that the scale applied, the claim to scale fees has not been substantiated.

The drawings are good, clear and well drawn, but they are not sufficiently complete to enable quantities to be taken out, nor have they reached the stage contemplated by Clause 5 (*b*) of the R.I.B.A. scale.

They are uncoloured, there is no block plan showing the position of the building upon the site, and there is no plan of the drainage. Only two elevations out of the four required have been made, the sections are insufficient and incomplete, the details of the construction are very inadequately shown, no

detail drawings have been made, and no specification has been written, or other particulars provided which would enable a quantity surveyor to take off the quantities.

That a clever and capable surveyor might be able to make good all these deficiencies from his own knowledge and experience is no argument whatever. The point is, that it is the architect's work to do all these things, and it has not been done.

Taking all the circumstances into consideration, the work done, and the relationship of the parties, I consider that the justice of the case will be met by the payment to the plaintiff by the defendants of the sum of £600, less the £100 already paid on account, and plus the £45 3s. for the second item in the claim. I therefore give judgment for the plaintiff for the amounts named, together with costs.

## SWEDISH ARTS AND CRAFTS EXHIBITION.

Following on the great success of the Gothenburg Tercentenary Exhibition of 1923 and the Swedish exhibit at the Paris Exhibition of Decorative Arts, both of which aroused world-wide interest, one of the most elaborate exhibitions of its kind ever held, will be opened in Stockholm in May 1930, and the preparatory work has already begun. The exhibition will be devoted to a representative display of Swedish art-industry, handicraft, domestic industries and domestic architecture. The general plans for the exhibition have now been approved and a board of directors and an executive committee officially appointed by the government. The Crown Prince of Sweden will act as honorary chairman. The chairman of the board and of the executive committee is the Lord Justice Joh. Hellner, formerly Swedish minister of foreign affairs, and the commissary general is Dr. Gregor Paulsson, the director of the Swedish Society of Arts and Crafts. The chief architect to the exhibition will be the well-known Swedish architect Mr. E. G. Asplund, and, according to the building plans, the architecture will be both interesting and original, being carefully planned to harmonise with the picturesque setting on the shore of Djurgaards-Brunnaviken, a beautiful bay in the immediate vicinity of Stockholm, where it will be held.

The exhibition will be divided into three main sections. The first is to include domestic architecture, the second one streets, gardens and means of communication, the third one furnishing and interior decorating. Among the most noteworthy exhibits will be villas, apartments, summer and sport cottages, details of schools, hospitals, offices, architectural novelties, wall coverings of stone, wood and ceramics, street and garden planning and lay-outs, interiors of entire modern homes, furniture, carpets, leather work, lighting fixtures, metal ornaments, household and ornamental glass, forged iron work and many other similar articles.

The exhibition is intended to show, in the most representative manner possible, the finest products of Sweden in connection with the building, decorating, furnishing and surroundings of the home. The Swedish arts and crafts industry, which has recently achieved such signal success in the exhibition in Paris and New York, where it was unanimously hailed as exemplifying the best and most beautiful results of the modern effort to embellish homes and home life, will, through this exhibition, do its utmost to show what ancient home tradition and national culture combined with modern skill and technique can do to beautify and to brighten daily life.

## LONDON COUNTY COUNCIL.

### Views of Old London.

The collection of prints and water-colours relating to London, in the possession of the London County Council, amounts to over 6,700 items and has been acquired either by bequest, gift or purchase.

It has been the Council's practice for some time to place on view in one of the rooms in the County Hall, Westminste Bridge, S.E.1, a number of its various prints and water-colour selected and arranged so as to form a coherent whole. At first the basis of arrangement was chronological, and exhibition illustrative of (i) Tudor London, (ii) Stuart London, (iii 18th Century London, and (iv) Early 19th Century London were given.

It was afterwards decided to vary the basis of arrangement and for a time the keynote will be topography, not chronology The fifth of the new series (the first being that of Islingto and Finsbury, the second that of St. Pancras, the third that o North-East London, and the fourth that of Lambeth), illus trating the topography and history of the Metropolitan Borough of Southwark is now on view. One hundred and seventy-eigh items are shown.

Among the places and buildings illustrated in the presen exhibition may be mentioned :—

| | |
|---|---|
| Southwark Cathedral and Close. | Blackman Street |
| Winchester House. | Horsemonger Lane Gaol |
| Bankside. | King's Bench Prison. |
| Gravel Lane | Neighbourhood of the Mint. |
| Surrey Chapel. | The Old Town Hall. |
| Broadwall. | High Street Inns. |
| Old Almshouses | The Marshalsea. |
| Buildings near the Obelisk. | St. George's Church. |
| Newington Butts. | Old and New Kent Roads. |

The room containing the drawings is included in the itinerar for visitors to the County Hall.

The general public are admitted to view certain portions o the Hall (entrance in Belvedere Road) during the undermen tioned hours :—

*Saturdays*—From 10.30 a.m. to 12 noon, and from 1.30 p.m to 3.30 p.m.

*Easter Monday, Whit Monday, and August Bank Holiday*— From 10.30 a.m. to 12 noon, and from 1.30 p.m. to 4.30 p.m but arrangements can generally be made for persons intereste to view the exhibition on any day during office hours. Appl cation for this purpose should be made at Room No. 114 (th Members' Library). In cases on which parties of sever persons desire to see the drawings, application should be mad by letter to Montagu H. Cox, *Clerk of the Council*, The Count Hall, Westminster Bridge, S.E.1.

## L.C.C. WESTMINSTER TECHNICAL INSTITUTI

### Session 1928–29.

The evening session at the L.C.C. Westminster Technic Institute, Vincent Square, S.W.1, commences on 24 Septemb 1928.

In the Architecture Department provision is made, b means of progressive courses extending over several year for students who are preparing for the examinations of th R.I.B.A. The staff is composed of experienced and high qualified specialist teachers, and the subjects of instructio include Architecture (Construction, Design and Drawing Testing of Materials, Surveying, Reinforced Concrete an Steel Frame Buildings Design, Mathematics, Science, an Drawing from Life and the Antique.

The lectures on architecture are varied to meet particul needs, but are sufficiently comprehensive for the requir ments of the various examinations. The instruction includ individual tuition in drawing and design, and the architec tural studio is open each evening for drawing practice and th preparation of testimonies of study. The fees for Londo students are 30s. for the session (15s. for professional studen under 21 years of age). Under certain conditions studen living outside London may be admitted at the ordina London fee. Application for prospectus should be made the Principal at the Institute.

# Obituary

## JOSEPH SWARBRICK [*F.*].

The death of Alderman Joseph Swarbrick [*F.*], of Manchester, occurred at his residence, "Dunluce," West Didsbury, on 18 June. As an active member of the Manchester City Council, Mr. Swarbrick set an excellent example by using his good offices in the cause of the preservation of ancient buildings; and the earnest manner in which he used his influence in the successful effort to save the Elizabethan manor house known as Hough End Hall, will not be forgotten. In fact, but for his intervention, it is practically certain that this most interesting old house would have been demolished to make way for a new arterial road, 100 feet wide. He held the view that it is in the public interest that present and future generations should be able, by seeing actual examples, to understand better our social evolution in the past.

Throughout his life, he had a profound admiration for our English architecture, which visits to the Continent did not impair, and much of his time was spent in visiting our ancient buildings and in the careful and systematic study of them. To him the beauty and wonderful craftsmanship of our native architecture was a perpetual source of pleasure and of abiding inspiration. Mr. Swarbrick, who was in his 75th year, was, in addition to being a Fellow of the Royal Institute of British Architects, a member of the Institution of Civil Engineers and of other professional societies. It is largely due to his influence that his son, Mr. John Swarbrick [*F.*] (the Editor of the *National Ancient Monuments Review*, and Honorary Reporting Architect to the Ancient Monuments Society) came to devote himself to the task of endeavouring to save our ancient monuments from injury or demolition, for the benefit of posterity. Mr. Swarbrick and his son practised together in Manchester, at 30 St. Ann Street, as Joseph Swarbrick and Son.

His keen sense of fairness and professional reputation caused him to be frequently retained as an arbitrator or as an expert witness in technical disputes and in compensation cases under the Lands Clauses Acts. Prior to becoming a member of the Manchester City Council he was a member of the panel of valuers, retained by the Corporation to represent them in arbitration cases, in connection with the acquirement of property in various parts of the city. He was also retained as a special witness to give evidence before Parliamentary Committees, in connection with the promotion of local Bills. In this way, he became a more or less familiar figure in the Committee Rooms of both Houses. He was always at the service of his younger professional brethren, his experienced advice being placed freely at their disposal, and it was generally the case that association with him, begun for professional reasons, rapidly developed into a lasting friendly relationship.

The funeral, which took place on 20 June at the Manchester Southern Cemetery, West Didsbury, was attended by the Lord Mayor of Manchester, many members of the Manchester City Council, and representatives of public bodies and professional societies.

C. E. E.

## W. STREET-WILSON [*F.*].

The death has occurred recently of one of Natal's leading architects, Mr. William Street-Wilson, F.R.I.B.A., of the firm of Street-Wilson and Paton. Mr. Street-Wilson was 73 years old, and practised his profession actively until his illness a few weeks ago.

Mr. Street-Wilson had been practising in Natal for over 40 years, and with his partners had been associated in the erection of many of the most important buildings in Durban and Maritzburg. He has left behind him many permanent monuments to the conspicuous part he played in building up Durban and Maritzburg and to his technical and artistic skill.

Born and educated at Surrey, Mr. Street-Wilson was articled to Mr. McVicar Anderson, of London, and started on his own account as a young man in London. In 1886 he went to Natal and practised in Durban and Maritzburg. His first partner was the late Percy Barr, and later he was associated with Mr. Arthur Fyfe. Just over 25 years ago he was joined by Mr. Wallace Paton [*F.*], and the present firm of Street-Wilson and Paton established. One of his earliest designs in Natal was the Town Hall in Maritzburg. When that building was destroyed by fire Mr. Street-Wilson's firm was commissioned to design the present Town Hall in the city. Some of his early work in Durban was the Railway Station, the Fire Station, Police Station, Market Hall and the old Bank of Africa, now Barclays Bank—all dignified buildings of a distinctive character. Other examples of his work are the Emmanuel Cathedral and the Congregational Church in Musgrave Road. In the country districts of Natal Mr. Street-Wilson designed many church buildings and residences, while in Durban his firm was responsible for the erection of a number of dignified homes on the Berea.

More recently Mr. Street-Wilson and his partner have been kept busy planning several modern buildings, which have added to the architectural interest of West Street and Smith Street. Notable illustrations of their work in the reconstruction of West Street are Randles Bro. and Hudson's building, Anstey's, and Stuttaford's, three distinctive types of commercial architecture.

## FREDERIC DAVIES [*L.*].

We regret to announce the death of Mr. Frederic Davies, which occurred at Chester on 31 August. Mr. Davies was 63 years of age. Mr. Davies was a son of the late Mr. John Henry Davies, founder of the firm of Messrs. J. H. Davies and Sons, architects and surveyors, of Newgate Street, Chester, and grandson of the late Richard Davies, who was practising as an architect and surveyor in the city in 1815. In his early youth he joined his father's firm with his two brothers. He was at one time surveyor to the Hoole Urban District Council, in which office he served for many years, and he was also architect and consulting surveyor to the Chester and Wirral Boards of Guardians and Hawarden and other Rural Councils. He was architect to the Cheshire Territorial Association, and the Flintshire Territorial Association. Among his latest work was the prpearation of the plans of the recently opened steam laundry at St. James' Hospital, Chester, and drawings, specifications, etc., for the proposed new offices for the Hawarden Rural Council at Hawarden. In the course of his career he had carried out many important works in Chester and North Wales, and he had a considerable practice with the great brewery companies of the North. He

did a great deal of work for Messrs. Greenall, Whitley and Co., Ltd. (the Wilderspool Brewery), and one of the hotels he was responsible for was the Bowling Green Hotel in Brook Street.

### EDMUND JAMES HARRISON [*L.*].

The late Edmund James Harrison was a pupil of the late Henry Saxon Snell, with whom he worked until he started practice in 1888. He held the appointment of Architect to the Chelsea Board of Guardians for 32 years, and had recently relinquished that and the appointment he held with the Mile End Board of Guardians for 14 years, on their amalgamation with two others to form the Stepney Union. He held the appointment of Architect to the Islington Board of Guardians to the time of his death, having served that Board for 18 years. Mr. Harrison also carried out a great deal of work for the Wandsworth and Clapham Union Board of Guardians. Amongst his successes gained in competition was the Rotherham Municipal High School for Girls, carried out in conjunction with Mr. J. T. Holgate.

---

### R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 17, 18 and 19 October 1928.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is 1 October 1928.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

# Notices

### EXHIBITION IN THE R.I.B.A. GALLERIES.

An Exhibition of Black and White and Colour Work by members of the R.I.B.A. will be held in the R.I.B.A. Galleries from Monday, 1 October to Thursday, 11 October inclusive. The Exhibition will be open free daily between the hours of 10 a.m. and 8 p.m. (Saturday 5 p.m.).

### LECTURES ON ARCHITECTURAL PRACTICE.

Suggestions have been received from time to time that a series of lectures on modern methods of practice should be arranged for the benefit of members who are practising architects, and the Council on the recommendation of the Science Standing Committee have now agreed to hold a series of three lectures at the R.I.B.A. to test the position and ascertain if there is a real demand for them.

The subject selected is "Party Walls, Contracts and Specifications," and the lectures will be given by Mr. W. E. Watson, F.R.I.B.A., Barrister-at-Law. The first is arranged for Thursday, 8 November 1928, and the remaining ones will be held on Thursday, 22 November and Thursday, 6 December, each commencing at 6.30 p.m.

No charge will be made for admission and members are cordially invited to attend. If the first series is successful and well attended, it is hoped to arrange a further series early in 1929 on "The Strength of Materials."

### MEMBERS AND PROFESSIONAL AFFIXES.

The Council's attention has been called more th once to the practice, among some members, of adding string of letters of doubtful value to the affix indicati membership of the Royal Institute, on their letter pap

This is a matter in which the Council obviously cann dictate to members and must trust to their good sens It should be obvious, however, that the affix of a cha tered body of high standing is weakened in effect by t addition to it of a string of other mysterious designatio some of which probably indicate no more than t payment of an annual subscription.

### THE USES OF HOME GROWN TIMBER.

The attention of members is directed to the recent published *Report on the Uses of Home Grown Timb* compiled by a Committee consisting of representatives the Royal Institute of British Architects, the Lan Agents' Society, the Federated Home Grown Timb Merchants' Association, and the Department of Scientif and Industrial Research (Forest Products Researc Laboratory).

Members who are interested in the matter can obta a copy of the report on application to the Secreta R.I.B.A.

### ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferri to the Fellowship class, are reminded that if they wi to take advantage of the election to take place d 3 December 1928, they should send the necessa nomination forms to the Secretary R.I.B.A., not lat than 29 September 1928.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisio of section IV, Clause 4 (*b*) and (*cii*) of the Supplement Charter of 1925. Licentiates who are eligible an desirous of transferring to the Fellowship can obtain fu particulars on application to the Secretary R.I.B.A stating the clause under which they propose to apply f nomination.

# Competitions

### PROPOSED NEW ELEMENTARY SCHOOL, WEST BROMWICH.

The Local Authority proposing to erect new elementa schools invite Architects resident in the United Kingdo to submit designs for the same in competition.

Assessor: Mr. Herbert T. Buckland [*F.*].

Premiums: £150, £100 and £50.

Last day for sending in designs, 31 December 1928.

Last day for questions, 22 September 1928.

Conditions of the above competition with a plan showi the site available will be supplied to each competitor o payment of a deposit of £1 1s. Applications to be mad to the Director of Education, Education Offices, We Bromwich.

## UBLIC BATHS AND WASH-HOUSE, ARMLEY, LEEDS.

The Corporation of the City of Leeds invite competitive designs for public baths and wash-house to be ected at Carr Crofts, Armley, Leeds. Architects mpeting must be of British nationality.

Assessor : Mr. Henry Price [*A.*].

Premiums : £300, £200 and £100.

Last day for sending in designs, 29 October 1928.

Total cost, £60,000.

Conditions of the above competition may be obtained om the Town Clerk, 26 Great George Street, Leeds, by positing £1 1s.

## IGH STREET IMPROVEMENTS, NEWPORT (MON).

The Corporation of the County Borough of Newport vite architects to submit designs in competition for roposed buildings in High Street.

Assessor : Mr. C. F. Ward [*F.*].

Premiums : 300 guineas and 150 guineas.

Last day for sending in designs, 15 October 1928.

Conditions and plans may be obtained from the orough Architect, Town Hall, Newport (Mon), upon roduction of the Borough Treasurer's receipt for £2 2s.

## TOWN PLANNING SCHEME FOR BACUP, RAWTENSTALL AND HASLINGDEN.

The Competitions Committee desire to call the attenon of Members to the fact that the conditions of the ove competition are not in accordance with the regutions of the R.I.B.A. The Competitions Committee re in negotiation with the promoters in the hope of curing an amendment. In the meantime Members ould not take part in the competition.

## COMPETITION FOR THE COLUMBUS MEMORIAL LIGHTHOUSE.

A copy of the report containing complete details of ie conditions governing the above competition has been ceived in the R.I.B.A. Library. Members who desire enter the competition are required to fill up a regisation form and return it to the Pan American Union, Vashington. A number of forms are being sent to the .I.B.A., and can be obtained from the Secretary as soon s they are received. Preliminary details of the cometition were published in the R.I.B.A. JOURNAL, 14 July 928.

## COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is ffering awards for the best concrete houses erected uring the current year. These awards are offered for ork that has been actually designed and constructed.

The prize awards will be as follows :—

To Architects : First, £100 ; second, £50.

To Builders : First, £50 ; second, £25.

Mr. E. Guy Dawber [*F.*] has agreed to act as Assessor.

Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.

The actual construction must be completed by the end f 1928, in order that the prizes may be awarded early n 1929. Architects who intend entering for this competion should apply for an entry form A, which must be eturned on or before 29 September 1928.

## CHRISTCHURCH, NEW ZEALAND, ART GALLERY.

Competition for an Art Gallery to be erected in Christchurch, New Zealand, under the R. E. McDougall gift.

Amount to be expended—£25,000.

Competition in two stages :—

*1st Stage.*—Pencil sketches from which will be selected by the Assessor three designs, each of the authors to receive £100 honorarium.

*2nd Stage.*—The authors of the three selected designs to compete and the one adjudged the winner by the Jury of Award will be employed as Architect.

Open to all architects on the Register of the Royal Institute of British Architects and all affiliated Institutions.

*Assessor :* Mr. S. Hurst Seager, C.B.E., F.R.I.B.A.

*Jury of Award :* The Donor ; the Rev. J. K. Archer (who is at present the Mayor of Christchurch) ; Mr. R. Wallwork, Director of the Canterbury College School of Art, Christchurch (and at present the President of the Canterbury Society of Arts) ; and the Assessor.

*Date for Questions :* 12 October 1928.

*Delivery of Plans :* 13 February 1929.

Conditions to be obtained from the Office of the High Commissioner for New Zealand, The Strand, London, or from J. S. Neville, Esq., Town Clerk, Christchurch, New Zealand.

## HIGH BONNYBRIDGE U.F. CHURCH COMPETITION.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

## R.I.B.A. COMPETITION FOR A DESIGN FOR A GARAGE IN THE THEATRE AREA OF LONDON.

The conditions for the R.I.B.A. Competition for the Design of a Garage in the theatre area of London, the prize money for which has been presented by Mr. H. S. Horne, of 74, Park Street, London, W.1, have now been issued and copies may be obtained free by intending competitors on application to the office of the R.I.B.A., 9, Conduit Street, London, W.1.

The competition is open to architects and students of architecture of British nationality.

The first prize is a sum of £350, and in addition £140 will be divided at the discretion of the assessors between competitors whose designs are considered especially meritorious.

The attention of the Assessors has been called to references in the press to the R.I.B.A. Competition for a Design for a Garage in the Theatre area of London.

The Assessors wish to point out :—

(1) That the whole competition is hypothetical.

(2) That there is no intention on the part of the R.I.B.A. to convey the impression that the building will be executed.

(3) That the designs and drawings will remain the property of the competitors.

The site is purposely left indefinite so as to give full scope for new ideas on this interesting subject.

# Members' Column

### LECTURESHIP IN ARCHITECTURE, AUCKLAND UNIVERSITY COLLEGE.

APPLICATIONS are invited for the position of lecturer at the Auckland (N.Z.) University College. Salary £400 per annum (payable monthly), increasing by equal increments of £20 to £500. The appointment, a whole time one, will be for three years from 1 February 1929, with renewal thereafter indefinitely. The arrangement will be terminable at any time after the three year period by either party on a three months' notice. Applications must reach the Registrar, Auckland University College, not later than 1 November 1928. Full particulars can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

### MESSRS. EDWARDS, REID AND BOOTH.

THE architectural and surveying business in Ceylon hitherto carried on by Messrs. Booty and Edwards, Colombo branch, will in future be continued under the firm's name of Edwards, Reid and Booth. The partners are: S. J. Edwards, M.A. (Cantab), F.R.I.B.A., F.S.I.; H. H. Reid, A.R.I.B.A.; R. Gilbert Booth, A.R.I.B.A.

### PARTNERSHIPS WANTED.

A.R.I.B.A. in practice is prepared to consider partnership with another practising architect. London or Southern Counties.—Apply Box 6928, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE, 28 years' varied experience with well known London architects, desires partnership in a good practice in London or provinces. Particulars, which will be treated in strictest confidence, to Box 8928, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE member, with small practice in home county, and having extensive experience of bank and domestic work, also town planning and housing, desires working or junior partnership with established firm, in or near London, or would assist an architect who is exceptionally busy.—Apply Box 2828, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

### PARTNER WANTED.

F.R.I.B.A., with practice of over thirty years standing, desires to meet qualified hard working young architect with view to sale or partnership. S.W. district.—Apply Box 1798, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### MR. W. W. WOOD [*A.*].

MR. WILLIAM WALTER WOOD, A.R.I.B.A., M.I.Struct.E., who recently resigned the post of Assistant Professor of Architecture in the Royal School of Engineering (Ecole Royale Polytechnique) Cairo, has been appointed head of the D pa tment of Architecture of the Plymouth Central School of Arts and Crafts, and has transferred his practice to 8 Sussex Terrace, Plymouth. Telephone and Telegraph: Plymouth 2501.

### MESSRS. WEIR BURROWS.

MR. W. HAROLD JONES, A.R.I.B.A., late of 7 New Square, Lincoln's Inn, has become a partner in the firm of Messrs. Weir Burrows and Weir, Chartered Architects, of 17 Victo ia Street, Westminster, S.W.1 (Telephone No.: Victoria 0777). The name and address of the firm will remain the same.

### OFFICE ACCOMMODATION.

FELLOW of the Institute with a West End office having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Reply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A., with an office in the West End, desires to meet another architect with a view to sharing accommodation and running expenses.—Apply, Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE of the Institute, with offices in Lincoln's Inn Fields, has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant, who must be a principal and member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

### TO LET.

SMALL room in Bedford Row, W.C.1, suitable for architect's office. Rent £36 per annum, including cleaning. Share of telephone and clerk could be arranged.—Reply, Box 4292, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. has room to let. Charing Cross. 'Phone, messages, etc. —Apply Box 1448, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### TRADE CATALOGUES.

MR. J. R. BOYD-BARRETT, A.R.I.B.A., M.R.I.A.I., has opened office at 61 South Mall, Cork, and would be glad to receive trade catalogues, samples, etc.

### FOR SALE.

JOURNAL R.I.B.A. in ten volumes, well bound, for sale. Novembe 1893 to October 1903. Offers to G. Dodgshun, 12 East Parade Leeds.

---

## LIFE ASSURANCE.
## THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attracti "Ten Years Optional Policy" particularly designed interest the young architect. The special feature of th policy is that it avoids the necessity of a decision at th outset as to the ultimate form and amount of the policy

*For the first ten years* under this scheme, the full su assured is payable in the event of death, the premiu payable being less than that for an ordinary Whole-Li With-Profit Assurance. If death should occur durin the first ten years, the return in cash is very large com pared with the amount of the premiums paid.

For example, in the case of a man aged thirty a polic for £1,000 can be obtained for a quarterly deposit £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice one of the following four different forms of benefit:—

1. The Policy may be continued at the same premiu for the full amount assured as an ordinary Whole-Li With-Profit Assurance for £1,000.

2. The assurance may be continued at the sam premium, as a With-Profit Endowment Assurance for reduced amount, e.g., £766 maturing at age 65, £660 age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be con tinued as a With-Profit Endowment Assurance at a increased annual premium, e.g., £31 13*s.* 4*d.* payable age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogethe and the policy be converted into a fully paid-up With Profits Assurance, either Whole Life or Endowment, a desired. (Whole Life £331, Endowment £270 at 6 £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five yea the assured should require an advance towards the purchas of a house under the Architects' Benevolent Society "Hous Purchase Scheme" (applicable only in Great Britain), th policy may be used as part of the collateral security fo the loan. If this were done a considerable saving coul be made.

N.B.—Under options (1) to (4) the policy will b be entitled to share in profits declared in respec of the period after ten years, so that the figure quoted above will be considerably increased.

It should be noted that, unlike all other schemes c convertible assurance, the premiums are not increase when the change is made, unless an Endowment Assur ance for the full amount of the policy is chosen, and, eve then, no further medical examination is required.

Please write for particulars and special terms to th Secretary, Architects' Benevolent Society, 9 Condui Street, W.

---

### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 13 October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

VOL. XXXV. No. 20 — 13 OCTOBER 1928


## Contents for 13 October 1928


Page

ARRAS CATHEDRAL. Etching by Walter M. Keesey .. .. .. .. .. .. .. .. *Frontispiece*

THE MANOR HOUSE OF NORTH DERBYSHIRE. By Eric W. Chapman .. .. .. .. .. .. .. .. 699

EXHIBITION OF BLACK AND WHITE AND COLOUR WORK BY MEMBERS OF THE R.I.B.A. By D. Barclay Niven .. .. 705

SCHOOLS OF ARCHITECTURE: SECOND SERIES:

II. CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE. By Theodore Fyfe .. .. .. .. .. .. 715

ALLIED SOCIETIES:

WEST YORKSHIRE SOCIETY OF ARCHITECTS .. .. .. .. .. .. .. .. .. .. .. 720

OBITUARY:

W. J. WELLS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 720

NOTES FROM MINUTES OF COUNCIL .. .. .. .. .. .. .. .. .. .. .. .. .. 720

PROBATIONERSHIP OF THE R.I.B.A. .. .. .. .. .. .. .. .. .. .. .. .. .. 720

R.I.B.A. EXAMINATIONS. ALTERNATIVE PROBLEMS IN DESIGN .. .. .. .. .. .. .. .. .. 721

ST. PAUL'S BRIDGE SCHEME .. .. .. .. .. .. .. .. .. .. .. .. .. .. 722

EXHIBITIONS OF DESIGNS OF STUDENTS .. .. .. .. .. .. .. .. .. .. .. .. 723

R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS .. .. .. .. .. .. .. .. .. .. .. 723

NOTICES .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 723

APPLICATION FOR ELECTION .. .. .. .. .. .. .. .. .. .. .. .. .. 724

COMPETITIONS .. .. .. .. .. .. .. .. .. .. .. .. .. .. .. 726

MEMBERS' COLUMN .. .. .. .. .. .. .. .. .. .. .. .. .. .. 728

A.B.S. OPTIONAL POLICY .. .. .. .. .. .. .. .. .. .. .. .. .. 728



Arras Cathedral
Etching by Walter M. Keesey



FIG. 1.—PADLEY CHAPEL

# The Manor House of North Derbyshire

BY ERIC W. CHAPMAN.

THE architecture of England possesses a charm distinct from any other architecture. Its quiet, unobtrusive character as compared with the lavish magnificence of continental grandeur is at once apparent, not only in her cathedrals and palaces, but in her country houses, the dwellings of her lords and squires, which are dotted here and there all over the country.

Manor House architecture was the domestic architecture of the Middle Ages concurrent with mediaeval church architecture from the eleventh to the seventeenth century. It was truly the product of Englishmen. The architect was the lord of the manor himself, his workmen the local craftsmen, and his materials, local stone and timber from his quarries and forests. In every county in England manor houses sprang up, the product of local craft and material. The coarseness or refinement of their detail and the simplicity or complexity of their outline depended upon the materials at the disposal of the architect.

From this cause the counties of Gloucestershire, Wiltshire and Northants can boast of a charming and elaborate style of manor house architecture. The counties of Lancashire and Cheshire, where stone does not abound, change the style into one of homely half-timber; whilst the counties of Cornwall, Yorkshire and Derbyshire, possessing an abundance of either granite or gritstone, are confined to a style of plain, bold simplicity.

Although there are to be found in England manor houses which show an unbroken line of development throughout the periods of mediæval architecture, it is almost impossible to trace an unbroken line in one county alone. In North Derbyshire traces only of the earlier periods remain for inspection. Many of the older houses have been destroyed by fire or have disappeared as the result of rebuilding to keep in line with the prevailing fashion.

The fact, however, of being unable to trace an unbroken line in the evolution of the North Derbyshire manor, does not eliminate variety in plan form and detail in those which still remain. A very pleasing variety exists and a close study of these presents a field of research which forms a sound basis for the

planning and designing of modern stone-built houses.

The earliest known example is that of Padley Chapel (Fig. 1), now used as a cowstall and barn. Previously it was annexed to a more modern manor (burnt down) as a chapel, but originally it was built as the dwelling of some lord and his retainers. It contains the germ of future developments and bears the stamp of each style of mediæval architecture from the early English to the perpendicular. It is rectangular in plan and two storeys in height. The upper storey contained the family apartments and



Fig. 2.—Hazelbadge Hall

chapel, the " solar " and the kitchens, while the lower storey formed the sleeping apartments for retainers, the stables and the offices.

Hazelbadge Hall (Fig. 2) forms the last existing link with mediæval architecture in North Derbyshire, before the main period of manor house architecture in the seventeenth century. When this period was reached, the steep pitched gable gave way to one of flat pitch. Ashlar wall faces were abandoned in favour of coursed rubble and ashlar quoins. Narrow mullioned windows of many lights gathered under one label mould and sometimes crowned with Tudor arches, gave place to windows of broader proportions and fewer lights. Hazelbadge Hall retains the steep pitched gable, the narrow Tudor arched windows, and the ashlar wall face typical of the mediæval period. It forms a charming composition with its fenestration leading up as a climax to the family crest in the gable.

As in all true architecture, compositions are the logical expression of the ideas embodied in the plan, so the compositions found among the manor houses of North Derbyshire are dictated to a great extent by the form which the plans assumed.

There are four distinct types of plans and compositions amongst these manors which may be classified according to the shapes they assumed.

(1) Symmetrical compositions.
  *a*. The " E " shape.
  *b*. The " H " shape.
  *c*. The " H and E " shapes combined.

(2) Unsymmetrical compositions.
  *a*. The " L " shape.

The essential features common to each plan are (1) the central hall, forming the focal point of the plan; (2) the two wings extending to the back of the hall or beyond it, according to the position of the staircase—one wing contained the kitchen and office apartments and the other comprised the withdrawing room and family apartments—and (3) the staircase, placed either to the rear of the hall and forming a special feature, or incorporated in the space allotted to the hall itself. This feature determined whether the plan should expand laterally or from front to back. The addition of other rooms did not materially affect the general scheme of either the plan or elevations.

By far the most popular plan assumed was the " E " shape. The hall was placed centrally as the link connecting the two projecting wings.

The two outstanding examples of this type in North Derbyshire are Eyam Hall (Fig. 3) and Derwent Hall (Fig. 4). Eyam Hall has developed from front to rear. Derwent Hall has developed laterally. This is due to the fact that in the former example the staircase has been placed to the rear of the hall and in the latter it has been incorporated with the main hall and to one side of it.

The effect is interesting in the external elevation. In Eyam Hall the two gables are connected by a short link producing a compact composition. The inevitable length of wall surface on the side elevation, due to front to rear expansion, gives an additional scope for a treatment characteristically Derbyshire, that of a series of gables or gablets. The fenestration of these gablets may be symmetrical or unsymmetrical, according to the disposition of the rooms.

In Derwent Hall the two gabled wings are joined together by an attenuated link. This prevents the display of gablets or dormers on the side elevation.



FIG. 3.—EYAM HALL

Both houses admirably accommodate themselves to the surrounding country and locality.



FIG. 4.—DERWENT HALL

The remaining characteristics of these two plans comprise the forecourt, with raised terrace, terrace wall and stepped approach, two gate-piers, with wrought iron and wooden gates, the stables, which lie to the west, and the gardens to the east.

Both Eyam and Derwent Halls are typically North Derbyshire, and illustrate the composition produced by the " E " shaped plan. It is apparent, however, that they differ very widely in treatment.

The plan which assumed the " H " form bears great resemblance to the " E " plan. In effect, it is the " E " plan extended beyond the walls of the hall both back and front. The resulting elevations are almost identical with those produced from the " E " plan. The general use of such a plan is made essentail where the site is isolated.

Under these conditions, in which both north and south elevations are of so much importance as to demand special attention, the wings were extended to form the same character of elevation to the north and to the south. The adoption of the " H " form allowed the erection of a house to a somewhat larger scale. The long side produced by this plan in a building of moderate dimensions lends itself to yet another treatment of side elevation, with the chimneys as the points of interest.

Hassop Hall (Fig. 5) is an example of the "H" shaped manor. It has three storeys, divided by the usual string courses, and its beauty is enhanced by the charming treatment of gables crowning the upper storey. The elevation to the north is interesting for its unsymmetrical form produced by a projecting wing to house the staircase between the two main wings.



FIG. 5.—HASSOP HALL



FIG. 6.—CARTLEDGE HALL

Cartledge Hall (Fig. 6) is an example of a large house built on the lines of the "H" plan. The building is of a very squat appearance. This gives added interest to the chimneys, which project to form special points of interest on the side elevation and preponderate over the rest of the building. Cartledge Hall is famous, too, for its plaster barrel-vaulted ceilings of the Tudor



FIG. 7.—GREAVES BEELEY MANOR: NORTH

period, and if the whole building were intact it would form a very attractive piece of work.

Dormer windows are a feature of Cartledge. This is accounted for by the fact that the upper storey is the roof storey, and shows how the minimum of height was maintained in its erection, contrary to the usual form of North Derbyshire manors.

The last type of symmetrical plan of the North Derbyshire manors is a combination of the " H and E " plans. It is of distinctly greater proportions and is not often found. The only good example in North Derbyshire is the manor known as Greaves Beeley (Fig. 7).

Greaves Beeley stands on the hillside overlooking Chatsworth Park, with a background of trees. The plan is very similar to the simple " H " plan, but the two wings are extended to a greater extent and enclose a picturesque forecourt approached by a flight of steps from a terrace at a higher level. The central part of the link is emphasised by projecting it beyond the line of the shorter projections of the wings. This part formed the main panelled hall with a double hall system and a withdrawing room facing the courtyard. The wings served the usual purpose.

The elevation to the south has great interest, but the absence of string courses and corbels to the gables detracts from its beauty when compared with the majority of North Derbyshire manors. The north elevation further demonstrates this point, and though it must have looked more picturesque when all the mullioned windows were existing, yet the whole has rather a masculine and ponderous effect.

The " L " shaped plan was the general and typical form taken by the smaller type of manor house in the Scarsdale district of Derbyshire. Though unsymmetrical, the plan was responsible for a true architectural composition on unsymmetrical lines as the other forms had been on symmetrical lines. The combination of the arms of the " L " plan provides scope for the new treatment. It consists of a large gable motif to the front and a smaller secondary dormer gable motif rising from the plain wall surface of the receding arm of the " L." The porch forms a part of the composition, at the interception of the two arms on the long arm of the " L." The back portion of the long arm also lends itself to a development of the seriated dormer gables found at Eyam. This treatment is a study in itself.



Fig. 8.—Unstone Hall

Unstone Hall is the most typical illustration of this type (Fig. 8). In spite of an absence of strings the building maintains a refined appearance. The elevations show clearly the treatment of the main gable and dormer gable and the seriated dormers on the long arm of the " L." The doorway is of simple design with a carved

heraldic device over the head, the label mould returning round it. Though of a smaller type of manor, Unstone has the dignity characteristic of the district, and competes successfully with the grandeur of the symmetrical compositions.

In all the manor houses of North Derbyshire, though there is a difference in their general form, the details retain the same character. The plans are of simple pattern, spacious, and yet fulfilling the function for which the houses were built—to be lived in. Elevations, governed by the material, and also by the arrangement of plan, are simple, with little elaboration; mouldings are plain and carving is eliminated. Roofs are invariably of very flat pitch. This is due to the load exerted by the roof covering, which is without exception in the form of "grey" slates. The slates are diminished in size as the top courses are reached. They are fastened by means of oak pegs and form a notable feature of North Derbyshire work. The roofs are open timber trussed roofs of the collar type or of the king post and tie beam type. The spars are of rough cleft oak. When the attic storey was inhabited these open roofs must have formed very pleasing additions to the apartments.

Chimneys may be classified under three heads: (1) solid unity; (2) square separated flues; (3) diagonal separated flues.

(1) Solid unity.—The flues in this type are built as one chimney.

(2) The square separated flues.—The rectangular form of the flues is retained, but each flue is separated from the other, being built up separately in ashlar, forming a complex chimney.

(3) The diagonal separated flues.—This type is of complex form, as the second type, the only difference being that the flues are turned diagonally on a rectangular stack.

The mouldings consist of: dripstone moulding, placed immediately above the pierced part of the roof; string course, immediately above the ridge line; Plinth course forming a base to the main flue stack of the chimney; and the necking and cap mould, which formed a cornice finish to the whole, occasionally a blocking course being added as a crowning mould.

Corbels are of great variety, usually plain on the wall face and moulded in the thickness. The corbels of the Scarsdale district usually are recessed with a slight sinking on the wall face of the corbel stone also.

Windows are always mullioned and sometimes have transomes as well. The proportion is usually two squares high with diamond-shaped leaded lights. The mullions are chamfered plain or sometimes a cove is worked in them. They are of one piece, dowelled into the sill and head. The jamb is also of one piece, moulded on solid, and the head is jointed in the mullion centre. The jamb moulding is the same as the mullion with the addition of either a right-angled or obtuse-angled rebate.

Doorways are usually very plain and can be classified as follows:—(1) The plain, quoined, chamfered and plain-headed type; (2) the moulded chamfer frame with plain head, escutcheon carving, and returned label mould; and (3) the somewhat more elaborate doorway with projecting moulded quoins, and moulded framing of a later period.

The doors themselves are usually framed doors, with boards forming a backing, the joints between the boards being covered by a bevelled strip. The front framing and the back boards are nailed together by means of large clout nails in diagonal patterns.

Ceilings were either open timber ceilings, or plaster. The first form was by far the more popular, and produced charming effects with the main beam, and its stopped ends, the bridging joists running into it from both sides and the floor boards above showing, too. Moulded corbels were sometimes built to take the beam ends. The plaster ceiling was somewhat rarer than the open timber ceiling. Cartledge Hall possesses some gems of Tudor work. Greaves Beeley possesses two magnificent Elizabethan ceilings fashioned by foreign craftsmen, showing the characteristic strapwork treatment. The beams are moulded, and are received as a rule by corbels of plaster, in keeping with the style.

Staircases are usually of the "housed" type and in some cases are of dog-leg formation. The balusters and handrails, and finials or pendants, are either moulded on the solid or built up. The balusters are usually moulded on the solid and are shaped very delicately.

Fireplaces are of two types, the open hearth and the inglenook. The open hearth is of simple stone construction with framing mould, stopped on the chamfer or worked into a "stop-finial." Above, a mantel-shelf of stone is occasionally inserted. The hearth is usually raised six inches above the stone flagged floor. The inglenook type is formed either by supporting the projecting chimney-breast by arch or by beam, the arched method being the more usual and the less dangerous.

Finials were rarely used in North Derbyshire owing to the extreme coarseness of the stone. When they were employed, they were very severe, often in the form of simple balls.

# Exhibition of Black and White and Colour Work by Members of the R.I.B.A.

BY D. BARCLAY NIVEN [*F.*]



THE POOL, PERSHORE—PENCIL DRAWING. By Sir Reginald Blomfield, R.A.

AN exhibition of black and white and colour work by members of the R.I.B.A. was opened in the R.I.B.A. Galleries on 1 October, and will continue for ten days.

It is really a brilliant little show, and amply repays a visit—the drawings are well hung, can be well seen, and there is a high standard throughout.

One gallery is devoted to colour work and the other to black and white. There is nothing particularly outstanding, but visitors will be surprised at the general excellence of the work. Let it be remembered that this is an exhibition by practising architects of work done in holidays—usually all too short—and at odd moments, and yet it compares well with the annual exhibitions of professional artists' societies.

From the work shown in the water colour room it is evident that most of the exhibitors have a clear notion of what a water colour should be, and recognise its limitations and conventions ; their brushwork is sure and true, drawing and composition—as might be expected—are good, and there is a general grasp of design and handling which is most attractive. One sees here the sort of water colour that every architect would like to be able to do ; some of the exhibitors appear to produce their work with less effort than others, but there is little fumbling or laboured work. The whole exhibition is an inspiration which, if it had been held before the holiday season instead of in the autumn, might have been more of an incentive to many—both practising architects and students. It is to be hoped that this may be the forerunner of an annual exhibition of architects' holiday sketches and that a greater proportion of the members of the R.I.B.A. may be encouraged to take part.

There is, unfortunately, no catalogue, but each exhibit is clearly labelled ; the following are amongst the most noticeable :—

Austin Blomfield, " A Passage in Rye," effectively drawn in brown ink with slight colour wash.

James A. Swan, of Birmingham, " Old Houses in Normandy " and " Tewkesbury Abbey," delightful water colours, clean and direct.

Barry Parker, decorative water colours, somewhat dramatic in manner.

J. Ewing, " The Arun Valley," delicate, and with an old-fashioned feeling.

Edgar Wood, pastel of oriental scenes, most effectively rendered.

Douglas Wells, " Ville Franche," in broad wash effects, which are both forceful and decorative.

E. C. Bewlay, " The Bridge : Barnard Castle " is a most picturesque subject strongly rendered in water colour with body colour overlay.

W. W. Newman, " Cottage near Corfe " and " A Cornish Inn " are very pleasant water colours.

Jasper Salwey has many effective water colours



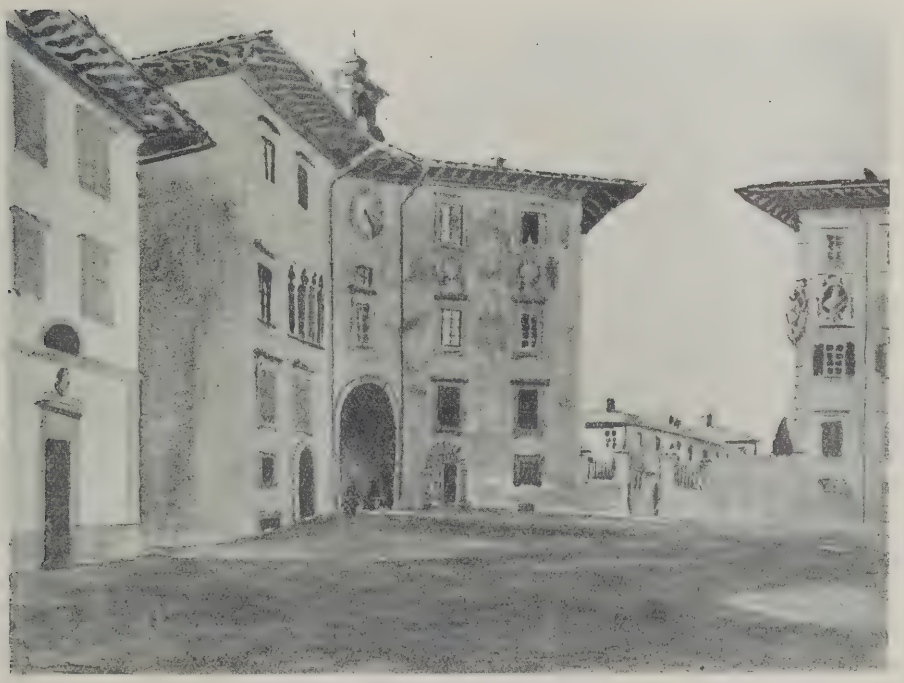
Water Colour Drawing. By E. Guy Dawber, A.R.A.



Water Colour Drawing. By W. Curtis Green, A.R.A.



CHELSEA OLD CHURCH. Water Colour Drawing by **A. B. Knapp-Fisher**



PIAZZA DEI CAVALIERI, PISA. Water Colour Drawing by F. Lishman.



WATER COLOUR DRAWING. By Sydney D. Kitson



DIEPPE. Water Colour Drawing by A. B. Yeates

Arthur J. Davis has a brown ink and water colour holiday sketch of a grey day in Normandy, which is evidently appreciative of the spirit of the place.

Raffles Davison has charming pencil sketches with delicate indications of colour in chalk. No one can get nearer to the spirit of English rural harmony than Davison; his drawing of trees and sense of scale are alike delightful.

Guy Dawber has some effective water colours; his work is always expressive, the colour limpid and transparent, and the result just what a water colour ought to be.

Cyril A. Farey, "Reims," water colour. Strong, clean work; just what is to be expected of Farey.

R. W. Pite, "Sketches in Sicily," evidently the record of a joyous holiday.

A. Douglas Robinson has strongly drawn sketches at Thorp le Soken. Forceful and effective, drawn on rough sugar paper, that of the "Barn" especially is like an old-fashioned tinted-wood cut.

John Watson, Jnr., has a delightful, clear water colour sketch of the Pont Alexandre III in Paris.



Greenwich Observatory. Water Colour Drawing by Arthur J. Davis

Curtis Green has three charming water colours, simply drawn—the colour true and well contrasted; these are perfect examples of conventional water colour treatment—effective and yet without undue straining after effect.

A. Douglas Robinson has also a delightful pastel on grey paper of "Richmond, Yorks," showing how well pastel can be used to express architectural subjects.

Frank Lishman has two beautiful water colour



VILLA D'ESTE GARDEN. Pencil drawing by Sir Reginald Blomfield, R.A.

drawings on grey paper, showing characteristic London scenes architecturally rendered.

Beresford Pite, "Malines in 1902," and "Wadhurst," are brown ink drawings of charming architectural groups delicately tinted.

E. B. Musman has sketches of St. Catherine's, Isle of Wight, which are transparent and true.

E. C. Frere has two forceful little water colours of characteristic old London tree-shaded courts.

V. J. Cummings has an effective water colour of



Peterborough Cathedral. Etching by H. Gordon Warlow.

Arnett Hibbert has an old-fashioned looking but effective colour drawing of a cathedral interior.

A. E. Richardson has a number of beautiful little water colours, that of old Hastings especially being quite Dickensonian in quality, all being rendered in a manner peculiarly his own.

Esquimault Harbour in Vancouver, showing how far afield some architects wander.

Kenneth S. Broad, "A Sussex Farm," conventionally rendered on toned paper in a somewhat Japanese manner.

Walter M. Keesey has a delicately rendered little sketch of a Brittany Harbour.



PALAIS CLAM GALLAS. Pen and Ink Drawing by Max. R. Hofler



ARCH OF TITUS. Pencil Drawing by Frank W. Knight

Edgar Wood has a decorative rendering in pastel of almond trees against a blue sky, with a grey old building as foil.

Arthur J. Davis, " Observatory, Greenwich," a most unusual subject cleverly treated in water colour.

Alfred B. Yeates, " Church of St. John, Westminster," is a fine architectural composition, effectively rendered in water colour.

There are also a great many charming pencil and pen and ink drawings, etchings, mezzotints, etc., by capable draughtsmen, including A. E. Richardson, J. E. Dixon-Spain, Arnold Mitchell, W. A. Pite, Max R. Hofler, Percy Worthington, Frank W. Knight, Keith D. Young; Jasper Salwey has delightful pencil sketches of St. Malo and elsewhere; there are excellent etchings and pencil drawings by John Keppie, beauti-



THE LAST OF SWAN AND EDGAR. Wash Drawing by Austin Blomfield

Kenneth S. Broad has a very effective drawing of Bosham Harbour.

E. Guy Dawber has a delightful architectural sketch of the square at " Molsheim," the strongly washed shadows in the foreground giving force to the composition.

Wm. Bevan has old-fashioned coloured studies; composed decoratively.

ful etchings by David Robertson, especially that of the Piazza San Lorenzo, Florence; beautiful free studies of willow trees, etc., by Sir Reginald Blomfield; also drawings by I. Mervin Pritchard and H. Gordon Warlow; there is a beautiful etching by W. H. Ansell of the harbour at Honfleur; Wm. Bevan has a notable etching of the Tiber with St. Peter's, at Rome; David Robertson has a charming etching of

an Italian courtyard with oxen and figures giving the very spirit of old Italy; V. J. Cummings has an effective etching of Plymouth Pool; the Grand Canal, Venice, by David Robertson, is well composed and charming. Walter M. Keesey, F. W. Harper, J. Maxwell Scott, P. J. Westwood, W. Curtis Green, Hubert Worthington, H. Brock Griggs, Beresford Pite, etc., have also interesting studies.



HONFLEUR. Etching by W. H. Ansell.

# Schools of Architecture

SECOND SERIES

## II.—Cambridge University School of Architecture

EXTRACTS FROM "NOTES" PREPARED BY THE DIRECTOR [THEODORE FYFE, M.A. (CANTAB.), F.R.I.B.A.], AND PUBLISHED FOR THE USE OF THE SCHOOL BY THE CAMBRIDGE UNIVERSITY PRESS.

The Cambridge University School of Architecture provides a three years' course in architectural studies which qualifies for the ordinary B.A. degree of the University. The school is operated by a director and a staff of three assistants, who are all officers of the University under the Faculty of Fine Arts, and there are other members of the University who give part-time instruction. The whole of the activities of the school are controlled by the Board of the Faculty, on which Board the director and other members of the teaching staff have places.

The school is open only to members of the University and to qualified students of Girton and Newnham. Students apply for admission to one of the colleges. Under the new University Statutes no one is allowed to commence residence until he has passed or obtained exemption from the previous examination.

It is open to students to obtain distinction by passing examinations in one or more special subjects which are optional, in addition to those subjects which are obligatory for the B.A. Degree. The obligatory subjects are grouped into three examinations, one of which is taken at the end of each year. In accordance with University practice, passes in the three examinations are graded into first, second and third classes. The full course in architectural studies at Cambridge enables any student who works to this end to obtain with equal advantage the training that is offered in any other school of architecture in the Kingdom. The B.A. degree in architecture may qualify for exemption from the Intermediate examination of the R.I.B.A. While giving, in its complete course, a practical, though not deliberately vocational, training, the school provides a valuable field of study for students who wish to study art but who are undetermined in their choice of a career. The history of art may be taken at Cambridge as a principal subject for the B.A. degree independently of the complete course, and the instruction in this subject is obtained entirely through the medium of the school.

More than one student has passed into the school after studying engineering. The splendidly equipped engineering laboratory adjoins the school premises and affords opportunities for demonstrations in the testing of materials. The Professor of Mechanism is a member of the Board and is cordially in sympathy with an extension of facilities to architectural students intending to take up the study of advanced Theory of Structures.

The instruction given in the school consists of lectures and studio work. In the case of mechanics, these two methods interact to some extent, but, generally speaking, the formal side of the training is (*a*) theoretical, i.e., history and theory of art, essay writing, building materials and mechanics; (*b*) practical, i.e., drawing (freehand and constructional) and design. Surveying (compulsory) and town planning (optional) are subjects which are dealt with both theoretically and practically. On its practical side surveying includes the measurement and plotting of buildings, thus fostering the study of the unique historic buildings of Cambridge.

A great deal of the studio instruction is necessarily individual and this very valuable side of Cambridge University teaching is not confined to the precincts of the school. The colleges require that any student taking architecture shall have a supervisor, who will direct his work. This system ensures to every student that individual touch with a senior man which is so important.

The schedule for the three examinations of the complete course in architecture is as follows:—

*The First Examination.*—(1) General History of Architecture; (2) Elementary Mechanics; (3) Properties and Uses of Materials; (4) Elementary Design and Drawing 1; (5) Elementary Design and Drawing 2.

*The Second Examination.*—(1) General History of Art and Architecture 1; (2) Building Materials and Construction; (3) Architectural Drawing; (4) Mechanics and Elementary Structures; (5) Design (Intermediate).

*The Third Examination.*—Qualifying subject: Surveying. (1) General History of Art and Architecture 2; (2) A Special Period of Architecture; (3) Essay on Theory and Practice of Art; (4) Advanced Design. Optional subjects for candidates desiring distinction:—(5) Town Planning; (6) Theory of Structures; (7) Advanced Study of a subject in the History of Art.

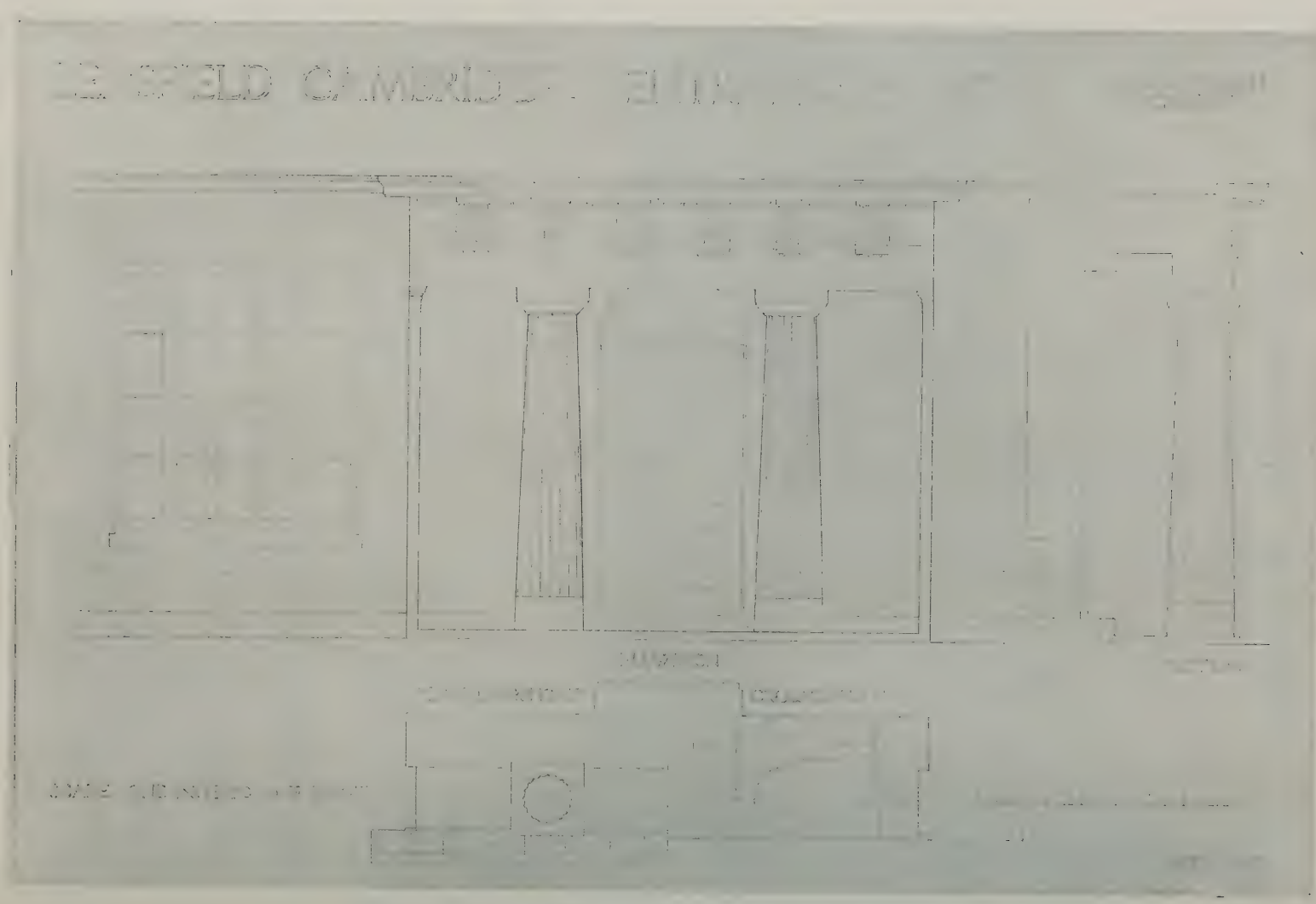
For the examination in History of Art as principal subject the schedule is as follows:—(1) General History of Art and Architecture 1; (2) General History of Art and Architecture 2; (3) A Special Period of Architecture; (4) Essay on Theory and Practice of Art.

The Board are taking steps to put forward proposals for a diploma in architecture, obtainable by a further two years' training within or without the University.

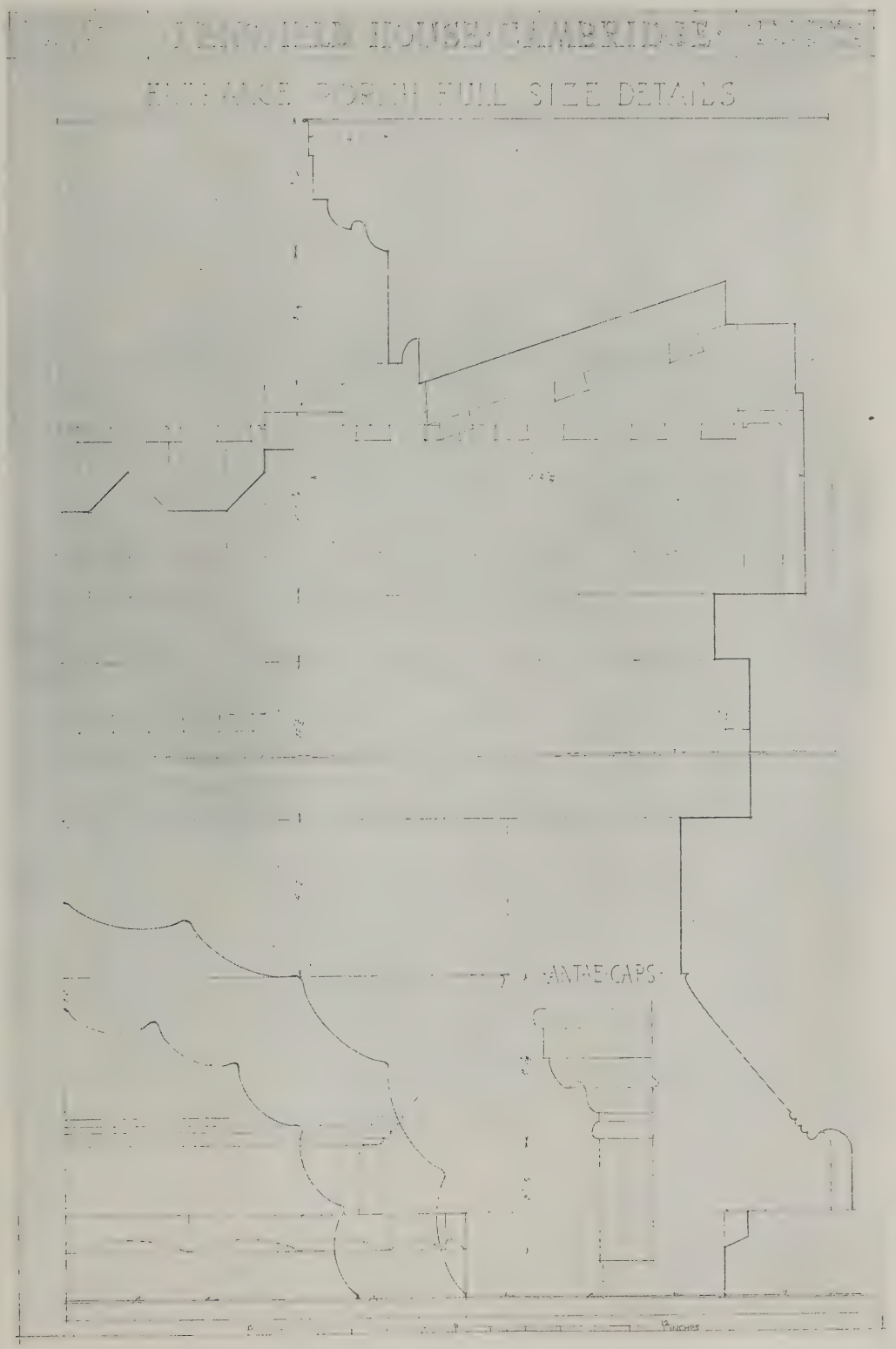
The only entrance scholarship at present available in the school is the R.I.B.A. (Anderson and Webb) Scholarship of £70 per annum, tenable for three years, and available every three years*; but it is probable that some further facilities for assisting students of limited means will be forthcoming before long.

There are various scholarships and studentships available for students in architecture who have taken their degree, and the school has been particularly successful with such recently. In 1926 and 1927 two Commonwealth Fund Fellowships at American universities,

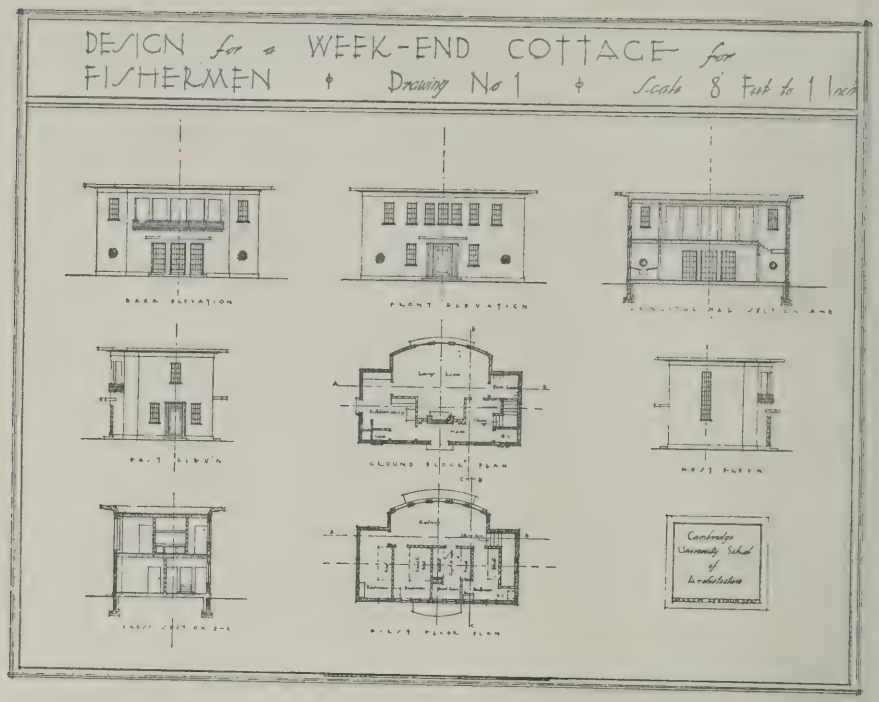
*Until Oxford University establishes a School of Architecture, when it will be available for Oxford and Cambridge jointly.

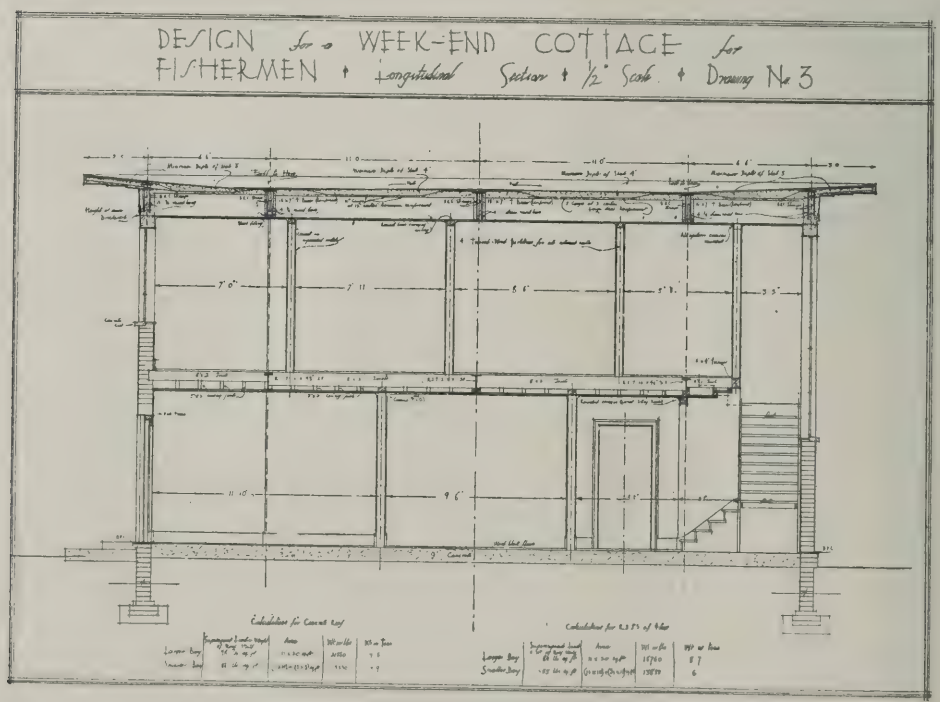


Cambridge University School of Architecture, First Year, 1927-28
Measured drawing by Mr. N. F. Gossage (Uppingham and Clare)



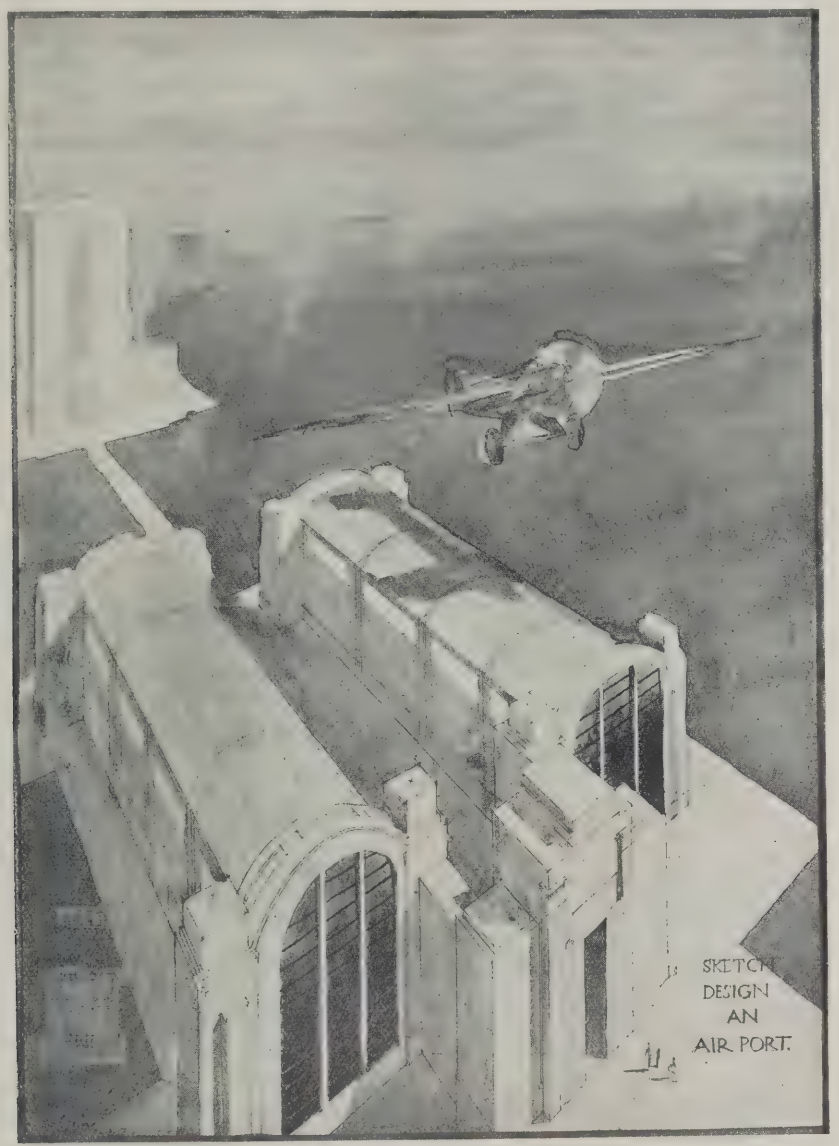

Cambridge University School of Architecture, First Year, 1927-28
Measured drawing by Mr. A. Taniichi (Tokyo and Selwyn)




CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE, THIRD YEAR, 1927-28
Designs by Mr. C. A. Lucas (Cheltenham and Trinity)

tenable for two years, and one Davison Scholarship at an American university, tenable for one year, have been gained by graduates in architectural studies. In 1927, also, a grant of £50* offered by the British School at Athens was granted to a graduate in architectural studies. "The Walston Studentship" (offered to the University by Lady Walston in memory of her husband, Sir Charles Walston), for the purpose of travel in Greece and of about £150 annual value, is also available for students of the school. All of the above-mentioned awards, except the Commonwealth Fund Fellowships, are for Cambridge graduates only.




CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE, SECOND YEAR, 1927-28
Sketch design by Mr. P. C. Smith (Radley and St. John's)

The Board of Architectural Education of the R.I.B.A. is also able to offer, from time to time, a maintenance Scholarship to a student of the school of limited means who has taken his degree, to enable him to complete his training.

* Afterwards increased to £150.

# Allied Societies

WEST YORKSHIRE SOCIETY OF ARCHITECTS.

On Saturday, 18 August, the Vice-President, Mr. F. L. Charlton, and members of the above Society met and entertained members of the Manchester Society of Architects, when the latter arrived in Leeds on a tour of inspection of the city's notable buildings, and also those of more recent erection.

The Manchester visitors included their president, Mr. Francis Jones, and Dr. Percy Worthington, who lately assessed the competitive plans for the Leeds University New Buildings. The party first visited the Leeds Town Hall where Mr. Butler Wilson (an authority on the work of Cuthbert Brodrick, the architect) explained its principal features and also showed a number of the original drawings of the building. St. Anne's Cathedral, designed by Messrs. Eastwood and Greenslade, was next inspected ; followed by the Leeds University hostels at Weetwood Hall (Messrs. Chorley, Gribbon and Foggitt) ; and Oxley Hall (Messrs. J. C. Procter and F. L. Charlton) ; the Education Department's Training College at Beckett's Park (Mr. G. W. Atkinson and others) ; Leeds University New Buildings (Messrs. M. Lanchester, Lucas and Lodge) ; and the House of the Resurrection, Mirfield Brotherhood (the late Mr. Temple Moore).

At the conclusion of the tour, the party was entertained at tea by Mr. and Mrs. J. C. Procter.

# Obituary

W. J. WELLS [*L.*].

We regret to record the death, which occurred at his residence on 17 September 1928, of Mr. William John Wells, of 63 Castle Street, Farnham, in his 73rd year.

Only son of the late Mr. and Mrs. William Wells, of Farnham, Mr. Wells was born in 1856. He was educated at Farnham Grammar School, and at the age of 16 was articled to the late Mr. Thomas Wonnacott, of Devonshire House, Farnham. He remained with Mr. Wonnacott for about four years, and assisted him with work in connection with the building of the Congregational Church in South Street.

At the age of 30 he began work independently as a Surveyor and Architect in Farnham. In 1892 he became architect to the Farnham United Breweries, for whom he carried out much important work. His greatest achievement was, perhaps, his work in connection with the building of the Brewery Memorial Hall, just after the war. He was architect to the Breweries when the malt kiln was erected in Bridge Square, and he was responsible for the rebuilding of several of their public houses, including the Duke of Cambridge at Tilford, and the Elm Tree at Weybourne. He drew up the plans of many attractive houses in the neighbourhood. Mr. Wells succeeded his father as agent for the Norwich Union Fire Insurance Co.

Mr. Wells leaves a widow, three sons and a daughter.

---

SIR JOHN SOANE'S MUSEUM.

13 Lincoln's Inn Fields, W.C.2.

Open Free Thursdays and Fridays, in October 10.30 a.m. to 5 p.m., and in November, 10.30 a.m. to 4 p.m.

---

NOTES FROM THE MINUTES OF THE COUNCIL.

23 *July* 1928.

The School of Architecture, University College, Dublin.

On the recommendation of the Board of Architectural Education it was agreed to make a grant of £50 to the Library of the School of Architecture of University College, Dublin.

It is hoped to publish full particulars at an early date.

The National Playing Fields Association.

The R.I.B.A. has been elected a member of the National Playing Fields Association and Mr. Edmund Wimperis [*F.*] has been appointed to represent the Institute on the Council of the Association.

The National Association for the Prevention of Tuberculosis.

Mr. E. Stanley Hall (Vice-President) has been appointed as the R.I.B.A. delegate at the Fourteenth Annual Conference of the National Association for the Prevention of Tuberculosis which will be held in London on 15 and 16 October 1928.

St. Paul's Cathedral Preservation Committee.

The Sixth Report of the Works Sub-Committee of the St. Paul's Cathedral Preservation Committee has been received and placed in the Library for the information of members.

---

PROBATIONERSHIP OF THE R.I.B.A.

The Council of the Royal Institute of British Architects desire to call attention to the standard of general education required for the Probationership of the R.I.B.A.

Except in very special cases, a Headmaster's certificate on the official form will not be accepted after 31 December 1928, and no one will be registered as a Probationer unless he or she has passed one of the recognised public examinations in the following subjects :—

English Composition,
Elementary Mathematics (Arithmetic, Algebra, Geometry),
Mechanics or Physics or Higher Mathematics or Chemistry or Physics-and-Chemistry,
History or Geography,
One language other than English.

Drawing or Art is now accepted (1) as an alternative to a subject from the group of subjects comprising Mechanics or Physics or Higher Mathematics or Chemistry or Physics-and-Chemistry ; or (2) as an alternative to one of the subjects from the group History or Geography ; or (3) as an alternative subject to one language other than English.

Candidates who submit a certificate of having passed one of the recognised public examinations, but who do not include Drawing or Art as one of their subjects, are required to submit in support of their applications drawings in accordance with the regulations already laid down.

The following are the recognised Examinations :—

The Entrance Examination of Schools of Architecture recognised by the R.I.B.A. for the purpose of exemption from its Examinations.
The Responsions of the University of Oxford.
The Previous Examination of the University of Cambridge.
The Matriculation Examination at any University in the British Empire.
The School Certificate Examination of the Oxford and Cambridge Schools Examination Board.
The School Certificate Examination of the Oxford Delegacy for Local Examinations.
The School Certificate Examination of the Cambridge Local Examinations Syndicate.

The School Certificate Examination of the University of Bristol.
The School Certificate Examination of the University of Durham.
The General School Examination of the University of London.
The School Certificate Examination of the Northern Universities Joint Matriculation Board.
The School Certificate Examination of the Central Welsh Board.
The Higher Certificate Examination of the Oxford and Cambridge Schools Examination Board.
The Higher School Certificate Examination of the Oxford Delegacy for Local Examinations.
The Higher School Certificate Examination of the Cambridge Local Examinations Syndicate.
The Higher School Certificate Examination of the University of Bristol.
The Higher Certificate Examination of the University of Durham.
The Higher School Certificate Examination of the University of London.
The Higher School Certificate Examination of the Northern Universities Joint Matriculation Board.
The Higher Certificate Examination of the Central Welsh Board.
The Leaving Certificate Examination, Scottish Education Department.
The Senior Certificate Examination of the Ministry of Education, Northern Ireland.
The Examination for the First Class Certificate of the College of Preceptors.

The School Leaving Certificates of the following Universities :—The University of Aligarh, the University of Allahabad, the Benares Hindu University, the University of Bombay, the University of Calcutta, the University of Decca, the University of Delhi, the University of Lucknow, the University of Mysore, the University of Nagpur, the Osmania University, Hyderabad (Deccan), the University of Patna, the University of Punjab, the University of Rangoon.

Or such other Examinations as may be satisfactory to the Board.

The Junior (Honours) Local Examinations under the authority of any University in the British Empire will be accepted until 31 December 1928.

---

## FINAL EXAMINATIONS

## ALTERNATIVE PROBLEMS IN DESIGNS

*Instructions to Candidates.*

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, *must be accompanied by a declaration* from the student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (*a*) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (*b*) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

### CIII.

(*a*) A design for *The Principal Staircase for a Country House.* The house would contain as Reception Rooms the following :—

Hall,
Drawing Room,
Dining Room,
Billiard Room,
Study.

This information is given to indicate the type of house. There would be, of course, the usual service quarters.

The house is to be two storeys in height, and the height from ground floor to first floor is 10 ft. 6 in.

The candidate should show by a key plan the general arrangement of the rooms on the ground floor. The space allotted to the staircase is about 16 ft. by 12 ft. The staircase is to be in hard wood.

*Drawings required :—*

Half-inch details sufficient to show the whole design.

(*b*) Working drawings for subject number CI. *A Flight of Steps.*

Working drawings required for a portion of the Flight of Steps showing all construction. The amount shown should be sufficient to cover a double elephant sheet.

### CIV.

(*a*) A design for *A Palm Court for an Hotel.* The Hotel is situated in an important city, and is to contain in the centre portion a Palm Court or Lounge of about 3,000 ft. super.

The Palm Court will be entered from the main entrance hall through an ante space. It may be surrounded by a raised gallery (on the general level of the Hotel's principal rooms) and accessible therefrom will be the Ball-room, Refreshment and Dining Rooms, etc.

The Hotel is rectangular in plan with four storeys above the ground floor, the Palm Court being in the area formed by the rectangle of bedrooms.

*Drawings required :—*

Thirty-second-in. key plan of general arrangement of the Palm Court and surroundings.

Half-inch section of the Palm Court, which may be in colour if desired.

(*b*) Working drawings for subject number CII. *A Garage.*

Working drawings are required to ½-in. detail of a portion of the elevation, showing full details of construction with Elevation, Section, and Plans.

### CV.

(*a*) A design for *A Church Tower.* A Church is to be erected in a new town with the following conditions of site :—

A wide avenue runs west to east dividing into two roads at the point where the new Church is to be built, thus forming a triangular shaped site, part of which is available for the Church.

The depth of this part from west to east (on the axis of the avenue) is 200 ft.

The point of the triangle is cut giving a front dimension of 80 ft.

The width of the back of the site is 180 ft.

At the back of the site is a narrow road connecting the two secondary roads.

The Church is to accommodate 600 persons.

A design is required for the west end, which must include a Tower.

*Drawings required :—*

Sixteenth-inch scale key plan of Church.

Quarter-inch scale elevation of Tower.

(*b*) Working drawings for subject number CIII. *The Principal Staircase for a Country House.*

The design for the principal Staircase for a Country House may, after it has been approved, be re-submitted with the addition of :—

Half-inch details such as would be sent to a builder.

Full-size details of mouldings.

CVI.

(*a*) A design for *A Pair of Semi-detached Suburban Houses at the Corner of two Roads at Right Angles to each other.*

The site for the two houses is 90 ft. by 150 ft., and the building line is 15 ft. back from each road.

The gardens between the houses are to be separate for each house.

Accommodation required :—

*On the Ground Floor.*

Entrance Hall,
Dining Room,
Living Room,
Kitchen,
Maid's Room,
Usual Offices,
Small Garage.

*On the First Floor.*

Four bedrooms,
Bathroom, etc.,
Servant's bedroom.

*Drawings required :—*

Plan of each floor.
Two elevations and cross section to $\frac{1}{8}$-in. scale.
Detail of part of front elevation and section to $\frac{1}{2}$-in. scale.

(*b*) Working drawings for subject number CIV. *A Palm Court for an Hotel.*

The design for a Palm Court for an Hotel, may, after it has been approved, be re-submitted with the addition of :—

Eighth-inch plan of Palm Court.
Half-inch section showing all construction.

CVII.

(*a*) A design for *A Club Building for Boy Scouts to be run by the Old Boys of a Public School.*

The site, situated in a street about 45 ft. wide, is rectangular, 36 ft. wide from centre to centre of party walls and 70 ft. deep from the frontage line to the centre of the party wall at the back.

On either side there are buildings three storeys high and at the back buildings one storey high above the ground floor level.

On account of ancient lights the depth of the building from the frontage line at second floor level adjoining the party walls is not to be more than 45 ft.

Generally the accommodation required is as follows :—

*On the Ground Floor.*

An entrance from the street with staircase leading up and down to the Club quarters. The remainder of the space is to be let for shop or other commercial purposes.

*In the Basement.*

Heating and storage accommodation for the Club, the remainder of the space being let in connection with the ground floor shop.

*On the First Floor.*

Large Club Room with Kitchen, Living and Bedroom for housekeeper, with service in connection with the Club rooms.

*On the Second Floor.*

Two Club rooms with three small bedrooms for old boys in residence, with lavatory accommodation and bath.

*On the Top Floor.*

A Gymnasium or Play-room with lavatories and shower baths. A portion at least of the main roof to be flat, available as a roof garden, etc.

The Club premises to be kept separate from the portion to be let for commercial purposes.

*Drawings required :—*

Plan of all floors.
Elevation to street and longitudinal section to $\frac{1}{8}$-in. scale.
Detail of part of the front to $\frac{1}{2}$-in. scale.
Strict economy in design is essential.

(*b*) Working drawings for subject number CV. *A Church Tower.*

The design for a Church Tower may, after it has been approved, be re-submitted with the addition of :—

Eighth inch scale plans, elevation and sections of the Tower.
Half-inch details of the top of the Tower.

CVIII.

(*a*) A design for *A Small Housing Scheme in a Mining District of Kent.*

On a country road in the new mining district of Kent, running level and approximately from east to west, there is a rectangular field on the north side of the road, two acres in extent, having frontage to the road of 280 ft. The field rises evenly from the road to the north at a slope of 1 in 12.

On this field it is desired to erect :—

(1) Sixteen cottages containing living-room, scullery, bath-room, three bedrooms, etc., suitable for a miner's or labourer's family. The total area measured overall within the containing walls of both floors not to exceed 820 sq. ft.

(2) A group, or groups, containing six Aged Miners' Bungalow Homes having living-rooms, one bedroom, small scullery, etc. The size not to exceed 520 sq. ft., nor to be less than 500 sq. ft. A porch, verandah, or balcony may be provided and the area included in the measurement.

There may be provided one club room or common room in connection with the scheme with an area from 300 to 350 sq. ft.

Sewer and water mains are laid in the road, and a village lies about a quarter of a mile to the east.

The scheme may include two small village shops attached to two of the cottages.

*Drawings required :—*

A complete lay-out and block plan of the site and buildings showing any road, paths, open spaces or allotments and the lines of drainage to a scale of 1-500 (41.66 ft. to 1 in.).

Outline plan and complete front elevations in their relative positions of all the buildings to a scale of 16 ft. to 1 in.

Plans and two elevations of any two of the dwellings to a scale of 8 ft. to 1 in.

(*b*) Working drawings for subject number CVI. *A Pair of Semi-detached Suburban Houses.*

The design for a pair of semi-detached Suburban Houses may, after it has been approved, be re-submitted with the addition of working drawings of a principal portion of front and interior to $\frac{1}{2}$-in. scale.

*Dates for Submission of Designs in* 1929.

| | | | |
|---|---|---|---|
| Subject CIII. .. | 28 Feb. | Subject CVI .. | 30 Aug. |
| Subject CIV. .. | 30 April | Subject CVII. .. | 31 Oct. |
| Subject CV. .. | 28 June | Subject CVIII .. | 31 Dec. |

## ST. PAUL'S BRIDGE SCHEME.

After months of consideration and enquiry the Bridge House Estates Committee have prepared another report of the proposal for a new north-and-south route within the boundaries of the City of London. The Court of Common Council has declined three times to accept the recommendations of the Committee on this matter and the Committee have now modified their scheme so as to remove some of the objections brought against it. A special meeting will be held on Friday, 12 October, to discuss the report and complete plans and drawings showing the route of the bridge approaches and the proposed viaducts will be submitted.

## EXHIBITIONS OF DESIGNS OF STUDENTS EXEMPTED FROM THE R.I.B.A. INTERMEDIATE AND FINAL EXAMINATIONS.

The designs of students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination will be exhibited in the R.I.B.A. Galleries, 9 Conduit Street, London, W.1, from 16 to 23 October 1928, inclusive, between the hours of 10 a.m. and 8 p.m., Saturday, 10 a.m. and 5 p.m.

The R.I.B.A. Board of Architectural Education Silver Medal for Recognised Schools is awarded for the best set of drawings submitted.

The designs of students of Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination will be exhibited in the R.I.B.A. Galleries from 26 October to 2 November 1928, inclusive, between the hours of 10 a.m. and 8 p.m., Saturday, 10 a.m. and 5 p.m.

The R.I.B.A. Board of Architectural Education Bronze Medal and £5 in books is awarded for the best set of drawings submitted at this exhibition.

## R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS 1928–1929.

In accordance with the terms of the will of the late Sir Archibald Dawnay, the Royal Institute of British Architects have awarded one Scholarship of £75 for the academical year 1928–1929 to Mr. L. A. Chackett, of the School of Architecture, Birmingham, and one Scholarship of £50 for the academical year 1928–1929 to Mr. John Hughes, of the School of Architecture, University of Liverpool. Mr. W. G. Plant, of the School of Architecture, University of Liverpool, who was awarded a Scholarship of £50 for the academical year 1927–1928 has been granted a renewal of his Scholarship for the year 1928–1929.

The Scholarships are intended to foster the advanced study of construction and the improvement generally of constructional methods and materials and their influence on design.

# Notices

## THE INAUGURAL GENERAL MEETING.

The first General Meeting (Ordinary) of the Session 1928-29 will be held on Monday, 5 November 1928, at 8.30 p.m., for the following purposes :—

To read the Minutes of the Sixteenth General Meeting (Ordinary) of the Session 1927-28, held on 18 June 1928 ; formally to admit members attending for the first time since their election.

To read the names of candidates nominated for election on 3 December 1928.

Mr. Walter Tapper, A.R.A., President, to deliver the Inaugural Address of the Session.

To present the R.I.B.A. London Architecture Medal and Diploma 1927 to Sir Giles Gilbert Scott, Hon.D.Litt., R.A. [*F.*].

## ORDINARY GENERAL MEETINGS. SESSION 1928–29.

*Mondays—at 8 p.m., except where otherwise stated.*

1928.

*November* 5.—INAUGURAL MEETING, 8.30 : President's Address.

*November* 19.—GENERAL MEETING : "The Palace of Knossos in the Light of Recent Reconstitutions," by Sir Arthur J. Evans, D.Litt., M.A., F.R.S., F.S.A. [*Hon. A.*]

*December* 17.—GENERAL MEETING : "Modern Glass," by Basil Ionides.

1929.

*January* 7.—GENERAL MEETING : "The Expansion and Contraction of Building Materials due to Temperature, Humidity, Stress and Plastic Yield," by Oscar Faber, O.B.E., D.Sc., M.Inst.C.E. [*Hon. A.*] ; Award of Prizes and Studentships.

*January* 21.—GENERAL MEETING, 8.30 : Criticisms by Oswald P. Milne [*F.*], on work submitted for Prizes and Studentships. Presentation of Prizes.

*February* 18.—GENERAL MEETING : "Modern Banks, with special reference to the new Midland Bank Head Office," by J. Alfred Gotch, Hon. M.A. Oxon., F.S.A., Past President R.I.B.A.

*March* 4.—GENERAL MEETING : "Modern Methods of Heating and Ventilation," by Dr. Leonard Hill, M.B., M.R.C.S., L.R.C.P., F.R.S. [*Hon. A.*].

*April* 8.—GENERAL MEETING : "The Work of the Imperial War Graves Commission," by Major-General Sir Fabian Ware, K.C.V.O., K.B.E., C.B., C.M.G.

*April* 22.—GENERAL MEETING : "The Work of George Wittet," by John Begg [*F.*].

*May* 27.—GENERAL MEETING : "English Hospital Planning," by H. Percy Adams [*F.*].

*June* 24.—GENERAL MEETING, 8.30 : Presentation of the Royal Gold Medal.

## LECTURES ON ARCHITECTURAL PRACTICE.

Suggestions have been received from time to time that a series of lectures on modern methods of practice should be arranged for the benefit of members who are practising architects, and the Council, on the recommendation of the Science Standing Committee, have now agreed to hold a series of three lectures at the R.I.B.A. to test the position and ascertain if there is a real demand for them.

The subject selected is "Party Walls, Contracts and Specifications," and the lectures will be given by Mr. W. E. Watson, F.R.I.B.A., Barrister-at-Law. The first is arranged for Thursday, 8 November 1928, and the remaining ones will be held on Thursday, 22 November and Thursday, 6 December, each commencing at 6.30 p.m.

No charge will be made for admission, and members are cordially invited to attend. If the first series is successful and well attended, it is hoped to arrange a further series early in 1929 on "The Strength of Materials."

## EXHIBITION OF BLACK AND WHITE AND COLOUR WORK BY MEMBERS OF THE R.I.B.A.

This exhibition has proved so successful that in response to many requests to extend the period, it has been decided to re-open the exhibition on Monday, 19 November, to Monday, 3 December inclusive. The exhibition will be open free from 10 a.m. to 8 p.m. (Saturdays 5 p.m.).

## ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 4 February 1929, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 8 December 1928.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## APPLICATIONS FOR MEMBERSHIP. ELECTION 3 DECEMBER 1928.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 5 November 1928.

### AS FELLOWS (27).

ANDREWS : FRANCIS BAUGH, F.S.A., F.R.Hist.S. [*A.* 1889], 95 Colmore Row, Birmingham ; The Tainlands, 29 Greenhill Road, Moseley, Birmingham.

BADCOCK : PAUL [*A.* 1920], 33 Henrietta Street, Strand, W.C.2 ; Pharos, Fairmile Lane, Cobham, Surrey.

CABLE : CHARLES JOHN [*A.* 1920], 70 High Street, Sevenoaks ; 27 Eardley Road, Sevenoaks.

FISHER : Colonel STANLEY HOWE, M.C. [*A.* 1914], 35, John Street, Bedford Row, W.C.1 ; 77 East Sheen Avenue, S.W.14.

FOGGITT : GEORGE HERBERT [*A.* 1914], 3 Park Place, Leeds ; 5 Springwood Road, Rawdon, near Leeds.

HALL : Captain MONTAGU ASHLEY [*A.* 1922], 3 Silver Street, Lincoln ; 3 Stonefield Avenue, Lincoln.

HARRISON : WILLIAM HOLGATE [*A.* 1914], 14 Richmond Terrace, Blackburn ; Fern Bank, Dukes Brow, Blackburn.

HEBBLETHWAITE : BERNARD ROBINSON [*A.* 1913], Public Works Ministry, Cairo ; Maison Amato, Giza Branch, Cairo.

HERBERT : ALBERT [*A.* 1898], 18 Friar Lane, Leicester ; 98 Regent Road, Leicester.

HIRST : HENRY CECIL MONTAGUE [*A.* 1886], 36 Henleaze Gardens, Westbury-on-Trym, Bristol.

HORNIMAN : JOHN HENRY [*A.* 1915], East Indian Railway House, Clive Street, Calcutta ; 8 Mandeville Gardens, Ballygunj, Calcutta.

PIKE : CHARLES WILLIAM [*A.* 1922], Savernake House, Dorchester, Dorset.

PITE : ROBERT WILLIAM [*A.* 1921], 12 Carteret Street, Queen Anne's Gate, S.W.1 ; Altamont, West View Road, Warlingham, Surrey.

SELWAY : EDWARD RALPH DOUGLAS [*A.* 1912], Windsor House, Victoria Street, Westminster, S.W.1 ; 37, Airedale Road, Wandsworth Common, S.W.

SMITH : CHARLES BENJAMIN [*A.* 1909], 11 New Court, Lincolns Inn, W.C.2 ; 6 Lynmouth Road, Fortis Green, N.2.

STILLMAN : CECIL GEORGE [*A.* 1922], County Architect, East Suffolk County Council, County Hall, Ipswich ; 69, Parkgate Road, Chester.

TAYLOR : WILLIAM JOHN [*A.* 1921], 28 Queens Gate, Inverness ; Craigneish, Old Edinburgh Road, Inverness.

WILSDON : PERCY THOMAS [*A.* 1919], 35-39 Maddox Street, W.1 ; Birchwood, Plough Lane, Purley, Surrey.

And the following Licentiates who have passed the qualifying Examination :

FOSTER : WILLIAM THOMAS BENJAMIN, 11 Pelham Place, Seaford, Sussex ; Wayfield, High Hurstwood, Uckfield, Sussex.

GEESON : HERBERT LAMBERT, Box 165, Nairobi, Kenya Colony East Africa.

GORST : FRANK HERBERT, 7 Birley Street, Blackpool ; 268 Hornley Road, Blackpool.

GRIFFITH : GRONWY ROBERT, 2 Post Office Lane, Denbigh ; Yr Ardd, Denbigh.

HASTIE : EDWARD, 10 Henrietta Street, Cavendish Square, W.1 ; Boyle Lodge, Thames Ditton, Surrey.

JENKIN : Captain ERNEST EDWARD, 25 Queen Street, Exeter ; Foxholes Hill, Exmouth.

SMITH : ROLAND INGLEBY, O.B.E., F.S.I., M.R.San.I., Ministry of Finance, Department of Works and Public Buildings, 113 Royal Avenue, Belfast ; 57 Eglantine Avenue, Belfast.

And the following Licentiates who are qualified under Section IV, Clause 4 *c* (ii) of the Supplemental Charter of 1925 :

ADKIN : ALEXANDER GEORGE, The Chambers, Ilkley ; Oakbridge House, Ilkley.

JACQUES : JOHN HENRY, 61 West Ham Lane, Stratford, E.15 ; 54 Station Road, Loughton, Essex.

### AS ASSOCIATES (74).

ALEXANDER : (MISS) ELLEN BAKER [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Ridgefield," North Hill Road, Headingley, Leeds.

ARMSTRONG : FREDERICK BERTRAM [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 37, Adelaide Crescent, Hove, Sussex.

ASHFORD : TOLSON MURRAY [Passed five years' joint course at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 30 Fountain Road, Edgbaston, Birmingham.

BARFORD : THOMAS QUINTUS [Final], 35 Royalist Road, Mosman, Sydney, N.S.W.

BENNETT : CHARLES GEORGE GORDON [Special], " Parkhurst," 46 Nelson Road, Crouch End, N.8.

BERTRAM : WILLIAM RAYMOND BOYD [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], " Ellangowan," 13, Newlands Road, Newlands, Glasgow.

BODIE : WILLIAM GEORGE ROWNTREE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 32 Clifton Road, Aberdeen.

BRINTON : WILLIAM RALPH [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 13 The Mall, S.W.14.

BROWN : HENRY [Final], " Craigdene," 137 Park Road, Blackpool.

CASTLE : JAMES THOMAS [Final], 26 High Street, Roehampton, S.W.15.

COATES : HAROLD JOHN [Final], 74, High Street, Highgate, N.6.

CONWAY : J. SIMPSON [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Queensgate South, London Road, Maidstone.

CORDINER : ALBERT DICK [Final], Architects' Department, H.M. Office of Works, Westminster, S.W.1.

CORDINER : THOMAS SMITH [Final], 26 Midlothian Drive, Shawlands, Glasgow, S.1.

CORMACK : WILLIAM ARTHUR SMITH [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Braemoray, Lossiemouth, Morayshire.

COWSER : BENJAMIN [Final], 14 Whitewell Crescent, Belfast.

CROWE : GEORGE KENNETH, B.Arch.(Toronto) [Final], c/o The Bank of Montreal, 9 Waterloo Place, S.W.1.

DALLACHY : JOHN EADIE WADDELL [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 7, Orr Square, Paisley.

DAVIDSON : ALEXANDER JOHN [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 21 Athol Street, Douglas, Isle of Man.

DAVIES : EDWARD FOULKES [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Quarry Farm, Flint, N. Wales.

DAY : RONALD FREDRICK RICHARD [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], "Heatherhill," Main Road, Sea Point, Cape Town.

DICKER : (MISS) ALMA JOSEPHINE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 29 Wharton Street, Lloyd Square, W.C.1.

DRIVER : SAMUEL ROLAND [Final], 20 Richmond Mount, Headingley, Leeds.

DRURY : HENRY MYLES REILLY [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 28 Downshire Hill, Hampstead, N.W.3.

FOWLER : DONALD ALEXANDER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 108 Church Street, Inverness.

FRASER : RODERICK DONALD [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 9 Ness Bank, Inverness.

FRY : FRANCIS STEPHEN [Final], 39 Walliscote Road, Weston-super-Mare.

GARDINER : JAMES ANDREW, B.Arch. (Sydney) [Final], 89 St. George's Square, S.W.1.

GARNETT : GEORGE STANCLIFFE [Final], 16 Alexandra Road, Ansdell, Lytham, Lancs.

GRAY : (MISS) SYLVIA CHARITY [Passed five years' course at University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 50 Fitz George Avenue, W.14.

HAMILTON : JOHN VISICK [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Vicarage, Windsor, Berks.

HARRINGTON : DENIS EDMUND [Final], 53 The Oval, Kennington, S.E.11.

HARTLEY : WILLIAM DAVID [Final], "Sunnyside," Wexham, Slough, Bucks.

HEAL : ROBERT GARNETT [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 112 Regent's Park Road, N.W.1.

JACKSON : (MISS) RUTH KNOX [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 40 Morningfield Road, Aberdeen.

JORDAN : ROBERT FURNEAUX [Passed five years' joint course at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 5 Carpenter Road, Edgbaston, Birmingham.

KERSHAW : FRED [Special], 8 Moorfield Avenue, Littleborough, Lancs.

KING : JOHN THOMSON [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Rokeby," Titwood Road, Maxwell Park, Glasgow.

LEE : JOHN WILLIAM [Final], 15 Christopher Street, Burley Road, Leeds.

LEWIS : OWEN GWYNEDD [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Belle Vue, Portmadoc, N. Wales.

LLOYD : JOHN TREVOR [Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 9 South Side, Stamford Brook, W.6.

LUSBY : ARTHUR MILNER [Special], Daneshill, Heatherfield, Totley, Sheffield.

MCCREA : WILLIAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 10 Bute Terrace, Strathbungo, Glasgow, S.1.

MCEWAN : (MISS) MARGARET JEAN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 19 Elgin Terrace, Dowanhill, Glasgow.

MCGRATH : RAYMOND [Special Exemption], Clare College, Cambridge.

MACLEAN : ARCHIBALD, B.A. [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 12 Manor Avenue, Whalley Range, Manchester.

MIRAMS : DENNIS GEORGE [Passed five years' course at University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 13 Adam Street, W.1.

MORRISON : JAMES [Passed five years' course at Robert Gordon's College, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 95 Lonsdale Road, Barnes, S.W.13.

MOUNT : EDWARD CYRIL [Final], "The Elms," Guillett Lane, Kirby Muxloe, Leicester.

OWEN : ALEC. [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Gadbys," Monmouth Road, Wallasey, Cheshire.

PARKER : CECIL JAMES [Final], 105 Noel Street, Nottingham.

PEACOCK : KENNETH JOHN RENSHAW [Final], "Rhives," Blackhall Lane, Sevenoaks, Kent.

RABY : LAURENCE [Final], 54 Forest View, Brierfield, Lancs.

RANDLE : FREDERIC LIONEL [Final], 76 Vicarage Road, Smethwick, Staffs.

RIGG : (MISS) MARY FREDA [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Cottage, Lower Green Road, Esher, Surrey.

RITCHIE : DUTHIE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 20 Rose Street, Aberdeen.

ROBBIE : HENRY PEARCE [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Viewmount," Wormit-on-Tay.

SMART : GEORGE DOUGLAS [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], c/o Messrs. Palmer and Turner, Shanghai, China.

SMITH : MEREDITH SAPHIR [Final], 10 Houghton Place, Amphill Square, N.W.1.

SMITH : STANLEY HAROLD [Final], 240 Lavender Hill, Enfield N., Middlesex.

STANLEY : (MISS) THEODORA CHRISTINE [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 30 Palace Court, Kyd Street, Calcutta.

SUNTER : JOHN ERNEST [Final], 16 Vicarage Road, Chester.

SUTCLIFFE : GORDON [Final], " Clairvue," Hengistbury Road, Southbourne, Hants.

TRUBSHAWE : WOLSTAN VYVYAN, M.A. [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 14 Turner Drive, N.W.11.

TUN : THA, B.Sc. (Rangoon) [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 40, Park Road, Tower Lane, Rangoon.

VARCOE : LEO CYRIL FRANCIS [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 61 Millmount Avenue, Drumcondra, Dublin.

WALKER : STANSFIELD THOMAS, B.A. [Passed five years' joint course at the Cambridge University School of Architecture and the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 14 Ovington Street, S.W.3.

WARREN : GEORGE PEARSON [Final], 46 Delph Lane, Leeds.

WILKINSON : (MISS) MARY LEONORA [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Rectory, Melcombe-Bingham, Dorchester, Dorset.

WILLIAMS : DAVID JOHN [Passed five years' course at the Technical College, Cardiff. Exempted from Final Examination after passing Examination in Professional Practice], 34 Gynor Place, Ynyshir, Glam.

WILLIAMS : LAURENCE PAUL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 35 Broadhurst Gardens, N.W.6.

WILSON : JAMES WILLIAM GILCHRIST [Final], " Shrublands," Birchington, Kent.

WOOD : ROLAND [Special], 17 Bishops Road, Benwell, Newcastle-on-Tyne.

WOODHOUSE : HUBERT OLLYETT [Special], Commercial Bank of Australia, Ltd, 17 Moorgate, E.C.2.

### AS HON. FELLOW [1].

H.R.H. The DUKE OF YORK, K.G., K.T., P.C., G.C.V.O., G.C.M.G., 145 Piccadilly, W.1.

### AS HON. ASSOCIATES [4].

CHANCELLOR : EDWIN BERESFORD, M.A. (Oxon), F.S.A., F.R.Hist.Soc., 23 Cadogan Gardens, S.W.3.

CRESWELL : Captain WILLIAM THOMAS, Barrister-at-Law, Associate Surveyors' Institution, F.R. San. Inst. 3 Temple Gardens, Temple, E.C.4.

MACCOLL : DUGALD SUTHERLAND, M.A. (Lond.), LL.D. (Glasgow), Litt.D. (Oxon.), Fellow of University College, London, 51 Hampstead Way, N.W.11.

WARE : MAJOR-GENERAL SIR FABIAN ARTHUR GOULSTONE, K.C.V.O., K.B.E., C.B., C.M.G., The Dial Cottage, Amberley, Gloucestershire.

### AS HON. CORR. MEMBERS [3].

BERLAGE : HENDRIK PETRUS, DR., h.c., Universities of Groningen, Delft, Zurich and Vienna, The Hague.

GARNIER : TONY, Architecte en chef du Gouvernement, 331 Cours Gambetta à Lyon, France.

LÉON : PAUL, Directeur Général des Beaux Arts, Membre de l'Institute, 15 Rue de la Pompe, Paris.

# Competitions

## BAND PAVILION COMPETITION, DOVERCOURT.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## PROPOSED NEW ELEMENTARY SCHOOL, WEST BROMWICH.

The Local Authority proposing to erect new elementary schools invite Architects resident in the United Kingdom to submit designs for the same in competition.

Assessor : Mr. Herbert T. Buckland [*F.*].

Premiums : £150, £100 and £50.

Last day for sending in designs, 31 December 1928.

Last day for questions, 22 September 1928.

Conditions of the above competition with a plan showing the site available will be supplied to each competitor on payment of a deposit of £1 1s. Applications to be made to the Director of Education, Education Offices, West Bromwich.

## PUBLIC BATHS AND WASH-HOUSE, ARMLEY, LEEDS.

The Corporation of the City of Leeds invite competitive designs for public baths and wash-house to be erected at Carr Crofts, Armley, Leeds. Architects competing must be of British nationality.

Assessor : Mr. Henry Price [*A.*].

Premiums : £300, £200 and £100.

Last day for sending in designs, 29 October 1928.

Total cost, £60,000.

Conditions of the above competition may be obtained from the Town Clerk, 26 Great George Street, Leeds, by depositing £1 1s.

## HIGH STREET IMPROVEMENTS, NEWPORT (MON).

The Corporation of the County Borough of Newport invite architects to submit designs in competition for proposed buildings in High Street.

Assessor : Mr. C. F. Ward [*F.*].

Premiums : 300 guineas and 150 guineas.

Last day for sending in designs, 15 October 1928.

Conditions and plans may be obtained from the Borough Architect, Town Hall, Newport (Mon), upon production of the Borough Treasurer's receipt for £2 2s.

## TOWN PLANNING SCHEME FOR BACUP, RAWTENSTALL AND HASLINGDEN.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members should not take part in the competition.

## COMPETITION FOR THE COLUMBUS MEMORIAL LIGHTHOUSE.

A copy of the report containing complete details of the conditions governing the above competition has been received in the R.I.B.A. Library. Members who desire to enter the competition are required to fill up a registration form and return it to the Pan American Union, Washington. A number of forms are being sent to the R.I.B.A., and can be obtained from the Secretary as soon as they are received. Preliminary details of the competition were published in the R.I.B.A. JOURNAL, 14 July 1928.

## CHRISTCHURCH, NEW ZEALAND, ART GALLERY.

Competition for an Art Gallery to be erected in Christchurch, New Zealand, under the R. E. McDougall gift.

Amount to be expended—£25,000.

Competition in two stages :—

*1st Stage.*—Pencil sketches from which will be selected by the Assessor three designs, each of the authors to receive £100 honorarium.

*2nd Stage.*—The authors of the three selected designs to compete and the one adjudged the winner by the Jury of Award will be employed as Architect.

Open to all architects on the Register of the Royal Institute of British Architects and all affiliated Institutions.

*Assessor :* Mr. S. Hurst Seager, C.B.E., F.R.I.B.A.

*Jury of Award :* The Donor; the Rev. J. K. Archer (who is at present the Mayor of Christchurch); Mr. R. Wallwork, Director of the Canterbury College School of Art, Christchurch (and at present the President of the Canterbury Society of Arts); and the Assessor.

*Date for Questions :* 12 October 1928.

*Delivery of Plans :* 13 February 1929.

Conditions to be obtained from the Office of the High Commissioner for New Zealand, The Strand, London, or from J. S. Neville, Esq., Town Clerk, Christchurch, New Zealand.

## HIGH BONNYBRIDGE U.F. CHURCH COMPETITION.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

## R.I.B.A. COMPETITION FOR A DESIGN FOR A GARAGE IN THE THEATRE AREA OF LONDON.

The conditions for the R.I.B.A. Competition for the Design of a Garage in the theatre area of London, the prize money for which has been presented by Mr. H. S. Horne, of 74, Park Street, London, W.1, have now been issued and copies may be obtained free by intending competitors on application to the office of the R.I.B.A., 9, Conduit Street, London, W.1.

The competition is open to architects and students of architecture of British nationality.

The first prize is a sum of £350, and in addition £140 will be divided at the discretion of the assessors between competitors whose designs are considered especially meritorious.

The attention of the Assessors has been called to references in the press to the R.I.B.A. Competition for a Design for a Garage in the Theatre area of London.

The Assessors wish to point out :—

(1) That the whole competition is hypothetical.

(2) That there is no intention on the part of the R.I.B.A. to convey the impression that the building will be executed.

(3) That the designs and drawings will remain the property of the competitors.

The site is purposely left indefinite so as to give full scope for new ideas on this interesting subject.

## PROPOSED MUNICIPAL BUILDINGS AND MARKET HALL, ELLESMERE PORT.

The Urban District Council of Ellesmere Port and Whitby invite architects to submit designs in competition for the Municipal Buildings and Market Hall proposed to be erected on a site in Whitby Road, Ellesmere Port.

Assessor : Mr. T. R. Milburn [*F.*].

Premiums : £100, £75 and £50.

Last day for sending in designs, 15 January 1929.

Last day for questions, 8 November 1928.

Conditions of the above competition may be obtained from the Clerk to the Council, Council Offices, Ellesmere Port, by depositing £1 1s.

## R.I.B.A. COMPETITION FOR A DESIGN FOR AN AERODROME.

The Jury for the R.I.B.A. Competition for a Design for an Aerodrome announce that, as the result of the preliminary stage of the Competition, the following ten competitors have been selected to take part in the Final Competition :—

Laurence Williams.
D. H. McMorran (Bartlett School of Architecture, University of London).
L. C. S. Farmer (School of Architecture, The Polytechnic, Regent Street, London, W.1).
C. A. Minoprio (School of Architecture, University of Liverpool).
F. S. Fry.
N. B. Hillier (School of Architecture, The Architectural Association, London).
M. Hartland Thomas (R.W.A. School of Architecture, Bristol).
Miss Ruth Ellis (School of Architecture, The Architectural Association, London).
W. R. B. Bertram (Glasgow School of Architecture).
F. W. Rowbotham.

The Final Competition, the prizes for which have been given by the Directors of the Gloster Aircraft Company, Ltd., and Messrs. H. H. Martyn and Company, Ltd., will consist of a design for an imaginative scheme for a London Aircraft Terminus suitable to the supposed requirements of air traffic fifteen years hence. The general object of the competition is to stimulate the imagination of competitors and to assist them to visualise the influence which aerial development will have upon the design of a first-class aerial terminus with every accommodation for personnel and machines and with every equipment and comfort for passengers.

The Jury is composed as follows :—

Sir Sefton Brancker, K.C.B., Mr. C. Cowles-Voysey, Mr. E. Vincent Harris, Sir Edwin Lutyens, R.A., Major R. Mayo (Consulting Engineer, Imperial Airways, Ltd.), Mr. T. S. Tait, Mr. Maurice E. Webb, Mr. G. E. Woods-Humphrey (General Manager, Imperial Airways, Ltd.).

# Members' Column

### PRACTICE OR PARTNERSHIP WANTED.

MEMBER (age 41), 18 years in practice, which is at present dormant, desires to purchase genuine, well-established practice or partnership with firm of standing. South Coast or West of England preferred.—Apply Box 2598, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIPS WANTED.

ADVERTISER, 34, wishes to purchase Partnership with firm of Architects and Surveyors. Excellent experience in domestic and factory work, housing and town planning schemes.—Apply Box 2298, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A., practising abroad, is desirous of resuming work in England and would be glad to get into touch with an architect established in the South of England with a view to active partnership. Capital can be introduced.—Box 4108, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE, practising in Midlands, wishes to get in touch with London firm of Architects of good standing with a view to partnership and enlarging of practices in each centre, the Midland office being still carried on.—Apply Box 1878, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION WANTED.

ASSOCIATE wishes to rent one room or share an office with another architect. Central London or Westminster preferred.—Reply stating terms to Box 1111, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION.

ASSOCIATE of the Institute, with offices in Lincoln's Inn Fields, has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a principal and member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FELLOW of the Institute with a West End office, having a room to spare, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

R.I.B.A., with an office in the West End, desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### TRADE CATALOGUES.

WILLIAM J. WERRY [*A.*], having been appointed Lecturer in the School of Building of the Brighton Technical College, would be glad to receive Manufacturers' Catalogues and particulars of new materials and inventions likely to be of interest to Building Students, at his new address, 29 Amberley Road, Preston, Brighton, Sussex.

---

### NATIONAL HEALTH AND PENSIONS INSURANCE.

Insurable members of architects' staffs, desirous of insuring to the best advantage by transferring from other societies to the Architects' and Surveyors' Approved Society, are reminded that notice of their desire to transfer must be submitted on the prescribed form to their present Societies before 31 October next, so that the transfer can become effective from commencement of the next half year, 7 January 1929. These forms can be obtained from the office of the Architects' and Surveyors' Approved Society, 26 Buckingham Gate, London, S.W.1.

Such notice is not required to be given in the case of persons transferring from the Post Office (Deposit Contributors' Fund), who can be transferred at any time.

All insured persons transferring to The Architects' and Surveyors' Approved Society remain entitled to ordinary benefits as heretofore.

### LIFE ASSURANCE.
### THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attractive "Ten Years Optional Policy" particularly designed to interest the young architect. The special feature of the policy is that it avoids the necessity of a decision at the outset as to the ultimate form and amount of the policy.

*For the first ten years* under this scheme, the full sum assured is payable in the event of death, the premium payable being less than that for an ordinary Whole-Life With-Profit Assurance. If death should occur during the first ten years, the return in cash is very large compared with the amount of the premiums paid.

For example, in the case of a man aged thirty a policy for £1,000 can be obtained for a quarterly deposit of £5 12*s.* 11*d.* (or annually £21 10*s.*).

*At the end of ten years* the assured has the choice of one of the following four different forms of benefit:—

1. The Policy may be continued at the same premium for the full amount assured as an ordinary Whole-Life With-Profit Assurance for £1,000.

2. The assurance may be continued at the same premium, as a With-Profit Endowment Assurance for a reduced amount, e.g., £766 maturing at age 65, £660 at age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be continued as a With-Profit Endowment Assurance at an increased annual premium, e.g., £31 13*s.* 4*d.* payable at age 65, £39 5*s.* 10*d.* at 60, or £53 at 55.

4. The payment of the premium may cease altogether and the policy be converted into a fully paid-up With-Profits Assurance, either Whole Life or Endowment, as desired. (Whole Life £331, Endowment £270 at 65, £251 at 60, or £228 at 55.)

*Special "House Purchase" Option.*—If after five years the assured should require an advance towards the purchase of a house under the Architects' Benevolent Society "House Purchase Scheme" (applicable only in Great Britain), the policy may be used as part of the collateral security for the loan. If this were done a considerable saving could be made.

N.B.—Under options (1) to (4) the policy will be be entitled to share in profits declared in respect of the period after ten years, so that the figures quoted above will be considerably increased.

It should be noted that, unlike all other schemes of convertible assurance, the premiums are not increased when the change is made, unless an Endowment Assurance for the full amount of the policy is chosen, and, even then, no further medical examination is required.

Please write for particulars and special terms to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.

---

### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 10, 24 November; 8, 22 December. 1929: 12, 26 January; 9, 23 February; 9, 23 March; 13, 27 April; 18 May; 1, 15, 29 June; 13 July; 10 August; 21 September; 19 October.

# LIBRARY SUPPLEMENT

# ADDITIONS TO THE R.I.B.A. LIBRARY
# OCTOBER 1927—SEPTEMBER 1928

## REFERENCE LIBRARY

### Books and Pamphlets

(Exclusive of Periodicals)

PRESENTED

**Aldwell (S W H)**
Wingfield : its church, castle and college.
4o. *Ipswich* [1926]

Presented by Mr. W. E. Harrison, the Publisher.

**Alexander (J R Willis)**
Incorporated Accountants' Hall [formerly Astor House, Thames Embankment] : its history and architecture. (Pubd. by Society of Incorporated Accountants and Auditors.)
pam. sm. 4o. *Lond.* 1928

Presented by the Society.

**Anderson (W J)**
The Architecture of the Renaissance in Italy. 5th ed., by A. Stratton. 8o. *Lond.* [1927]

Presented by B. T. Batsford, Ltd., the Publishers.

**Association of Directors and Secretaries for Education**
School plans. pam. 4o. *Brighton* 1926

Presented by the Association.

**Athens**
American School of Classical Studies at Athens.
The Erechtheum : measured, drawn and restored by G. P. Stevens ; text by L. D. Casky and others. Edited by J. M. Paton.
2 vols., text 4o., plates folio, *Camb., Mass.* 1927.

Presented by Commendatore G. P. Stevens [*Hon. Corr. M.*] Director of the American Academy in Rome.

Another Copy presented by the Publishers, The Harvard University Press.

**Birmingham**
Copper and Brass Extended Uses Council.
Copper in architecture . . . 4o. *B'ham.* 1927

Presented by the Council.

**Blake (E G)**
The prevention of dampness and condensation by the "Knapen" systems . . . 8o. *Liverpool, &c.* 1927

Presented by Tinling & Co., the Publishers.

**Board of Education**
Educational pamphlets. No. 57 : Building science. No. 62 : Day classes for building apprentices.
pam. 8o. *Lond.* 1928

Presented by the Board.

**Bolton (A T)**
The Portrait of Sir John Soane, R.A. (1753-1837), set forth in letters from his friends (1775-1837). [Sir John Soane Museum publication.]
8o. [*Lond.* 1927]

Presented by the Author.

**Bombay**
Public Works Department.
Technical papers, Nos. 16, 17, & 19.
pam. 8o. *Bombay* 1927-8

Presented by the Department.

**Bosc (Ernest)**
Dictionnaire raisonné d'architecture et des sciences et arts qui s'y rattachent.
Dernière edition. 4 vols. 4o. *Paris* [n.d.]

Presented by Mr. G. Kiralfy.

**Bournville**
Bournville Housing.
6th ed. pam. 8o. *Birmingham* [1928]

Presented by Messrs. Cadbury Bros.

**British Empire Forestry Conference** (Second), Canada, 1923.
Proceedings and resolutions, with brief descriptions of tours. 8o. *Ottawa* 1927

Presented by the Conference Committee.

**British Engineering Standards Association**
Indexed lists of British standard specifications and reports. pam. 8o. *Lond.* 1928

Presented by the Association.

**British Institute of Industrial Art**

British stones suitable for use in graveyard monuments : report. pam. 8o. *Lond.* 1927

PRESENTED BY THE INSTITUTE.

**British Non-Ferrous Metals Research Association**

Atmospheric corrosion of non-ferrous metals. Second (experimental) report to the Atmospheric Corrosion Research Committee, by W. H. J. Vernon. pam. 8o. *Birmingham* 1927

Discussion of results. pam. 8o. *Birmingham* 1927

PRESENTED BY THE ASSOCIATION.

**British Portland Cement Association**

The artistic side of concrete. pam. sm. 4o. *Lond.* [1928]

Cement bound roads. pam. sm. 4o. *Lond.* [1928]

PRESENTED BY THE ASSOCIATION.

**Cadman (H G)**

Kitchen design and equipment. [*Thesis for Final Examination*, 1928.] typescript sm. fo.—1928

PRESENTED BY THE AUTHOR.

**Canada**

DEPARTMENT OF THE INTERIOR : FORESTRY BRANCH.

Bulletin No. 78 : Some commercial soft woods of British Columbia. pam. 8o. *Ottawa* 1927

PRESENTED BY THE CANADIAN GOVT. TRADE COMMISSIONER.

**Cardiff**

NATIONAL MUSEUM OF WALES.

The slates of Wales ; by F. J. North. 2nd ed. 8o. *Cardiff* 1927

PRESENTED BY THE AUTHOR.

**Ceylon**

ARCHÆOLOGICAL SURVEY.

Annual report for 1926–27. sm. fo. *Colombo* 1928

PRESENTED BY THE SURVEY.

CEYLON JOURNAL OF SCIENCE : Section G, Archæology. Ethnology, etc. Vol. 1, part 4. sm. 4o. *Colombo* 1928

Index to Vol. 1. pam. sm. 4o. *Colombo* 1928

List of publications. [Articles from Journal.] pam. sm. 4o. *Colombo* 1928

PRESENTED BY THE GOVERNMENT.

**Christie (J)**

Notes on street lighting of Brighton. (Institution of Public Lighting Engineers.) pam. 8o. n.p. [1927]

PRESENTED BY THE INSTITUTION.

**Copenhagen**

TURISTFORENINGEN FOR DANMARK.

Danmark. [English and German text ; Danish, English and German captions.] pam. 4o. *Copenhagen* 1928

PRESENTED BY THE TURISTFORENINGEN.

**Cotterell (T S)**

Some notes on John Wood, the architect and builder of eighteenth century Bath. [Issued by the Corporation of Bath.] pam. 8o. *Bath* [1927]

PRESENTED BY THE CORPORATION.

**Cozzo (G)**

La Costruzione dell' anfiteatro Flavio. pam. 4o. *Milan, &c.* [19—]

PRESENTED BY THE AUTHOR.

**Creswell (K A C)**

Provisional bibliography of the Moslem architecture of Syria and Palestine. pam. 4o. n.p., n.d.

PRESENTED BY MR. K. A. C. CRESWELL, M.R.A.S. [*Hon. Associate*]

**Davidge (W R)**

Hertfordshire regional planning report, 1927. 4o. [*Lond.* 1927]

PRESENTED BY THE HERTFORDSHIRE COUNTY COUNCIL.

**Davidson (William)**

East Anglian rood screens and their paintings. pam. 8o. n.p. [19—]

PRESENTED BY THE AUTHOR.

**Derby**

TERRA COTTA ASSOCIATION.

Terra Cotta of the Italian Renaissance. 4o. *Derby* 1928

PRESENTED BY THE ASSOCIATION.

**Dunedin**

NEW ZEALAND AND SOUTH SEAS INTERNATIONAL EXHIBITION, 1925–26.

Official record. Written by G. E. Thompson. sm. 4o. *Dunedin* [1927]

PRESENTED BY EDMUND ANSCOMBE, F.N.Z.I.A., ARCHITECT OF THE EXHIBITON BUILDINGS.

**Earle (G & T), Ltd.**
Making and testing of Portland cement and concrete. la. 8o. *Hull* [1925]
PRESENTED BY THE AUTHORS.

**Ecclesiastical Commissioners of England**
Rules and instructions respecting parsonage houses. pam. sm. fo. *Lond.* [1925]
PRESENTED BY THE COMMISSION.

**Eidlitz (R J)**
Medals and medallions relating to architects. la. 4o. *New York* 1927
PRESENTED BY THE AUTHOR.

**Evans (Sir Arthur)**
Palace of Minos at Knossos. Vol. II : in 2 parts. la. 4o. *Lond.* 1928
PRESENTED BY MACMILLAN & CO., LTD., THE PUBLISHERS.

**Faber (H)**
Caius Gabriel Cibber, 1630–1700, his life and work. 4o. *Oxford* 1926
PRESENTED BY THE CLARENDON PRESS, THE PUBLISHERS.

**Ferstels (Heinrich von)**
Zum 100. Geburtstag. (Reprinted from *Zeitschrift des Österr. Ingenieur- und Architekten-Vereines*, Heft 27–28, 1928.) pam. sm. fo. *Wien* 1928
PRESENTED BY THE SOCIETY.

**Field (H) and Bunney (M)**
English domestic architecture of the XVII and XVIII centuries. 2nd ed. 4o. *Lond.*1928
PRESENTED BY MESSRS. GEO. BELL & SONS, THE PUBLISHERS

**Fincham (A)**
Workshop memories. [Marble working industry.] pam. 12o. *Lond.*1927
PRESENTED BY THE AUTHOR.

**Flagg (Ernest)**
The Parthenon naos [cover]. Le Naos du Parthenon [title page]. sm. 4o. *New York* 1928
PRESENTED BY THE AUTHOR.

**Ford (C R)**
Earthquakes and building construction. 8o. *Auckland, &c.* 1926
PRESENTED BY THE AUTHOR.

**Gardner (J Starkie)**
Ironwork. Part I : from the earliest times to the end of the mediæval period (Victoria and Albert Museum publication). 4th ed. 8o. *Lond.* 1927
PRESENTED BY THE MUSEUM.

**Gleadowe (R)**
Oxford University and the Fine Arts. Inaugural lecture. pam. 8o. *Oxford* 1928
PRESENTED BY THE OXFORD UNIVERSITY PRESS, THE PUBLISHERS.

**Goodsall (R H)**
Palestine memories 1917—1918—1925. la. 8o. *Canterbury* 1925
Pictorial photography for amateurs [contains a chapter on architectural photography]. sm. 4o. *Canterbury* n.d.
PRESENTED BY THE AUTHOR [*A.*].

**Havell (E B)**
Indian architecture. 2nd ed. 4o. *Lond.* [1927]
PRESENTED BY JOHN MURRAY, THE PUBLISHER.

**Henslow (T G)**
Garden architecture. 8o. *Lond.* 1926
PRESENTED BY THE AUTHOR.

**Hyderabad**
ARCHÆOLOGICAL DEPARTMENT OF THE NIZAM'S DOMINIONS.
Report [on 1925–26]. 4o. *Calcutta* 1928
PRESENTED BY THE PUBLISHERS.

**Imperial Economic Committee**
Tenth report : Timber. pam. 8o. *Lond.* 1928
PRESENTED BY THE COMMITTEE.

**Incorporated Institute of British Decorators**
"Are the relations between architects and decorators satisfactory?" A debate between the I.I.B.D. and the R.I.B.A. pam. 8o. *Lond.* 1928
PRESENTED BY THE INSTITUTE.

**India**
ARCHÆOLOGICAL DEPARTMENT : SOUTHERN CIRCLE, MADRAS.
Annual reports, 1913–14 to 1920–21 (8 vols.). sm. fo. *Madras* 1914–21
PRESENTED BY MR. A. H. LONGHURST, SUPERINTENDENT OF THE SURVEY.

**India**—continued

Archæological Survey of India.

Annual report 1924–25. 4o. *Calcutta* 1927

Antiquities of Indian Tibet, by A. H. Francke. Part (vol.) ii. 4o. *Calcutta* 1926

Presented by the High Commissioner for India.

Memoirs. 25 : Basreliefs of Badani.

No. 32. Fragment of a Prajnaparamita manuscript from Central Asia.

No. 30. Beginnings of art in Eastern India.

No. 33. Pallava architecture, II. By A. H. Longhurst (3 copies).

No. 34. A new inscription of Darius from Hamadan. By E. Herzfeld. 4o. *Calcutta* 1928

Presented by the Survey.

Epigraphy, South Indian.

Report for year ending March 1927.
sm. fo. *Madras* 1928

Presented by the Government of India.

**Institution of Structural Engineers**

Report by the Science Sectional Committee on concrete, and on materials and workmanship for reinforced concrete. pam. 8o. *Lond.* 1928

Presented by the Institution.

**International Congress of Architects**

11th : Amsterdam, &c. 1927. Programme.
sm. 8o. ———

Presented by the Congress Committee.

**International Housing and Town Planning Congress, Paris 1928**

Part 1 : papers. Part 2 : programme and general reports. la. 8o. ——— [1928]

Presented by the International Federation.

**Jolley (L B W), Waldram (J M), and Watson (R)**

Discussion on the British Engineering Standards Association Draft Specification for street lighting. (Institution of Public Lighting Engineers.)
pam. 8o. n.p. [1927]

Presented by the Institution.

**Kernot (C F)**

British public schools war memorials. 4o. *Lond.* 1927

Presented by Roberts and Newton, Ltd., the Publishers.

**Lloyd (Nathaniel)**

Garden craftsmanship in yew and box.
sm. 4o. *Lond.* 1925

Presented by Ernest Benn, Ltd., the Publishers.

**Longhurst (A H)**

Hampi ruins described and illustrated.
2nd ed. 8o. *Madras* 1926

Presented by the Author.

**Lytham Saint Annes, Borough of**

Lytham remedial baths. (Cover : Corporation baths.)
pam. 8o. *Lytham* [1928]

Presented by the Corporation.

**Madrid**

Union de Municipios Espanoles.

La acción urbanizadora de los municipios.
pam. 8o. *Madrid* 1928

Boletin Mensual : año II, Nos. 6, 7.
sm. fo. *Madrid* 1928

Presented by the Union.

**Marks (P L)**

Thermometric conversion chart. sm. 4o. *Lond.* 1927

Presented by the Author. [*L*].

**Matthews (R L)**

Street lighting and traffic problems as seen by a chief constable. (Institution of Public Lighting Engineers.) pam. 8o. n.p. [1927]

Presented by the Institution.

**Mawson (T H)**

Life and work of an English landscape architect : an autobiography by T. H. Mawson.
4o. *Lond.* [1927]

Presented by The Richards Press, Ltd., the Publishers.

**Mayes (C E)**

Australian builders' and contractors' price book.
9th ed. sm. 8o. *Sydney* 1927

Presented by The New South Wales Bookstall Co., the Publishers.

**Melvin (G W)**

Basic lettering for art students, in eight plates. (No title page.) plates in env. sm. fo. *Lond.* 1927

Presented by Longmans, Green & Co., the Publishers.

**Ministry of Health**

Housing manual on the design, construction and repair of dwellings. pam. sm. 4o. *Lond.* 1927

PRESENTED BY DR. RAYMOND UNWIN.

Public Health (Smoke Abatement) Act, 1926, Circular No. 759 [to County Councils and Sanitary Authorities (England and Wales) on the principal provisions of the Act and a Summary of the Act]. pam. la. 8o. *Lond.* 1927

Town planning. Extracts from the annual report of the M. of H. for 1926–27. pam. 8o. *Lond.* 1927

Town planning in England and Wales. List of local authorities engaged in the preparation of town planning schemes. pam. 8o. *Lond.* 1928

PRESENTED BY H.M. STATIONERY OFFICE.

**Moncrieff (J M)**

Some earth pressure theories in relation to engineering practice. (Institution of Structural Engineers.) pam. sm. 4o. *Lond.* [1928]

PRESENTED BY THE AUTHOR.

**Plaisted (A H)**

English architecture in a country village. 8o. *Lond.* 1927

PRESENTED BY THE AUTHOR.

**Quennell (M and C H B)**

Everyday life in Anglo-Saxon, Viking and Norman times. 8o. *Lond.* 1926

PRESENTED BY THE PUBLISHERS.

**Redford (G)**

A Manual of sculpture. 8o. *Lond.* 1882

PRESENTED BY MR. W. P. STEEL.

**Redpath, Brown and Co.**

Handbook of structural steelwork. 1928 edition [in accordance with revised British Standard Sections of 1920]. 8o. n.p. [1928]

PRESENTED BY THE COMPANY.

**Reiss (Richard)**

Town planning handbook, including the full text of the Town Planning Act 1925. 8o. *Lond.* 1926

PRESENTED BY P. S. KING & SON, THE PUBLISHERS.

**Rubber Growers' Association**

Rubber flooring. 8o. *Lond.* 1928

PRESENTED BY THE ASSOCIATION.

**Russell (A L N)**

Architecture. 8o. *Lond.* [1927]

PRESENTED BY THE AUTHOR [*A.*].

**St. Paul's Cathedral**

REPRESENTATIVE COMMITTEE: WORKS SUB-COMMITTEE.

Sixth report. Dupl. typescript —— 1928

PRESENTED BY THE COMMITTEE.

**Sanzio da Urbino (Raffaello),** *known as* Raphael

Loggie di Rafaele nel Vaticano. (Title to part 3 only: Logge di Rafaele . . . . 1777.) 3 parts in 1 vol. Drawn by C. Savorelli and P. Camporesi, engraved by J. Volpato and J. Ottaviani; 16 plates hand-coloured, 16 uncoloured duplicates, and 13 extra uncoloured plates, drawn by Camporesi and L. Teseo. Atlas fo. *Rome* [1774]–77

PRESENTED BY MR. T. H. RUSSELL AND MRS. ALEXANDER SCOTT.

**Scamell (R Q)**

Planning and construction of modern public houses. [*Thesis for Final Examination* 1928.] typescript sm. fo. —— 1928

PRESENTED BY THE AUTHOR.

**Scientific and Industrial Research Department**

BUILDING RESEARCH BOARD.

Bulletin No. 2. Pozzolanas, by A. D. Cowper and F. L. Brady. pam. 8o. *Lond.* 1927

No. 3. Effects of moisture changes on building materials. pam. 8o. *Lond.* 1928

Report for the period ended 31st Dec. 1926.

Special report No. 10. Slag, coke breeze and clinker as aggregates, by F. M. Lea and F. L. Brady. pam. 8o. *Lond.* 1927

Technical paper: No. 6, Thermal conductivities of walls, concretes and plasters. pam. 8o. *Lond.* 1928

Building science abstracts. Vol. II of old series: Name index; subject index. dupl. typescript sm. fo. —— [1928]

Vol. I (new series), Nos. 1—7. pam. 8o. *Lond.* 1928

FOREST PRODUCTS RESEARCH.

The Uses of home-grown timbers. pam. 8o. *Lond.* 1928

Bulletin. 1: Dry-rot in wood. pam. sm. 4o. *Lond.* 1928

Project 1. Mechanical and physical properties of timbers. Tests of small clear specimens. pam. 8o. *Lond.* 1928

Special reports. 1. The air seasoning and conditioning of timber. pam. sm. 4o. *Lond.* 1927

**Scientific and Industrial Research Department**

FOREST PRODUCTS RESEARCH—*continued*

2. The principles of kiln-seasoning of timber. Pt. 1 : types of commercial kilns in use.
pam. sm. 4o. *Lond.* 1928

FUEL RESEARCH BOARD.

Report for period ended 31st December 1924.
pam. 8o. *Lond.* 1925

——— year 1925. pam. 8o. *Lond.* 1926

——— year 1926. pam. 8o. *Lond.* 1927

Technical paper 3 : Efficiency of low-temperature coke in domestic appliances ; by M. W. Fishenden. pam. 8o. *Lond.* 1921

ILLUMINATING RESEARCH.

Technical papers. 6 : The natural lighting of picture galleries. 7 : Penetration of daylight and sunlight into buildings. pam. 8o. *Lond.* 1927

ILLUMINATION RESEARCH COMMITTEE, and Medical Research Council (Industrial Fatigue Research Board).

The relation between illumination and efficiency in fine work (typesetting by hand). 8o. *Lond.* 1926

PRESENTED BY THE DEPARTMENT.

**Scott (Sir George Gilbert)**

Gleanings from Westminster Abbey ; with appendices by W. Burges [and others].
8o. *Oxford & Lond.* 1861

PRESENTED BY MR. LAURENCE M. ANGUS [*A.*].

Personal and professional recollections. [With MS. notes by G. E. Street.] 8o. *Lond.* 1879

PRESENTED BY MR. T. TALIESIN REES [*F.*].

**Shepherd (J C) and Jellicoe (G A)**

Gardens and design. 4o. *Lond.* 1927

PRESENTED BY ERNEST BENN, LTD., THE PUBLISHERS.

**Sitwell (Sacheverell)**

German baroque art. 4o. *Lond.* 1927

PRESENTED BY DUCKWORTH, THE PUBLISHER.

**Society of Antiquaries**

Vetusta Monumenta. Vol. III, plates xxxi–xliv ; index to vols. I–III ; Vol. IV, plates i–iv, and viii–xxiii ; Vol. V, plates i–xxxii. With text. (Unbound.) fo. *Lond.* 1796–[1815]

PRESENTED BY SIR EDGAR WIGRAM, BART. [*A.*].

**Stockholm**

INGENIÖRS VETENSKAPS AKADEMIEN.

Handlingar, Nos. 61—85. 8o. *Stockholm* 1927–28

PRESENTED BY THE ACADEMY.

**Studio (The), *journal***

*Special spring number*, 1926 : Rome past and present. Text by Wm. Gaunt. 4o. *Lond.* 1926

PRESENTED BY THE PUBLISHERS.

**Tallmadge (T E)**

The story of architecture in America.
la. 8o. *Lond.* [1928]

PRESENTED BY GEO. ALLEN & UNWIN, THE PUBLISHERS.

**[Tapper (Walter)]**

Gas flue construction. (Gas Light and Coke Company publication.) pam. sm. 4o. [*Lond.* 1928]

PRESENTED BY THE COMPANY.

**Thompson (A Hamilton)**

History and architectural description of the Priory of St. Mary, Bolton-in-Wharfedale . . . (Thoresby Society, publications, vol. XXX, for 1924.) (Plan by S. D. Kitson.) 8o. *Leeds* 1928

PRESENTED BY MR. SYDNEY D. KITSON, M.A., F.S.A. [*Hon. Sec. R.I.B.A.*].

**Thorpe (W H)**

Steel bridge weights. ob. la. 8o. *Lond.* 1926

PRESENTED BY THE AUTHOR.

**Tokyo**

TOKYO IMPERIAL UNIVERSITY LIBRARY.

First report on the reconstruction.
pam. 8o. [*Tokyo* 1926]

PRESENTED BY THE UNIVERSITY.

**Traquair (R) and Adair (E R)**

The Church of the Visitation, Sault-au-Recollet Quebec. [McGill University Publications (Art & Architecture), No. 18.] pam. 4o. *Montreal* 1927

PRESENTED BY PROF. TRAQUAIR.

**Traquair (R) and Barbeau (C M)**

The Church of Saint[e] Famille, Island of Orleans, Que. [McGill University Publications (Art and Architecture), No. 13.] pam. 4o. *Montreal* 1926

PRESENTED BY PROF. TRAQUAIR.

**Turner (Philip J)**

Liverpool Cathedral. [McGill University Publications (Art & Architecture), No. 15.]
pam. 4o. *Montreal* 1927

The development of architecture in the province of Quebec since confederation.
pam. 4o. *Montreal* 1927

PRESENTED BY THE AUTHOR.

**Victoria and Albert Museum**

DEPARTMENT OF WOODWORK.

The panelled rooms :—IV. Inlaid room from Sizergh Castle. 2nd. ed. sm. 4o. *Lond.* 1928

PRESENTED BY THE DIRECTOR AND SECRETARY.

**Villard de Honnecourt.**

Album de Villard de Honnecourt, architecte du XIII[e] siècle. [Facsimile reprint by Bibliothèque Nationale, Paris] portfo. la. 8o. *Paris* [1927]

PRESENTED BY MR. W. GEDNEY BEATTY (NEW YORK).

**Waddington (Q)**

Historical notes on the site of King William Street House, London, E.C.4.
pam. sm. 4o. *Lond.* 1928

PRESENTED BY SPIERS & SON, THE BUILDERS.

**Watson (F R)**

Acoustic design of churches. [An address given 1927 in Chicago.] dupl. typescript, pam. 4o. [1927]

PRESENTED BY THE AUTHOR.

**Wood (John), of Bath, the elder**

BICENTENARY COMMITTEES.

Celebration at Bath [Programme].
pam. sm. 4o. n.p. [1927]

PRESENTED BY THE COMMITTEE.

PRESENTED BY BEQUEST BY MR. ANDREW OLIVER.

**Architectural Association**

Sketch Book. Second series, vols. 6–10, 1886–90 ; third series, vols. 9–12, 1905–08, and 14–17, 1910–13. 13 vols. fo. *Lond.* 1886–1913

————[Volumes of selections of plates according to subject, three with no subject indicated.]
English architecture ; Foreign architecture ; London.
6 vols. fo. *Lond.* [18—]

**Birch (G H)**

London churches of the XVIIth and XVIIIth centuries. fo. *Lond.* 1896

**Bond (Francis)**

Gothic architecture in England. 4o. *Lond.* 1905

**Britton (J) and Pugin (A)**

Illustrations of the public buildings of London. 2 vols. la. 8o. *Lond.* 1825–28

**Gotch (J A) and Brown (W T)**

Architecture of the Renaissance in England. 2 vols.
fo. *Lond.* 1894

**Saint (L B) and Arnold (H)**

Stained glass of the middle ages in England and France.
sm. 4o. *Lond.* 1913

**T[illey] (J[ames])**

The old halls, manors, and families of Derbyshire. 4 vols. 4o. *Lond.* and *Buxton* 1892–1902

**Wilkinson (Robert),** *publ.*

Londina illustrata. . . . 2 vols. (Title-page of vol. 2 : " Theatra illustrata. . .") 4o. *Lond.* 1819–25

PRESENTED BY BEQUEST BY MR. WILLIAM WOODWARD [*F.*].

**Baxter (Sylvester)**

Spanish colonial architecture in Mexico. Vol. I, text ; Vols. II–X, plates [albums of photographs].
fo. *Boston* 1901

**Fulleylove (John)** [illus.] **and Nevinson (H W)** [text]

Pictures of Classic Greek landscape and architecture.
4o. *Lond.* 1897

**Paris**

EXPOSITION UNIVERSELLE, 1900.

Champs-Elysées [etc.] [Volume of photographs of the buildings. Published by E. Le Deley.]
portfo. fo. *Paris* [1900]

**Photographs**

Collection of 441 mounted photographs of cities and buildings : England 97 ; France, 83 ; Holland and Belgium, 28 ; Germany, 57 ; Italy, 85 ; Spain, 48 ; various, 43. [Detailed list in library.]
Whole-plate. Ph. ——

PURCHASED

**Acharya (P K)**
Indian architecture according to Mānasāra-silpasāstra. sm. 4o. *Lond., etc.* [19—]

**Adeney (W E)**
The Principles and practice of the dilution method of sewage disposal. [One of: Cambridge Public Health Series.] 8o. *Camb.* 1928

**Aguilar y Cuadrado (R)**
Catedral de Sigüenza. [*Arte en España* series.] mo. *Barcelona* [19—]

**Anthony (E W)**
Early Florentine architecture and decoration. sm. 4o. *Camb. Mass.* 1927

**Association of Special Libraries and Information Bureaux**
The Aslib directory: a guide to sources of specialised information. Ed. by G. F. Barwick. 4o. *Lond., etc.* 1928

**Aubert (Marcel)**
Notre-Dame de Paris la. fo. *Paris* [1928]

**Bankart (G P) and Bankart (G E)**
Modern plasterwork design fo. *Lond.* 1927

**Baum (J)**
Baukunst und dekorative plastik der frührenaissance in Italien. [2nd. ed.] 4o. *Stuttgart* 1926

**Benito (J P)**
Catedral de Toledo. [*Arte en España* series.] mo. *Barcelona* [19—]

**Board of Education**
Guide, with plans and illustrations, to the Bethnal Green Museum. pam. 8o. *Lond.* 1913

**Borovka (G.)**
Scythian art. (Translated from the German by V. G. Childe.) (One of Kai Khosru Monographs on Eastern Art.) la. 8o. *Lond.* 1928

**Boswell (Henry)**
Historical descriptions of views of the antiquities of England, Wales, Scotland, and Ireland, with a complete set of county maps [and description and illustrations of the coinage and Great Seals of England] fo. *Lond.* [1786]

**Brakspear (Harold)**
Tintern Abbey, Monmouthshire pam. 8o. [*Lond.*] 1919

**British Museum**
Guide to the Anglo-Saxon and foreign Teutonic antiquities. 8o. *Lond.* 1923
———— Babylonian and Assyrian antiquities. 3rd. ed. 8o. *Lond.* 1922
———— collection of casts of sculpture. 8o. *Lond.* 1913
———— department of Greek and Roman antiquities. 5th ed. 8o. *Lond.* 1920
———— early Christian and Byzantine antiquities. 2nd. ed. 8o. *Lond.* 1921
———— exhibition illustrating Greek and Roman life. 2nd. ed. 8o. *Lond.* 1920
———— in the King's Library illustrating the history of printing, music-printing, and book-binding. 8o. *Lond.* 1926
———— Mediæval antiquities and objects of later date. 8o. *Lond.* 1924
———— select Greek and Latin inscriptions. sm. 4o. *Lond.* 1917
The Nereid Monument and later Lycian sculpture. sm. 8o. *Lond.* 1900
Sculptures of Ephesus, Cnidos, Cyrenè, and Salamis. sm. 8o. *Lond.* 1900
———— by the successors of Pheidias sm. 8o. *Lond.* 1892
Summary guide to the exhibition galleries. 11th ed. 8o. *Lond.* 1926

**Brown (J Wood)**
The Dominican Church of Santa Maria Novella at Florence. 4o. *Edin.* 1902

**Bruce (W C)**
High school buildings. 4o *Milwaukee, Wis.* [1919]

**Carisbrooke**
Castle of, Official guide. pam. 8o. *I. of W.* 1926

**Chamberlain (Samuel)**
Domestic architecture in rural France.
portfo. 4o. *New York* 1928

**Chancellor (E Beresford), *Editor***
" Picturesque architecture in Paris, Ghent, Antwerp, Rouen, etc. Drawn from nature on stone by Thomas Shotter Boys, 1839." A re-issue of the complete set of plates with descriptive notes by E. B. Chancellor. 4o. *Lond.* 1928

**Chatterton (Frederick), *Editor***
Shop fronts: a selection of English, American and Continental examples. la. 4o. *Lond.* 1927

**Church Assembly**
CATHEDRALS COMMISSION.
Report and Appendices, parts 1 and 2 in 1 vol.
8o. *Lond.* 1927

**Colas (René)**
Les styles de la renaissance en France.
4o. *Paris* 1928

**Country Life, *journal***
The Modern English interior. 4o. *Lond.* 1928

**Davison (Raffles)**
Raffles Davison: a record of his life and work from 1870 to 1926, with a selection of his drawings and sketches. 4o. *Lond.* 1927

**Dobrée (Bonamy) and Webb (Geoffrey)**
Complete works of Sir John Vanbrugh. 4 vols.
4o. *Lond.* 1927–28

**Doménech (R)**
Casa del Greco [Toledo]. [*Arte en España* series.]
mo. *Barcelona* [19—]

**Dostal (E) and Sima (J)**
Baroque architecture of Prague. 4o. *Lond.* 1927

**Edgell (G H)**
American architecture of to-day. 4o. *Lond.* 1928

**Esdaile (K A)**
English monumental sculpture since the Renaissance.
8o. *Lond.* [1927]

**Farleigh Castle**
[Guide.] pam. 8o. *Trowbridge* [19—]

**Ferrari (G)**
Il ferro nell' arte Italiana. 3rd ed.
4o. *Milan* [1928]
La Terracotta, e pavimenti in laterizio, nell' arte Italiana. 4o. *Milan* [1928]

**Fischer (O)**
Die Kunst Indiens, Chinas und Japans. (No. IV of: Propyläen kunst-geschichte.) 4o. *Berlin* [1928]

**Fisker (K) and Yerbury (F R)**
Modern Danish architecture. 4o. *Lond.* 1927

**Fletcher (Sir Banister)**
History of architecture on the comparative method 8th ed. la. 8o. *Lond.* 1928

**Gavini (I C)**
Storia dell' architettura in Abruzzo. Vol. 2.
4o. *Milan & Rome* [1928]

**Glass (F J)**
The Industrial Arts. . . 8o. *Lond.* 1927

**Gotch (J A)**
The Growth of the English house. 2nd ed.
8o. *Lond.* 1928

**Gotor (A G de)**
Zaragoza, I and II. [*Arte en España* series.]
mo. *Barcelona* [19—]

**Harcourt-Smith (S)**
Babylonian art. (One of Kai Khosru Monographs on Eastern Art.) la. 8o. *Lond.* 1928

**Haupt (A)**
Geschichte der renaissance in Spanien und Portugal.
la. 8o. *Stuttgart* 1927
Palast-Architektur von Ober-Italien und Toscana. Pisa, Siena, Pistoia, San Gimignano, Montepulciano, Lucca, Florenz, Massa.
fo. *Berlin* 1922

**Hoffman (Ludwig)**
Ludwig Hoffmann's Wohlfahrtsbauten der stadt Berlin. (Text by H. Schmitz.)
4o. *Berlin* [1927]

**Jarry (P)**
Les vieux hôtels de Paris. Le quartier du Palais-Royal. [17th series of Les vieux hôtels de Paris, by Contet and Vacquier.] fo. *Paris* 1926

**Kaufmann (O)**
Der Architekt, Oskar Kaufmann.
sm. 4o. *Berlin* [1928]

**Kelly (T J)**
London Building Acts 1894–1926 and other Acts relating to buildings in London, Standing Orders, by-laws and regulations, also list of District and Borough Surveyors and their districts.
(*Supplement to Laxton's and Lockwood's Builders' Price Book, re-issue.*)
8o. *Lond.* [1928]

**King (G G)**
Mudéjar. [One of: Bryn Mawr Notes and Monographs.] sm. 8o. *Bryn Mawr, etc.* 1927

**Klingenberg (Georg)**
Das Grosskraftwerk Klingenberg. (R. Laube, ed.)
4o. *Berlin* [1928]

**Laking (Sir Guy)**
Illustrated guide to Osborne. pam. 8o. n.p. 1925

**Lasteyrie (R. de)**
L'Architecture religieuse en France à l'époque gothique. (Ouvrage posthume.) Vols. I and II.
sm. fo. *Paris* 1926, 1927

**Leaning (J)**
The Supervision of building work and the duties of a clerk of works. 3rd ed. [of Conduct of building work. . . .], by H. J. Leaning. 8o. *Lond.* 1928

**Lindner (W)**
Bauten der technik: ihre form und wirkung. Werkanlagen. 4o. *Berlin* [1928]

**London County Council**
Survey of London.
XI. The parish of Chelsea: part IV [The Hospital].
4o. *Lond.* 1927

**Lukomskij (G C) (Loukomski (G K)**
Kiew: denkmäler kirchlicher architektur [&c]. [Vol. I of Schöne Städte und Stätten des Orients.]
4o. *Munich* [1923—]
Les Villas des doges de Venise. [Top title: L'œuvre d'Andrea Palladio.]. 2 vols.
portfo. 4o. [*Paris* 1928]

**Macquoid (P) and Edwards (R)**
The Dictionary of English furniture, from the Middle Ages to the late Georgian period. 3 vols.
fo. *Lond.* 1924–27

**Mâle (E)**
L'Architecture gothique du midi de la France. [Extracted from *Revue des deux mondes*, 15 February, 1926.] pam. 8o. *Paris* [1926]

**Marmottan (Paul)**
Le Style Empire. Architecture et décors d'intérieures. Tome IV. fo. *Paris* 1927

**Melani (A)**
Palladio, 1508–1580: la sua vita, la sua arte, la sua influenza. sm. 4o. *Milan* 1928

**Mélida (J R)**
The Escorial, II. [*Arte en España* series.]
mo. *Barcelona* 1928

**Middleton (G A T)**
Building materials. 2nd. ed. 8o. *Lond.* [1916]

**Ministry of Transport**
Report of . . . [engineers] as to proposed bridge at Charing Cross. pam. sm. fo. *Lond.* 1928

**Mixer (Knowlton)**
Old Houses of new England. 8o. *New York* 1927

**Moreau ([Jean] Charles [Alexandre])**
Fragmens et ornemens d'architecture dessinés à Rome d'après l'antique, formant supplement à l'œuvre d'architecture de Desgodets.
(*Plate 2 is wanting.*) la. fo. *Paris* [1880]
————, *reprinted as* Architectural and ornamental details of Ancient Rome.
fo. *New York* 1919

**Morris (J E)**
Northumberland. (*Little Guides.*) 2nd ed.
sm. 8o. *Lond.* 1925

**Nicoll (A)**
The Development of the Theatre 4o. *Lond* 1927

**Office of Works**
Department of Ancient Monuments and Historic Buildings
Official guides: Byland Abbey. Carnarvon Castle. Denbigh Castle. Harlech Castle. Kirby Muxloe Castle. Old Sarum. Richmond Castle. St. Botolph's Priory, Colchester.
all pam. 8o. *Lond.* 1917–26

**Parliament**
Acts
Rating and valuation Act, 1928 pam. 8o. ——
Select Committee on the Architects (Registration) Bill.
Special report, etc. 8o. *Lond.* 1927

**Pendrill (C)**
Wanderings in medieval London 8o. *Lond.* 1928

**Philon de Byzance (Philo of Byzantium)**
Fortifications. Notice préliminaire. Texte avec traduction et notes par A. de Rochas-Aiglun et Charles Graux. [Extract from *Revue de Philologie*, 1879.] 8o. [*Paris* 1879]

**Philpot (J H)**
The Sacred tree or the tree in religion and myth.
8o. *Lond.* 1897

**Platz (G A)**
Die Baukunst der neuesten zeit. 4o. *Berlin* 1927

**Poley (A F E)**
St. Paul's Cathedral, London: measured, drawn and described by A. F. E. P.
la. fo. *Lond.* 1927

**Queen Anne's Bounty**
Instructions respecting the building of, or improvements to, Parsonages. pam. fo. *Lond.* [1927]

**Reagan (O), *Editor***
American architecture of the twentieth century. Vol. 1, part 3. fo. *New York* [1927]
————, (Vol. II). Parts 4–5. fo. *New York* [1928]

**Richards (C R)**
Industrial art and the museum.
la. 8o. *New York* 1927

**Rivington**
Notes on Building Construction:—
Part III.: Materials. 7th ed., 1910 (reprint).
la. 8o. *Lond.* 1923
Part IV.: Calculations for building structures. 8th ed. 1912 (reprint). la. 8o. *Lond.* 1922

**Robertson (Howard) and Yerbury (F R)**
Examples of modern French architecture.
4o. *Lond.* 1928

**Rome**
Associazione Artistica fra i Cultori di Architettura
Architettura minore in Italia. Roma, vol II
4o. *Turin* [19—]

**Roussel (Jules)**
La Sculpture Française. Epoque romane.
portfo. 4o. [*Paris* 1928]

**Royal Commission on Ancient and Historical Monuments: Scotland**
East Lothian [Haddington]. 4o. *Edinburgh* 1924

**Royal Commission on Fire Brigades and Fire Prevention**
Minutes of evidence. sm. fo. *Lond.* 1923

**Rusconi (G A)**
I dieci libri d'architettura . . . secondo i precetti di Vitruvio . . . [later ed. of Della architettura. . .]
4o. *Venice* 1660

**Saint-Sauveur (H)**
Châteaux de France: [Vol. 7] Bourgogne. [Vol. 8] Bretagne. portfo. fo. *Paris* [1928]

**Salwey (J)**
St. Malo, St. Servan, Dinard, Dinan, and Mont St. Michel. sm. 4o. *Lond.* [1928]

**Science and Art Department, South Kensington**
Lists of books in the National Art Library : Drawing, geometry and perspective. pam. 8o. *Lond.* 1888
Furniture. 2nd ed. pam. 8o. *Lond.* 1885

**Seaby (A W)**
Art in the life of mankind. I. A general view of art. 12mo. *Lond.* 1928
II. Art in ancient times. 12mo. *Lond.* 1928

**Sexton (R W) and Betts (B F)**, *Editors*
American theatres of to-day . . . motion picture and legitimate theatres. 4o. *New York* 1927

**Simpson (Wm)**
Foundations : the examination and testing of the ground. . . . [*One of:* Glasgow Text Books of Civil Engineering.] 8o. *Lond.* 1928

**Sirén (Oswald)**
Léonard de Vinci : l'artiste et l'homme. 3 vols. 1 of text, 2 of plates. 4o. *Paris & Brussels* 1928

**Small (T) and Woodbridge (C)**
Houses of the Wren and early Georgian periods. With introduction by W. G. Newton. 4o. *Lond.* [1928]

**Spon**
Architects' and builders' pocket price book. (Edited by Clyde Young.) sm. 8o. *Lond.* 1928

**Statham (H H)**
A short critical history of architecture. 2nd ed., by G. Maxwell Aylwin. 8o. *Lond.* 1927

**Stevens (Frank)** [text] **and Sumner (H)** [illus.]
Stonehenge to-day and yesterday. [Guide, published by H.M. Stationery Office.] [2nd ed.] pam. 8o. *Lond.* 1927

**Stone**
Stone's Justices' Manual. 60th ed. : for 1928. Ed. by F. B. Dingle. la. 8o. *Lond.* 1928

**Studio, The,** *journal*
Famous water-colour painters : I. Frank Brangwyn, R.A. Introduction by G. S. Sandilands. 4o. *Lond.* 1928

**Stuttgart**
Bau und Wohnung. Die Bauten der Weissenhofsiedlung in Stuttgart, errichtet 1927. . . . 4o. *Stuttgart* 1927

**Tesi (Mauro)**
Raccolta di disegni originali di M.T. . . . [half-title]. fo. [*Bologna*, 1787]

**Times (The)**, *newspaper*
The City of London. A book reprinted from the special number of *The Times*. 4o. *Lond.* [1928]

**Tormo y Monzo (E)**
Monasterio de Guadalupe. [*Arte en España* series.]
Ribera en el Museo del Prado. [*Arte en España* series.] mo. *Barcelona* [19—]

**Tower of London**
Authorised guide. pam. 8o. *Lond.* 1927

**Tyrrell-Green (E)**
Baptismal fonts, classified and illustrated. 8o. *Lond.* 1928
French church architecture. 8o. *Lond.* [1928]

**Unwin (Francis)**, *etcher*
Francis Unwin, etcher and draughtsman. With a memoir by Campbell Dodgson. sm. 4o. *Lond* 1928

**Vacquier (J)**
Les Anciens châteaux de France. [Series 9 :] La Touraine. fo. *Paris* 1928

**Victoria and Albert Museum**
Mosaics and frescoes in Kahrié-Djami [Church in the Chora], Constantinople. pam. sm. 8o. ——1928
DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN
List of rubbings of brasses. sm. 4o. *Lond.* 1915
DEPARTMENT OF WOODWORK
The panelled rooms :
III. The boudoir of Madame de Sérilly. 2nd ed. sm. 4o. *Lond.* 1925
IV. The inlaid room from Sizergh Castle. sm. 4o. *Lond.* 1915
V. The Hatton Garden room. sm. 4o. *Lond.* 1920
VI. The Waltham Abbey room. sm. 4o. *Lond.* 1924
NATIONAL ART LIBRARY.
Classed catalogue of printed books. Heraldry. la. 8o. *Lond.* 1901

**Waldram (Percy J)**
Structural design in steel frame buildings.
sm. fo. *Lond.* [1924]

**Washington**
American Institute of Architects.
Handbook of architectural practice. [2nd ed. reprint.]
4o. *New York* [1928]

**Wattjes (J G)**
Constructie van gebouwen. Vol. I.: muren, schoorstenen, kelders, fundeeringen, en rioleeringen.
sm. 4o. *Amsterdam* 1922
Moderne architectuur in Noorwegen, Zweden, Finland, Denemarken, Duitschland, Tsjecho-Slowakije, Oostenrijk, Zwitserland, Frankrijk, België, Engeland en Ver. Staten v. Amerika.
4o. *Amsterdam* [1927]

**Wettergren (E)**
The Modern decorative arts of Sweden. [English translation by T. Palm.]
4o. *Malmö & Lond.* [1928]

**Whittlesey (A)** [illus.]
The Minor ecclesiastical, domestic, and garden architecture of Southern Spain.
2nd ed. 4o. *New York* [192–]

**Williams-Ellis (Clough)**
England and the Octopus. 8o. *Lond.* [1928]

**Willis (A J)**
Working up a bill of quantities. 8o. *Lond.* 1928

**Worringer (W)**
Egyptian art. Trans. and edited by B. Rackham.
4o. *Lond.* 1928

**Wren Society**
Vol. 5. Designs of Sir Chr. Wren for Oxford, Cambridge, London, Windsor, etc. Original Wren drawings, from All Souls, Hans Sloane, and Sir John Soane's collections. 4o. *Oxford* 1928

**Wright (Helen)**
Nottingham Castle: half hours among its art treasures.
8o. *Lond.* 1928

R.I.B.A. PUBLICATIONS

British architects' conference. Bath, June 20–23, 1928. [Guide to Bath and neighbourhood.]
8o. *n.p.* [1928]
Journal of the R.I.B.A. 4o. *Lond.* 1927–28
Kalendar, 1927–28. 8o. *Lond.* 1927
Prizes and studentships, 1927–28. 8o. *Lond.* 1927

---

# Periodical Publications

## PUBLISHED AND PRESENTED BY SOCIETIES

**Amsterdam**
Maatschappij Tot Bevordering Der Bouwkunst; Bond Van Nederlandsche Architekten; Genootschap Architectura et Amicitia.
Bouwkundig Weekblad. 4o. *Amsterdam* 1927–28

**Architectural Association**
Journal. 4o. *Lond.* 1927–28
Year book and diary, 1928. 4o. [*Lond.* 1927]

**Association of Architects, Surveyors and Technical Assistants**
The Keystone. 8o. *Lond.* 1927–28

**Athens**
British School at Athens.
Annual, 1925–26. sm. 4o. *Lond.* [1927]

**Auctioneers' and Estate Agents' Institute**
Journal. 8o. *Lond.* 1927–28

**Barcelona**
Asociación de Arquitectos de Cataluña.
Anuario 1927. 4o. *Barcelona* [1927]

**Belfast**
Ulster Society of Architects.
Year book 1928. la. 8o. *Belfast* [1928]

**Bengal**
Association of Engineers (Bengal).
Journal. Vol. III, Nos. 1, 2. pam. la. 8o. *Bengal* 1927

**Berlin**

Verband Deutscher Architekten- und Ingenieur-Vereine.
Deutsches Bauwesen. 8o. *Berlin* 1927–28

Verein Deutscher Ingenieure.
Ingenieur-Adressbuch: mitglieder-verzeichniss des V.D.I. sm. 4o. *Berlin* [1925]

**Bombay**

Bombay Architectural Association.
Year Book 1926–27. 8o. *Bombay* [1927]

**British Archæological Association**

Journal, New Series, Vols. XXXII, and XXXIII, part 1. 8o. *Lond.* 1926–27

**British Society of Master Glass-Painters**

Journal, Vol. II, Nos. 3 and 4. 8o. *Lond.* 1928

**Brussels**

Académie Royale de Belgique.
Annuaire, 1928. 8o. *Brussels* 1928
Bulletin de la Classe des Beaux Arts. 8o. *Brussels* 1927–28
Bulletin de la Classe des Lettres et des Sciences Morales et Politiques. 8o. *Brussels* 1927–28

Société Centrale d'Architecture de Belgique.
L'Emulation. 4o. *Brussels* 1927–28
Bulletin Mensuel. pam. 8o. n.p. 1927–28

Union des Villes et des Communes Belges.
Le mouvement communal. 4o. *Brussels* 1927–28

Union Internationale des Villes.
L'administration locale (formerly Les Sciences Administratives). 4o. *Brussels* 1927–28

**Buenos Aires**

Sociedad Central de Arquitectos.
Revista de arquitectura. fo. *Buenos Ayres* 1927–28

**Canterbury**

Friends of Canterbury Cathedral.
First annual report, Jan. 1928. pam. 8o. *Camb.* 1928

**Cape Town**

Cape Institute of Architects.
Year book, 1927–28. 8o. *Cape Town* [1927]

Institute of South African Architects; Cape Provincial Institute.
Year book, 1928–29. 8o. *Cape Town* [1928]

**Cardiff**

Welsh Housing and Development Association.
Year book 1928. 4o. *Cardiff* 1928

**Chatham**

Institute of Royal Engineers.
Royal Engineers' Journal. 8o. *Chatham* 1927–28

**Chicago**

Chicago Chapter, American Institute of Architects.
The Leaflet. pam. 4o. *Chicago* 1927

**China**

China architects' and builders' compendium. Ed. by J. T. W. Brooke and R. W. Davis. 4o. *Shanghai* 1928

**Clerk of Works Association of Great Britain**

Journal. 4o. *Lond.* 1927–28

**Comité permanent international des architectes**

Fascicule XV: Congrès int. de 1927 à La Haye-Rotterdam-Amsterdam. pam. la. 8o. *Brussels* 1928

**Commons and Footpaths Preservation Society**

Journal. Vol. I, Nos. 1–2. pam. 8o. *Lond.* 1928

**Congress of Archæological Societies**

Report of the 35th congress and of the earthworks committee for the year 1927. pam. 8o. *Lond.* 1928

**Council for the Preservation of Rural England**

Annual report—1927. pam. sm. 4o. n.p. [1928]
[Memoranda.] No. 3. Save the countryside!
No. 4. Repair of old cottages under the Housing (Rural Workers) Act, 1926. pams. 8o. n.p. [1928]
No. 5. Memorandum on the reservation of agricultural land and grouped building development. pam. 8o. n.p. 1928

**Directory of Contractors**

Directory of Contractors and Public Works Annual. 8o. *Lond.* 1928

**Dublin**

INSTITUTION OF CIVIL ENGINEERS OF IRELAND.
List of members. June 1927. pam. 8o. *Dublin* 1927
Schedule of minimum fees.
folded card, 8o. *Dublin* [1928]
Transactions. Vol. LIII, 1926–27. 8o. *Dublin* 1928

ROYAL DUBLIN SOCIETY.
Economic proceedings. Vol. II, Nos. 17–20.
8o. *Dublin* 1927
Scientific proceedings. Vol. XVIII, N.S., Nos. 29–47.
la. 8o. *Dublin* 1927–28

ROYAL INSTITUTE OF THE ARCHITECTS OF IRELAND.
Memorandum and articles of association.
8o. *Dublin* [1928]

ROYAL SOCIETY OF ANTIQUARIES OF IRELAND.
Journal. Vol. LVII, parts I and II; Vol. LVIII, part I. 8o. *Dublin* 1927
List of fellows and members, April, 1928.
pam. 8o. [*Dublin* 1928]

**Edinburgh**

EDINBURGH ARCHITECTURAL ASSOCIATION.
Session 1927–28 [list of officers and syllabus].
mo. *Edin.* [1927]

EDINBURGH COLLEGE OF ART.
Calendar for 1927–28. 8o. n.p. [1927]

INCORPORATION OF ARCHITECTS IN SCOTLAND.
Quarterly illustrated. 8o. *Edinburgh* 1927–28
Kalendar, 1927–28. 8o. *Edinburgh* 1927–28

**Empire Forestry Association**

Journal. Vol. 6, No. 2; Vol. 7, No. 1.
8o. *Lond.* 1927–28
List of members. pam. 8o. *Lond.* 1927

**Engineering,** *journal*

"Engineering" directory. Jan., 1928 [with] glossaries [with foreign equivalents] . . . and trade names. pam. sq. 8o. *Lond.* [1928]

**Exeter**

EXETER DIOCESAN ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.
Transactions, 3rd Series. Vol. IV, part 1.
8o. *Exeter* 1927

**Federation of British Industries**

F.B.I. Year book: a register of British manufactures, 1928–29. 4o. *Lond.* [1928]

**Garden Cities and Town Planning Association**

Garden Cities and Town Planning.
4o. *Lond.* 1927–28

**Glasgow**

ROYAL PHILOSOPHICAL SOCIETY OF GLASGOW.
Proceedings, Vol. LV, Session 1926–27.
sm. 4o. *Glasgow* 1927

**Guildford**

SURREY ARCHÆOLOGICAL SOCIETY.
Surrey Archæological Collections, Vol. XXVII, part II.
8o. *Lond.* 1927

**Illuminating Engineering Society**

The Illuminating Engineer. 8o. *Lond.* 1927–28

**Imperial College of Science and Technology**

Calendar for 1928–29. 8o. *Lond.* 1928

**Imperial Institute**

Annual report, 1927. pam. 8o. n.p. [1928]

**Incorporated Society of Auctioneers and Landed Property Agents**

List of Members, 31 Mar. 1928. pam. 8o. *Lond.* 1928

**Institute of Arbitrators**

The Arbitrator. 4o. *Lond.* 1927–28

**Institution of Civil Engineers**

List of members, Jan. 1928. July 1928.
8o. *Lond.* 1928
Minutes of proceedings, Vols. 223–224 (1926–27).
8o. *Lond.* 1927
Selected Engineering Papers. Nos. 14, reinforced gypsum; 20, the permeability of concrete; 21, cement mortars: relation of sand-grading, water-absorption, and compressive strength.
all 8o. *Lond.* 1924
Sessional notices, 1927–28. Nos. 1 and 3.
8o. *Lond.* 1928

**Institution of Mechanical Engineers**

Proceedings, 1927 (Vols. 1 and 2). 8o. *Lond.* [1927–28]

**Institution of Municipal and County Engineers**

Handbook, 1927–28, 1928–29.
8o. *Lond.* 1927, 1928
Journal. 4o. *Lond.* 1927–28

**Institution of Professional Civil Servants**

Annual report of council for 1927. pam. 8o. *Lond.* 1928
State service. 4o. *Lond.* 1927–28

**Institution of Structural Engineers**

The Structural Engineer. 8o. *Lond.* 1927–28

**International Federation for Housing and Town Planning**

Bulletin. 8o. *Lond.* 1927–28

**Iron and Steel Institute**

Charter, bye-laws, and list of members (to July 1928). 8o. *Lond.* 1928
Journal, Vols. CXV, CXVI, CXVII. 8o. *Lond.* 1927–28

**Johannesburg**

Association of Transvaal Architects and Natal Institute of Architects.
The South African Architectural Record. 4o. *Johannesburg* 1927–28

**Junior Institution of Engineers**

Journal and record of transactions, Vol. XXXVII. 8o. *Lond.* 1927–28

**Land Agents' Society**

Journal. 8o. *Lond.* 1927–28

**Leeds**

Yorkshire Archæological Society.
Annual report for 1926. 8o. [*Leeds* 1927]
——————— 1927. 8o. [*Leeds* 1928]
Journal, Vol. XXIX, part 114. 8o. *Leeds* 1928
List of printed books and pamphlets added to the library, Dec. 1926 to Nov. 1927. pam. 8o. n.p. [1928]

**Leicester and Leicestershire Society of Architects**

55th Annual report, 1927–28. 8o. *Lond.* [1928]

**Lewes**

Sussex Archæological Society.
Sussex Archæological Collections, Vol. LXIX. 8o. *Cambridge* 1928

**Liverpool**

Liverpool Architectural Society.
Kalendar and annual report, 1926–27. 8o. *Liverpool* 1927

Liverpool Cathedral.
"Cathedral Builders" Quarterly Bulletin. pam. 8o. *Liverpool* 1927–28

Liverpool Engineering Society.
Transactions, Vol. XLIX. 8o. *Liverpool* 1928

University of Liverpool School of Architecture: Department of Civic Design.
Town planning review. sm. 4o. *Liverpool* 1927–28

**London Society**

Journal. 8o. *Lond.* 1927–28

**London Topographical Society**

London Topographical Record, Vol. XIV. 8o. *Lond.* 1928

**Madrid**

Sociedad Central de Arquitectos.
Arquitectura. 4o. *Madrid* 1927–28

**Manchester**

Manchester City Art Gallery.
Annual report for 1927. pam. la. 8o. *Manchester* [1928]

Manchester Literary and Philosophical Society.
Memoirs and proceedings, 1926–27. 8o. *Manchester* [1927]

Manchester Society of Architects.
Kalendar 1927–28. 8o. *Manchester* 1927

Manchester Steam Users' Association.
Memorandum by Chief Engineer for the year 1927. 8o. *Manchester* 1928

**Milan**

Associazione Artistica fra i Cultori d'Architettura.
Architettura e arti decorative. fo. *Milan* 1927–28

**Montreal**

Royal Architectural Institute of Canada.
Journal. 4o. *Lond.* 1927–28

**National Art Collections Fund**

Twenty-third annual report 1926. sm. 4o. *Lond.* 1927
Aims and achievements. pam. sm. 4o. n.p. [1927]

**National Federation of Building Trades Employers**

The National Builder. fo. *Lond.* 1927–28
National Federation Builders' Guide and architects' year-book [cover sub-title : official year book of the N.F.B.T.E.]. 1924–27 edition. 4o. *Lond.* [1927]

**National Federation of Building Trades Operatives**

The Operative Builder. 8o. *Lond.* 1927–28

**National Federation of House Builders**

Master Builder and Association Journal. 4o. *Lond.* 1927–28

**National Physical Laboratory**

Report for the year 1927. sm. 4o. *Lond.* 1928

**Newcastle-upon-Tyne**

Newcastle-upon-Tyne Society.
Report for 1927. pam. sm. 4o. [*Newcastle* 1928]

**New York**

American Federation of Arts.
American Magazine of Art. 8o. *New York* 1927–28

American Society of Civil Engineers.
Proceedings. 8o. *New York* 1927–28

Beaux-Arts Institute of Design.
Bulletin. 4o. *New York* 1927–28

National Housing Association.
Housing (continuation of *Housing Betterment*). 8o. *New York* 1928

New York Society of Architects.
Yearbook 1926. la. 8o. *New York* 1926

**Nottingham**

Nottingham and Derby Architectural Society.
Annual report, abstract of accounts and list of members, 1928. 8o. *Nottingham* [1928]

**Oslo**

Norske Ingeniørforening og den Polytekniske Forening.
Aarbok, 1926–27. pam. 8o. *Oslo* 1927
Teknisk Ukeblad. sm. 4o. *Oslo* 1927–28

**Paris**

Association Paris-Amérique Latine.
La Revue Latine, Mai 1927 : supplément. L'art américain [with illustrations of ancient American architecture]. pam. sm. 4o. *Paris* 1927

Institut de France.
Académie des Beaux-Arts. Bulletin, Nos. 5, 6. sm. 4o. *Paris* 1927

Société Centrale des Architectes.
Annuaire, 1928. pam. 4o. *Paris* 1928
L'Architecture. 4o. *Paris* 1927–28

Société des Architectes Diplômés par le Gouvernement.
Annuaire, 1928. 8o. *Paris* 1928
Bulletin. pam. 8o. *Paris* 1927–28

Université de Paris : Bibliothèque d'art et d'archéologie.
Répertoire d'art et d'archéologie. Index alphabétique, 1920–24. 4o. *Paris* 1927

**Quatuor Coronati Lodge, London**

Ars quatuor coronatorum. Vol. 38. sm. fo. *Margate* 1925

**Reading**

Berks, Bucks and Oxon Architectural Association.
Year book, 1928.

**Rome**

British School at Rome.
27th annual report, 1926–27. pam. sm. 4o. n.p. 1927
Minutes of council and reports, 1926. pam. sm. 4o. n.p. 1926
Papers, vol. X 4o. n.p. 1927

Commissione Archeologica Comunale.
Bullettino, Anno LIV (1926). la. 8o. *Rome* 1927

**Royal Institution of Great Britain**

Proceedings, Vol. XXV, part II. 8o. *Lond.* 1927

**Royal Sanitary Institute**

Journal. 8o. *Lond.* 1927–28
List of members . . ., 1927. 8o. *Lond.* 1927

**Royal Society of Arts**

Journal. 8o. *Lond.* 1927–28

**Rural Industries Bureau**

Leaflets. No. 4 : The village blacksmith and his outlook. 3rd ed. pam. 8o. n.p. [1927]

No. 30. The country woodworker and his shop. pam. 8o. n.p. [192–]

Rural industries [journal]. 8o. *Lond.* 1927–28

**Sheffield**

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

Annual report, 1926–27. pam. 8o. *Sheffield* 1927

UNIVERSITY OF SHEFFIELD.

Calendar, 1927–28. 8o. [*Sheffield* 1927]

**Society of Antiquaries**

Antiquaries' Journal, Vols. VII, VIII. 8o. *Lond.* 1927–28

Archæologia, Vols. 76, 77, 1925–26 and 1926–27. la. 4o. *Lond.* 1927–28

**Society of Engineers**

Transactions, 1927. 8o. *Lond.* 1927

**Society of Incorporated Accountants and Auditors**

Year book, 1928. 8o. *Lond.* 1928

**Society for the Promotion of Hellenic Studies**

Journal, Vol. XLVII, part II, and XLVIII, part I. 4o. *Lond.* 1927–28

**Society for the Promotion of Roman Studies**

Journal, Vol. XVII, part 1, 1927. 4o. *Lond.* [1928]

**Society for the Protection of Ancient Buildings**

Fifty-first annual report, 1928. 8o. *Lond.* [1928]

**Southend-on-Sea**

ESSEX SOCIETY OF ARCHITECTS.

Year book, 1928. 8o. *Southend* [1928]

**Surveyors' Institution**

Journal. 8o. *Lond.* 1927–28

Index to the Journal, also queries and replies. Vols. I–VI (1921 to 1926). 8o. *Lond.* [1928]

List of Members. 8o. *Lond.* 1928

**Sydney, N.S.W.**

INSTITUTE OF ARCHITECTS OF NEW SOUTH WALES.

Architecture. 4o. *Sydney* 1927–28

**Tokyo**

INSTITUTE OF JAPANESE ARCHITECTS.

Journal : Kenchiku Zasshi. la. 8o. *Tokyo* 1927–28

**Toronto**

CANADIAN MANUFACTURERS' ASSOCIATION.

Canadian trade index, 1928. la. 8o. *Toronto* [1928]

**Town Planning Institute**

Journal. 4o. *Lond.* 1927–28

Papers and discussions, Vols. II–IX, 1915–16 to 1922–23. 4o. *Lond.* [1916–23]

**University of London**

Regulations for the inspection and examination of schools, 1930. pam. 8o. *Lond.* 1928

**Vancouver**

ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA.

Handbook, 1928. pam. sm. 8o. *Lond.* 1928

**Victoria and Albert Museum**

Review of the principal acquisitions during the year 1925. sm. 4o. *Lond.* 1927

——— 1926. 1927

**Washington**

AMERICAN INSTITUTE OF ARCHITECTS.

Journal. 8o. *Washington* 1927–28

**Wellington**

NEW ZEALAND INSTITUTE OF ARCHITECTS.

Journal. 4o. *Wellington* 1927–28

**York**

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

Year book, 1927–28. 8o. *York* [1927]

NOT PUBLISHED BY SOCIETIES.

(1927–28.)

PRESENTED BY THE EDITORS AND PROPRIETORS.

**Journal**

American Architect.
Architect and Building News.
Architects' Journal.
Architectural Forum (America).
Architectural Record (America).
Architectural Review.
Architecture (America).
Architecture.
Brick Builder.
British Clayworker.
Builder.
Building.
Building (Australia).
Byggekunst (Norway).
Civil Engineering.
Concrete.
Contact.
Construction (Canada).
Country Life.
De Bouwgids.
Deutsche Kunst und Dekoration.
Drawing and Design.
El Arquitecto (West Indies).
Ferro-Concrete.
Heating and Ventilating Engineer.
Ideal Home.
Illustrated Carpenter and Builder.
Innen-Dekoration.
Irish Builder and Engineer.
La Construction moderne.
L'Ingegnere.
National Ancient Monuments Review. 1928.
National Ancient Monuments Year Book, 1927.
Pacific Coast Architect.
Pencil Points.
Practical Building.
Quarry.
Rupam, Nos. 31–33.
Specification, No. 30, 1928.
Stone.
Stone Trades Journal.
Studio.
Wasmuth's Monatshefte für Baukunst (Germany).

Byggmästaren, Vol. 6, 1927.
PRESENTED BY G. CLASON [HON. CORR. MEMBER].

PURCHASED.

Academy Architecture, Vol. 59, 1927.
Arquitectura Española (to March, 1928).
Burlington Magazine.
Der Städtebau.
Gazette des Beaux Arts.
L'Architecture vivante.

**Concrete Year Book** 1928. 8o. *Lond.* [1927]

**Copenhagen**

AKADEMISK ARCHITEKTFORENING.
Architekten : meddelelser fra A.A. [Journal].
4o. *Copenhagen* 1927

**Imperial War Graves Commission**
First, fourth and fifth annual reports.
pam. sm. fo. *Lond.* 1920, 1923, 1925
Sixth, seventh and eighth annual reports.
pam. 8o. *Lond.* 1926, 1927, 1928
Graves of the fallen. (Rudyard Kipling.)
pam. ob. 4o. [191–]

**Library Association**
Subject index to periodicals. 1926. 4o. *Lond.* 1928

**Times (The) Law Reports**
Annual digest. Vol. XLIII, 1926–27.
pam. 4o. *Lond.* [1927]

---

## Drawings, Prints, &c.

**Billings (R W)**
Illustrations of geometric tracery from the panelling belonging to Carlisle cathedral. [Original drawings for book. With MS. title-page dated 1849]
4o. *D.* [1849]
PRESENTED BY MR. FRANCIS R. TAYLOR [*L.*].

**Brasses (Monumental)**
Rubbings of brasses in Kent, Sussex, and Essex churches.
PRESENTED BY MRS. M. WILMOTT, POSLINGFORD VICARAGE, CLARE, SUFFOLK, THROUGH SIR HERBERT BAKER [*F.*].

**Glasgow**

ART GALLERIES.
Selected design. Simpson and Allen.
(Proof) Double-page size. Repr. 1892
PRESENTED BY MR. MAURICE B. ADAMS [*F.*].

**Lisieux**

Timber gable. E. W. Godwin, del. *D.* ——

PRESENTED BY MR. MAURICE B. ADAMS [*F.*].

**London**

HOUSES.

31 Botolph Lane and 10 Love Lane, E.C. Plan, from a deed, of a house (dated 1670) reputed to be by Wren. D. —— [1832]

PRESENTED BY G. GRINLING HARRIS, THROUGH COL. FIREBRACE.

VICTORIA AND ALBERT MUSEUM.

Competition designs for. (Reproduced in *Building News*, 7–28 August 1891.) 13 sheets, double-page size. Repr. 1891

WESTMINSTER ABBEY.

North transept, showing J. L. Pearson's restoration. Ph. ——

WESTMINSTER HALL.

Design (unexecuted) for restoration in Gothic style. J. L. Pearson. 2 tracings, mounted. D.——

WHITEHALL PALACE.

Design marked 'Inigo Jones, Art.' 3 tracings, mounted. D. ——

PRESENTED BY MR. MAURICE B. ADAMS [*F.*]

**Mainz**

Grape Market. R. Stark Wilkinson. Reproduction from ink drawing. 1888.

PRESENTED BY THE ARTIST [*A.*]

**Rome**

SISTINE CHAPEL.

Ceiling. L. Gruner, direxit; Pratesi, delt. oleograph. n.d.

PRESENTED BY MR. T. H. RUSSELL AND MRS. ALEXANDER SCOTT.

DORCHESTER HOUSE COLLECTION OF DRAWINGS AND LETTERS.

**Dorchester House, London**

Plans, elevations, sections, view, and details, as executed and variants. 34 sheets and 2 photographs, in 2 portfolios. D. & Ph. 1849–65, etc.

Canvas borders (10) for stage scenery, by C. Roberson. n.d.

Letters and accounts, chiefly building accounts, and eighteenth-century letters. v.d.

Letters of Mr. Holford, Alfred Stevens, Gamble and others, relating to work at Dorchester House. v.d.

**Westonbirt House, Gloucestershire**

13 drawings. D.n.d.

Drawings of Italian palaces. n.d.

Drawings of details and ceilings, unidentified. n.d.

PRESENTED BY THE OWNERS OF DORCHESTER HOUSE.

## Negatives

**Smithson (John and Huntingdon)**

The collection of Smithson drawings: 91 negatives of photographs of the drawings. whole-plate.

PRESENTED BY MR. J. A. GOTCH [*Past President*].

---

## LOAN LIBRARY

PRESENTED

**Anderson (W J) and Spiers (R P)**

The Architecture of Greece and Rome.

First Part. The Architecture of Ancient Greece. Revised by W. B. Dinsmoor. 8o. *Lond.* [1927]

Second Part. The Architecture of Ancient Rome. Revised by Thomas Ashby. 8o. *Lond.* [1927]

PRESENTED BY B. T. BATSFORD, LTD., THE PUBLISHERS.

**Bankart (G P and G E)**

Modern plasterwork design. fo. *Lond.* 1927

PRESENTED BY THE ARCHITECTURAL PRESS, THE PUBLISHERS.

**Bennett (S B)**

Manual of technical plumbing and sanitary science. 1a. 8o. *Stockton-on-Tees* [1925]

PRESENTED BY B. T. BATSFORD, LTD., THE PUBLISHERS.

**Birmingham**

COPPER AND BRASS EXTENDED USES COUNCIL.

Copper in architecture. 4o. *Birmingham* 1927

PRESENTED BY THE COUNCIL.

**Brandon (R and J A)**

The Open timber roofs of the middle ages. 4o. *Lond.* 1849

PRESENTED BY MR. HENRY ADAMS, M.Inst.C.E.

**Chancellor (F Beresford)**

" Original views of London as it is, by Thomas Shotter Boys, 1842." A re-issue . . . with notes and introduction. 4o. *Lond.* 1926

PRESENTED BY THE ARCHITECTURAL PRESS, THE PUBLISHERS.

**Chatterton (F), *editor***

Shop fronts. 4o. *Lond.* 1927

PRESENTED BY THE ARCHITECTURAL PRESS, THE PUBLISHERS.

**Freeman (A C)**

Perspectives. 8o. *Lond.* [19—]

PRESENTED BY DRANE'S, THE PUBLISHERS.

**Magonigle (H V B)**

Architectural rendering in wash. [Reprint.] 1a. 8o. *N. York* 1926

PRESENTED BY THE AUTHOR.

**Mitchell (C F and G A)**

Classic architecture : a series of ten plates illustrating typical examples of the Grecian and Roman orders. Reprint. portfo. fo. *Lond.* [1926]

PRESENTED BY B. T. BATSFORD, LTD., THE PUBLISHERS.

**Paris**

SOCIÉTÉ CENTRALE DES ARCHITECTES.

L'architecture, 1927. 1a. 4o. *Paris* 1927

PRESENTED BY THE SOCIÉTÉ.

**Pugin (A)**

Specimens of Gothic architecture in England. 2 vols. 4o. *Lond.* 1821

PRESENTED BY MR. HENRY ADAMS, M.Inst.C.E.

**Quennell (M and C H B)**

Everyday life in the old stone age. 2nd ed. 8o. *Lond.* [1926]

PRESENTED BY B. T. BATSFORD, LTD., THE PUBLISHERS.

**Seddon (J P)**

Progress in art and architecture, with precedents for ornament. 4o. *Lond.* 1852

PRESENTED BY MR. LAURENCE M. ANGUS [*A.*].

**Voss (W C) and Varney (E A)**

Architectural construction. Vol. 2, Bk. 1 : Steel construction. 4o. *N. York* 1926

Vol. 2, Bk. 2: Wood construction. 4o. *N. York* 1927

PRESENTED BY CHAPMAN & HALL, THE ENGLISH PUBLISHERS.

**Warnes (A R)**

Building stones. 8o. *Lond.* 1926

PRESENTED BY THE AUTHOR.

**Wattjes (T G)**

Moderne architectuur . . . 4o. *Amsterdam* [1927]

PRESENTED BY THE AUTHOR.

---

## LOAN LIBRARY, PURCHASED

**Anderson (W J)**

The Architecture of the Renaissance in Italy. 5th ed., by A. Stratton. 8o. *Lond.* [1927]

**Anderson (W J) and Spiers (R P)**

The Architecture of Greece and Rome.

First Part. The Architecture of Ancient Greece. Revised by W. B. Dinsmoor. 8o. *Lond.* [1927]

Second Part. The Architecture of Ancient Rome. Revised by Thomas Ashby. 8o. *Lond.* [1927]

**Architectural Forum**

Special " reference numbers " :—

Library buildings. 4o. *N. York* 1927

Public buildings, parts 1 and 2. 4o. *N. York* 1927

Schools. [Second number.] 4o. *N. York*, etc., 1928

**Blake (E G)**

The Prevention of dampness and condensation by the " Knapen " systems. 8o. *Lond.* 1927

**Blake (E H)**

Drainage and sanitation. 3rd ed. 8o. *Lond.* 1926

**Briggs (M S)**

The Architect in history. 8o. *Lond.* 1927

**Chatterton (Frederick)**, *editor*
Houses, cottages and bungalows. 4o. *Lond.* 1926

**Cocking (W C)**
The Calculations for steel-frame structures. 2nd ed. 8o. *Lond.* 1925

**Colas (R)**
Les styles de la renaissance en France. 4o. *Paris* 1928

**Country Life**, *journal*
The modern English interior. 4o. *Lond.* [1928]

**Davison (Raffles)**
Raffles Davison : a record of his life and work from 1870 to 1926, with a selection of his drawings and sketches. 4o. *Lond.* 1927

**Faber (Oscar)**
Constructional steelwork simply explained. 8o. *Oxford* 1927

**Fire Offices Committee**
Rules. (*Bound together.*) (Two copies.) 8o. *Lond.* 1924-27

**Fletcher (B)**
Arbitrations. 4th ed. 8o. *Lond.* 1925

**Gotch (J A)**
The growth of the English house. 2nd ed. 8o. *Lond.* 1928

**Hutton (Edward)**
The story of Ravenna. sm. 8o. *Lond.* 1926

**Journal**
Kinematograph weekly : supplement. The ideal kinema. [Contributions by various architects and engineers.] 4o. [*Lond.*] 1927
Specification. Vol. 30. fo. *Lond.* 1928

**Kelly (T J)**
London Building Acts, 1894–1926, and other Acts relating to buildings in London with standing orders, by-laws and regulations. 8o. *Lond.* [1928]

**Le Corbusier ( )**
Towards a new architecture : translated . . . by F. Etchells. sm. 4o. *Lond.* 1927

**London County Council**
Regulations of the Council. Vol. I : all services except education. Vol. II : education service and general regulations. 8o. *Lond.* 1926

**Macartney (M E)**
Practical exemplar of architecture : series VII. portfo. sm. fo. *Lond.* 1927

**Ministry of Agriculture**
Construction of cow-houses. (Two copies.) 8o. *Lond.* 1924
Journal : three articles on farm buildings, by H. P. G. Maule and A. E. Aston. (Two copies.) (*Bound with preceding.*) 1922-23

**Mitchell (C F and G A)**
Building construction :
1. Elementary, 10th ed. 8o. *Lond.* 1926
2. Advanced, 10th ed. 8o. *Lond.* 1925

**Official publications**
[Acts of Parliament ; Circulars and Regulations of the Ministry of Health and other authorities, governing various types of buildings. Bound according to the following subjects : 'Churches, Parsonages,' 'House construction,' 'Schools,' 'Housing and town planning' I and II, and 'Miscellaneous' I and II. 7 volumes. Two copies of each.] 8o. and sm. fo. v.p. v.d.

**Overton (L J)**
Heating and ventilating. 8o. *Manchester* [1928]

**Poley (A F E)**

St. Paul's Cathedral, London : measured, drawn and described by A. F. E. P.
la. fo. *Lond.* 1927

**Russell (A L N)**

Architecture. 8o. *Lond.* 1927

**Statham (H H)**

Short critical history of architecture. 2nd ed. by C. Maxwell Alwyn. la. 8o. *Lond.* 1927

**Tallmadge (T E)**

The Story of architecture in America.
la. 8o. *Lond.* [1928]

**Thomas (W G) and Fallon (J T)**

Northern Italian details. 4o. *N. York* 1928

**Washington**

American Institute of Architects.

Handbook of architectural practice. [2nd ed. reprint.]
4o. *N. York* [1928]

**Wearing (S J)**

Georgian Norwich : its builders.
sm. 8o. *Norwich* [1926]

**Wren Society**

Vol. 5. Designs of Sir Chr. Wren for Oxford, Cambridge, London, Windsor, etc. Original Wren drawings from All Souls, Hans Sloane, and Sir John Soane's collections. 4o. *Oxford* 1928




W. H. SMITH & SON
STAMFORD ST.
LONDON
S.E.1

720.6 Arch.
RI

VOL. XXXV—Third Series No. 20 13 OCTOBER 1928

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS




THE LIBRARY OF THE
OCT 30 1928
UNIVERSITY OF ILLINOIS

## LEADING CONTENTS

THE MANOR HOUSES OF NORTH DERBYSHIRE [ERIC W. CHAPMAN]; EXHIBITION OF BLACK AND WHITE AND COLOUR WORK BY MEMBERS OF THE R.I.B.A. [D. BARCLAY NIVEN]; CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE [THEODORE FYFE]; INDEX.

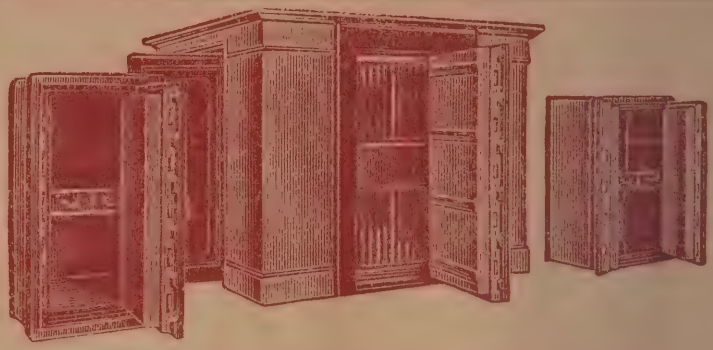
PRICE ONE SHILLING AND SIXPENCE
LONDON: No 9 CONDUIT STREET, REGENT STREET, W

# WHITFIELD'S
## SAFE & DOOR Co.

ESTABLISHED 1845

OXFORD STREET
BIRMINGHAM
Telephone: Central 641

2, NOTTINGHAM STREET
MARYLEBONE, LONDON, W.1
Telephone: Mayfair 1123



OUR EXPERIENCE AND SERVICE AT YOUR DISPOSAL

# HOLLIDAY & GREENWOOD, LTD
## BUILDING & ENGINEERING CONTRACTORS

*HEAD OFFICE*
11 BUCKINGHAM PALACE GARDENS, S.W.1

*TELEPHONE*
VICTORIA 8556 (4 LINES)

*TELEGRAPHIC ADDRESS*
"HOLLIDAY GREENWOOD, CHURTON, LONDON"

*WORKS*
CORUNNA WORKS, STEWARTS RD., BATTERSEA, S.W.8

# THE IDEAL FLAT OIL FINISH FOR WALLS

EASY TO APPLY

FREE FLOWING

DOES NOT SHOW BRUSH MARKS NOR REQUIRE STIPPLING.

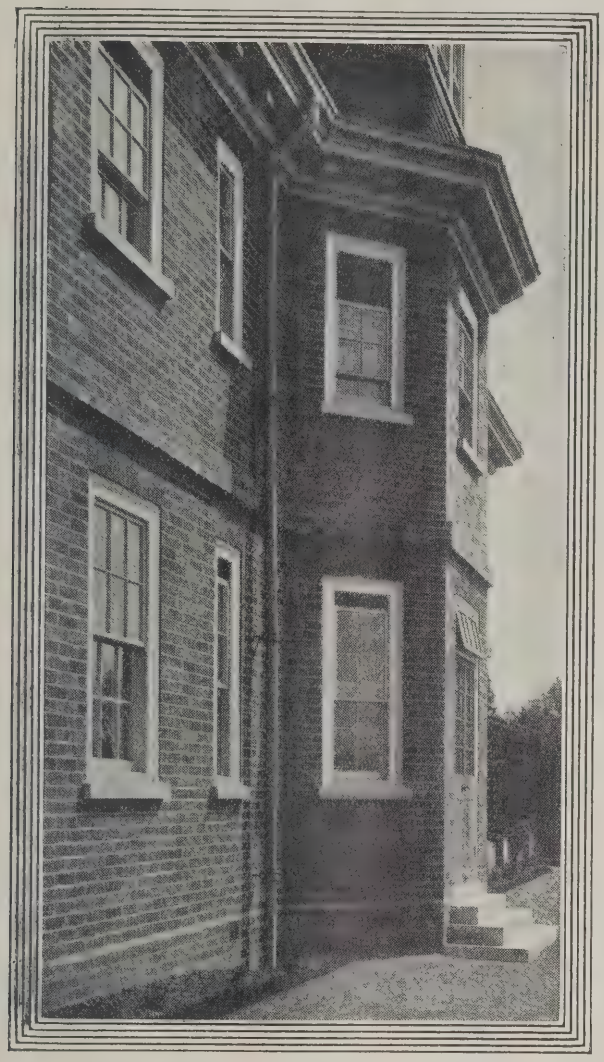
# "KINGSTON" WALLFLAT

UNIQUE COVERING AND OBLITERATING POWER.

WASHABLE AND DURABLE.

WHITE and 30 TINTS and COLOURS.

MANUFACTURED BY A. SANDERSON & Co. Ltd., Kingston Colour & Varnish Works, HULL.



*House at Bickley, Kent, for Bentley Waddy Esq.*
*Architect: A. H. Belcher, A.R.I.B.A.*
*Facing Bricks. Wealdon Flared Reds.*

# WEALDON FLARED REDS

Colour in building materials opens up boundless possibilities. Bricks that have a rugged beauty both of colour and surface do undoubtedly impart a note of distinction and individuality to any building in which they are used. Wealdon Flared Reds have been selected by many architects for their colour and equally for their permanence and strength. These handsome sand-faced bricks are made from the finest Sussex clay and have a natural variation of colour graduating from deep red to dark purple. No photograph can do justice to the rich, warm tone of the completed brickwork. The new house in Kent illustrated here looks mature already and merges into the surrounding landscape with perfect fitness. Wealdon Flared Reds are made in $2\frac{5}{8}$" and 2".

# SUSSEX BRICK CO. LTD.



*Send a postcard for the booklet "Better Bricks" which gives colour reproductions of many very handsome bricks.*

*Telegrams:* Brick, Phone, Horsham - - *Telephone:* 57 Horsham

THE SUSSEX BRICK CO., LTD., THE SQUARE, HORSHAM

# INDEX TO ADVERTISEMENTS.


| | PAGE |
|---|---|
| Adams, Robert | xxvii |
| Anderson & Son, Ltd., D. | l |
| Art Pavement & Decorations, Ltd. | xl |
| Barnes, Ltd., F. J. | xxxvi |
| Bath & Portland Stone Firms, Ltd. (The) | xxxix |
| Batsford, B. T., Ltd. | xlii |
| Bayliss, Jones & Bayliss, Ltd. | xlii |
| Beaver Board Co., Ltd. | xii |
| Beeston Boiler Co., Ltd. (The) | xlviii |
| Benham & Sons, Ltd. | xxvi |
| Berry & Sons, Z. D. | xxxviii |
| Blackwell & Co., Ltd., R. W. | xxiv |
| Blake, Ltd., J. | xlviii |
| Briggs & Sons, Ltd., William | — |
| British Commercial Gas Assn. | — |
| British Fibrocement Works, Ltd. | xxxvi |
| British Luxfer Prism Syndicate, Ltd. (The) | xliv |
| British Ruapen Limited | xxxv |
| British Reinforced Concrete Engineering Co., Ltd. | x |
| Burn Brothers (London), Ltd. | xxxvii |
| Cable Makers' Association (The) | vii |
| Cafferata & Co., Ltd. | xlv |
| Callender & Co., Ltd., G. M. | xxxviii |
| Caxton Floors, Ltd. | xvi |
| Celotex | iv |
| Cement Marketing Co., Ltd. (The) | xvii |
| Chatwood Safe Co., Ltd. (The) | v |
| Clipsham Quarry Co. | — |
| Dawnay & Sons, Ltd., Archibald D. | xiv |
| Dent & Hellyer, Ltd. | xxxvii |
| Dorman, Long & Co., Ltd. | xxiii |
| Dreyfus, Ltd. | xlii |
| Edwards, J. C. | lv |
| Elliott & Sons | xxxiv |
| Empire Stone Co., Ltd. | xiii |
| Evos Doorways Ltd. | liii |
| Ewart & Son, Ltd | lvi |
| Expanded Metal Co., Ltd. (The) | xxxvi |
| Foxley & Co., Ltd., F. | xlvi |
| Francois Cementation Co., Ltd. | xv |
| French Asphalte Co., Ltd. (The) | xlvi |
| Froy & Sons, Ltd., W. N. | xix |
| Foyle, W. & G. | xli |
| Gotham Co., Ltd. (The) | xxviii |
| Grano-Metallic Paving Co., Ltd. | xliv |
| Grover & Co. Ltd. | xliv |
| Gypsum Mines, Ltd. (The) | lv |
| Haden & Sons, G. N. | — |
| Hall, Beddall & Co., Ltd. | xlvi |
| Harland, W. & Son | ix |
| Hathern Station Brick & Terra-Cotta Co., Ltd. (The) | xxxix |
| Hawkins & Co., L. | — |
| Haywards, Ltd. | xxx |
| Heathman, J. H. | xl |
| Hemel Hempstead Patent Brick Co., Ltd. (The) | xlvii |
| Henderson, Ltd., P. C. | liv |
| Hill & Smith, Ltd. | xlii |
| Hobbs, Hart & Co., Ltd. | xxii |
| Holliday & Greenwood, Ltd. | ii |
| Holloway Bros. (London), Ltd. | xxxii |
| Holt, W. F. S. | — |
| Improved Wood Pavement Co., Ltd. (The) | xlii |
| Jackson & Son, Ltd., Geo. | l |
| Jones & Seward, Ltd. | xlvii |
| Kerner-Greenwood & Co., Ltd. | xxix |
| King, Ltd., Geo. W. | xli |
| Kinnell & Co., Ltd., C. P. | xxxviii |
| Kleine Patent Fire Resisting Flooring Syndicate, Ltd. (The) | liv |
| Lafarge Aluminous Cement Co., Ltd. | — |
| Lamb, W. T. | xxxii |
| Lawrence & Sons, Thos. | xxiv |
| Lion Foundry Co., Ltd. | xlix |
| London Brick Co. & Forders, Ltd. | xi |
| London Spray & Brush Painting Co. | xliv |
| Love & Sons | xlii |
| Macfarlane & Co., Walter | — |
| Martyn & Co., Ltd., H. H. | xxvi |
| McNeill & Co., Ltd., F. | xlix |
| Mealing Bros. | xlii |
| Mears, Joseph | xxxv |
| Merchant Trading Co., Ltd. | — |
| Messenger & Co., Ltd | xlv |
| Midhurst Brick & Lime Co. | — |
| Minimax, Ltd. | xl |
| Miskin & Sons, Ltd., C. | xlvi |
| Mullen-Lumsden, Ltd. | xliii |
| Nautilus Fire Co., Ltd. | xxv |
| Naylor Bros. (London), Ltd. | xli |
| Newman & Sons, Ltd., William | xlii |
| Newton & Sons, J. M. | xlii |
| Nobles & Hoare, Ltd. | xxviii |
| Northern Assurance Co., Ltd. | xxxviii |
| O'Brien, Thomas & Co. | xviii & xxxiii |
| Parsons, Thos. | — |
| Patent Victoria Stone Co., Ltd. | — |
| Patman & Fotheringham, Ltd. | xlvii |
| Perrys (Ealing), Ltd. | xxii |
| Petrucco & Co., Ltd., R. A. | xlvii |
| Pilkington Bros., Ltd. | li |
| Pilkington's Tile & Pottery Co., Ltd | lv |
| Portland Cement Selling & Distributing Co., Ltd. | xx |
| Ratcliffe, J. H. | xxx |
| Redpath, Brown & Co., Ltd. | xxi |
| Rippers, Ltd. | xlvii |
| Royal Typewriters | lii |
| Royles, Ltd. | xxix |
| Ruston & Hornsby, Ltd. | xlv |
| Safety Tread Syndicate, Ltd. | xxxv |
| Sanderson & Co., Ltd., A. | ii |
| Sanderson & Sons, Ltd., A | xl |
| Sankey & Sons, Ltd., J. H. | xliii |
| Seward & Co., J. B. | xlvi |
| Shanks & Co., Ltd. | viii |
| Shaw & Co., Ltd., Matt. T | xxvii |
| Shurmur & Sons. Ltd., Wm. | xlvi |
| Siemens Bros. & Co., Ltd. | xxxix |
| Silicate Paint Co. (The) | xxxiv |
| Smith & Rodger, Ltd. | xlv |
| Stuart's Granolithic Co., Ltd. | xliv |
| Sussex Brick Co., Ltd. | iii |
| Tamplin & Makovski, Ltd. | xxxix |
| Tann, John | — |
| Tarmac, Ltd. | — |
| Tavener & Son, C. | xlvi |
| Thermal Syndicate, Ltd. | xliv |
| Thornton, A. G., Ltd. | xliv |
| Townsends (Builders), Ltd. | xlvi |
| Tucker & Son, Ltd., G. | xlvii |
| Tuke & Bell, Ltd. | xli |
| Turner Bros. Asbestos Co., Ltd. | xxxiii |
| Turner, F. | xliv |
| United Water Softeners | — |
| Val de Travers Asphalte Paving Co., Ltd. | xlvii |
| Valveless Syphon Co. | — |
| Vulcanite, Ltd. | xxv |
| Wallis & Sons, Ltd., G. E. | xlvii |
| Waygood-Otis, Ltd. | xxxvi |
| Welstead, Ltd., C. E. | — |
| West London Timber & Moulding Co., Ltd. W | lv |
| White Spirit Association | — |
| Whitfields Safe & Door Co. | ii |
| Wood, Russell & Co., Ltd. | — |
| Youngs & Sons, J. | x |



# A Celotexed building has greater value

*There's a use for Celotex in every Building*



Celotex is not a pressed pulp board but a strong, felted board made of sugar-cane fibre—the strongest vegetable fibre known. Celotex deadens sound, resists damp, and lends itself to all kinds of artistic decorative effects. The boards are $\frac{7}{16}$ in. thick, 3 ft. and 4 ft. wide, and in lengths from 8 ft. to 14 ft. Light to handle, easy to fix.

Sections 5 and 10 of Celotex Specifications give details of application of Celotex for sound-deadening free upon request. Particulars of Celotex will be found in "Classifiles" No. 51.

CELOTEX
INSULATING LUMBER

"The Board of Health"

ADDRESS ALL COMMUNICATIONS TO—

*Wholesale Distributors for England, Wales & Ireland*

The MERCHANT TRADING COMPANY Ltd.

52 Bishopsgate, London, E.C.2 *Telephone: London Wall 3487*

*Wholesale Distributors for Scotland*

WILLIAM BEARDMORE & Co., LIMITED

Parkhead Steel Works, Glasgow *Telephone: Bridgeton 3100*

P.D.V.



The Chatwood New Works situated just over a mile from Shrewsbury.

*"Achievement is but another milestone along the highway of progress—the end of the journey lies ever beyond."*
THE CHATWOOD TRADITION.

# ANNOUNCEMENT

THE Directors of The Chatwood Safe Company Limited announce that owing to the continued growth of the Company's business, and to the fact that further expansion at the works at Bolton is impossible, the entire staff, plant and equipment have now been moved to extensive new offices and works on the Company's estate at Shrewsbury.

# THE CHATWOOD SECURITY

**THE CHATWOOD SAFE CO., LIMITED**
*BANKERS' ENGINEERS*

HEAD OFFICE AND WORKS:
**SHREWSBURY, ENGLAND**
*Telegrams: Chatwood, Shrewsbury.* *Telephone: Shrewsbury 3001*

*BRANCHES:*
LONDON: 3, LAURENCE POUNTNEY HILL, E.C.4
*Phone: City 9471*
MANCHESTER: ROYAL EXCHANGE
*Phone: City 3018*
GLASGOW: 30, MONTEITH ROW
*Phone: Bridgeton 653*

*A Reminder to*

# Architects

Your experience with Columbian Pine Doors has doubtless been satisfactory—perhaps delightful !

We originally introduced these doors in 1920 under the brand

**"WOCO"**

—and under the Trading Style of

**"WOCO DOOR CO"**

This was then the only Columbian Pine Door imported into this country. There are now several brands of Columbian Pine Doors being offered which causes endless confusion, and in our desire that our large Clientele should continue to benefit by our experience we desire to inform all concerned that the brand now supplied by us is

# "STURDY"

—which after the most thorough investigation we are satisfied is the most perfect Columbian Pine Door obtainable.

We respectfully ask Architects when specifying Columbian Pine Doors to insist on the name

**"EVOS STURDY"**

—distinctive as to character and quality.

**OUR FIVE YEARS MAINTENANCE**

**GUARANTEE**

**GOES WITH EVERY EVOS STURDY DOOR**

---

## EVOS DOORWAYS LIMITED

Incorporating
EVANS, OSGOOD & CO., LTD.—DOORS DIVISION
and
THE WOCO DOOR COMPANY

CONTRACTORS FOR EVERY TYPE OF DOOR

**EVOS HOUSE, 11, GROSVENOR GARDENS, LONDON, S.W.1**

Telephone: Victoria 1144 (Six lines)

Telegrams: "Evosdor," Sowest, London

# October 13th, 1928

## THE ATTENTION OF ARCHITECTS

and Others is called to the recent
**Order in Council,** made under

## *The Merchandise Marks Act, which provides that*

*On and after October 13th, 1928, all electric wires and cables of foreign origin must bear on the drums, cartons, or coils, marks and labels indicating the origin of such cables*

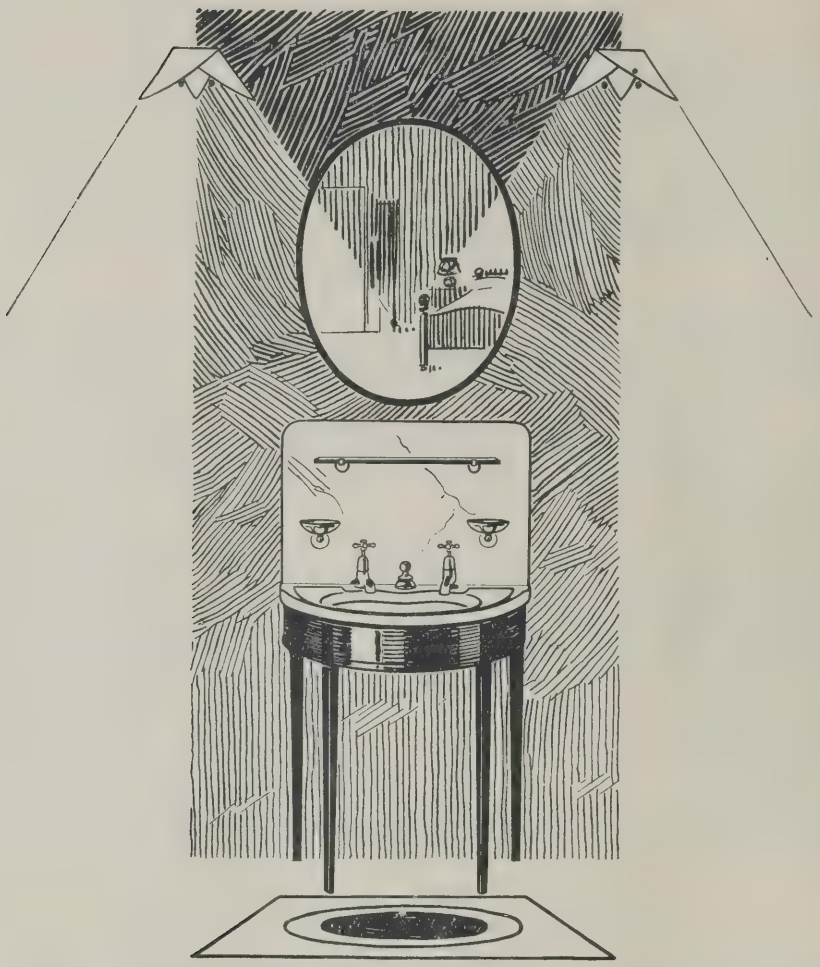
For some time past considerable quantities of Foreign cable, much of it of inferior quality, has been sold under names or labels giving the impression that they were British Cables, with the object of leading buyers to believe that they were of the High Quality of British Cables.

Architects and others can satisfy themselves as to the origin of the cables they buy by insisting on seeing the labels on coils, or the drums, or cartons in which the cable is packed.

In the case of doubt or uncertainty, the Cable Makers' Association will be pleased to advise architects.

Advertisement of The Cable Makers' Association, Sardinia House, Sardinia Street, Kingsway, W.C.2

# SANITARY EQUIPMENT FOR HOTELS



Shanks

BEDROOM LAVATORIES

Write for Copy of Booklet
SANITARY EQUIPMENT FOR HOTELS

HEAD OFFICE: SHANKS & CO., LTD., BARRHEAD, SCOTLAND
Also at LONDON · MANCHESTER · NEWCASTLE-ON-TYNE · GLASGOW · BRISTOL · BIRMINGHAM · LIVERPOOL · DUBLIN




Established 1791

# WM HARLAND & SON

## MERTON, LONDON, S.W.19

manufacturers of the finest quality

ENAMELS, PAINTS AND VARNISHES

extend a cordial invitation to
Architects and others interested
in decoration to visit their

ARCHITECTS' DEPARTMENT

MITRE HOUSE

177 Regent Street, London, W.1

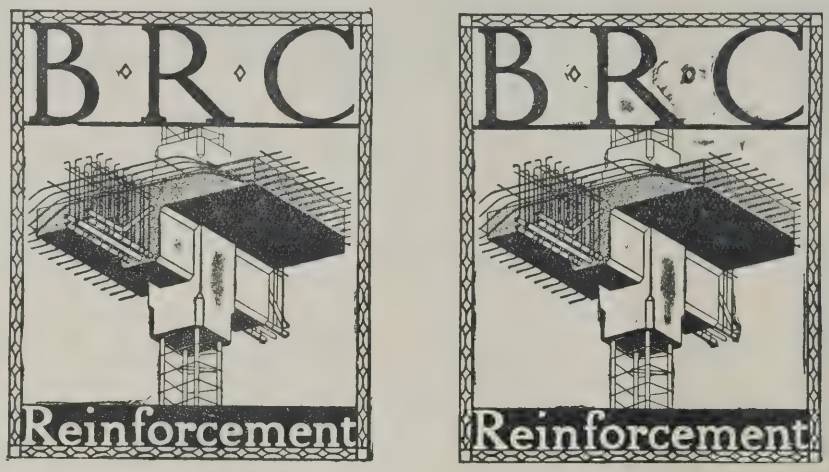
*Telephone :* Gerrard 6197

*Head Office :*

*Telephone :* Mitcham 2994 (3 lines)

*Telegrams :* Harland Mitcham 2994

# REINFORCED CONCRETE




There is the finished design on the board and there is the finished building on the site. The accuracy which was in the one should be found in the other.

B R.C. Reinforcements simplify construction. They are handled with the greatest ease and they give the greatest strength to the structure. They carry the accuracy of the drawing-board into the work itself.

## The BRITISH REINFORCED CONCRETE ENGINEERING CO. LTD.

*Head Office & Works :* STAFFORD

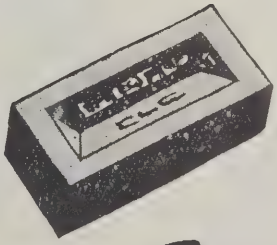
*Branch Offices :*

LONDON, (King's Bldgs, Smith Sq., Westminster), BRISTOL, LEEDS, LEICESTER, MANCHESTER, NEWCASTLE, GLASGOW, DUBLIN & BELFAST




BUILDING
LLOYD'S BANK

"Safe as the Bank!" Now on the completion of the new Lloyd's Bank Head Office in Gracechurch Street, the saying takes on an added significance. For "Phorpres" Flettons were put on the job—one and a half million of them! Truly *this* Bank *is* safe. The supreme strength and reliability of these ubiquitous bricks have made it so—assured it, for generations to come.



1,500,000
"PHORPRES"
FLETTONS

'THE BRICK THAT'S BUILT THE BEST'

LONDON BRICK CO. & FORDERS LTD.,
AFRICA HOUSE, KINGSWAY, W.C.2

# 2 NEW features of Genuine Beaver Wall Board




In the top right-hand corner of this page is a reproduction of the latest improvement in Genuine Beaver Wall Board—the Pebble Matt surface which is preferred by architects and builders everywhere. (1) The pebbled surface gives a far more artistic finish after treatment with paint or distemper, and (2) a new special surface coating now added to Beaver Wall Board renders it far more non-absorbent and greatly increases the rigidity of the finished panels.

These combined new advantages are obtainable only on Genuine Beaver Wall Board. Genuine Beaver can be nailed and sawn like timber and needs no sizing. Please write to-day for a sample panel of Beaver Board with the Pebble Matt Surface.

# BEAVER WALL BOARD




*See the Red Beaver Border on every panel*

**BEAVER TILE BOARD**
gives beautiful white or coloured tiled walls at one-tenth of the cost of ceramic tiles, and requires no cement or plaster.

**BEAVER INSULATING BOARD**
An excellent insulating and sound-deadening product—an All-British Board possessing great structural strength and durability.

*To* **The BEAVER BOARD Co., Ltd.**
**133J High Holborn, London, W.C.1**

Please send me samples marked by cross
- (A) Standard Board ☐
- (B) Jumbo ,, ☐
- (C) Insulating ,, ☐
- (D) Tile ,, ☐

Name .....

Business .....

Address .....

.....

# EMPIRE STONE



NEW WYGGESTON GIRLS' SCHOOL, LEICESTER

SYMINGTON & PRINCE, A.&L.R.I.B.A. ARCHITECTS

THE WHOLE OF THE STONEWORK IN THE ABOVE BUILDING EXECUTED IN

EMPIRE STONE

*the cast stone of quality*

EMPIRE STONE COMPANY LIMITED

THANET HOUSE, 231 STRAND

LONDON, W.C.2

TELEPHONE : CITY 6783-4

T. J. McDOWELL, MANAGING DIRECTOR

# *The building depends on its skeleton-*




*New Offices: Hart Street, Bloomsbury, for the Co-operative Permanent Building Society.*
*Architect: P. Morrey, M.Sc., A.R.I.B.A.*
*Consulting Engineers: Wells, Cocking & Meston.*

—the frame—which holds so lastingly together the other members of its fabric. Structural Steel is the method of to-day and of the future. There is great simplicity and certainty about it; such speed; such strength; such safety and such permanence; altogether the perfect skeleton!

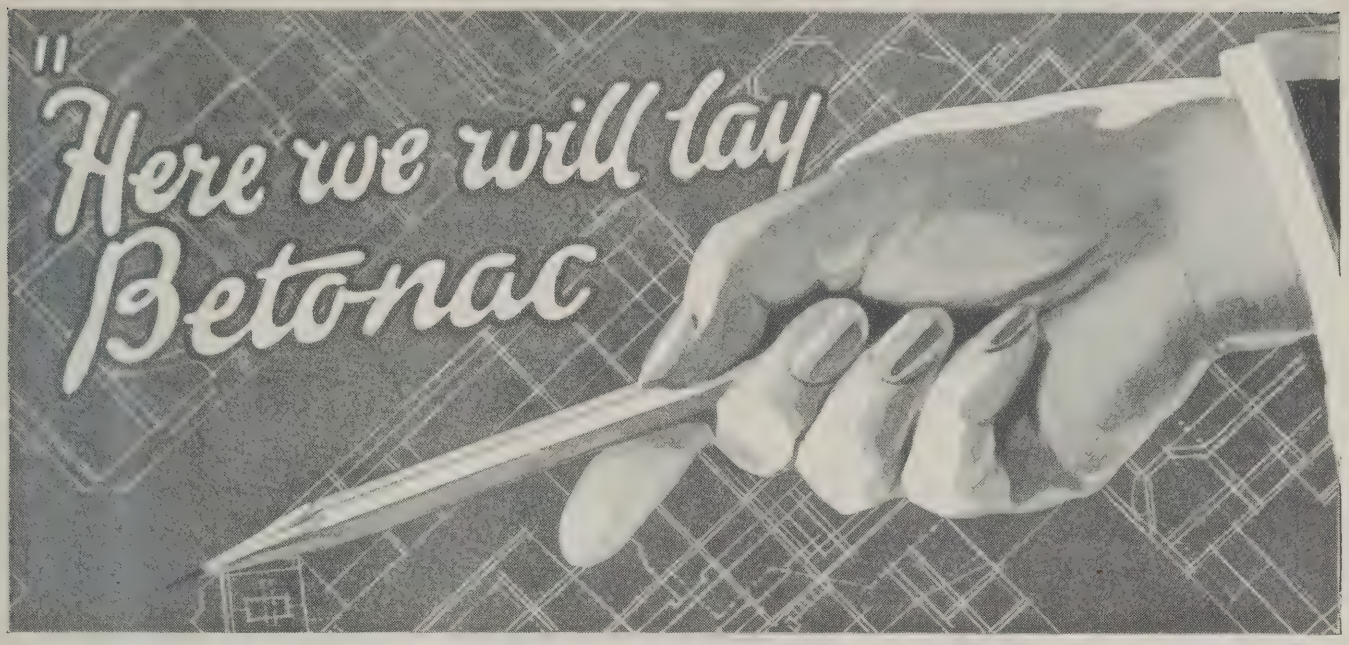
We have the knowledge and the resources. Consult us on your next building.

## ARCHIBALD D. DAWNAY & SONS, LTD.

CONSTRUCTIONAL ENGINEERS

STEELWORKS RD., BATTERSEA, LONDON, S.W.11

KING'S DOCK WORKS, SWANSEA. CARDIFF. NORWICH WELWYN GARDEN CITY




*because*

road tonnage is increasing in volume and weight

*because*

a Betonac surface stands the grind of the heaviest abrasive traffic

*because*

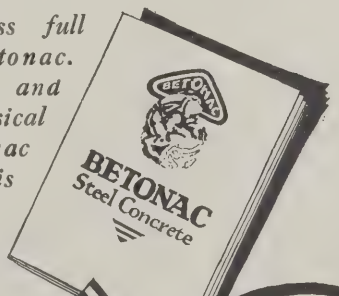
HOW initial cost often goes under the name of economy. True road economy goes beyond the initial price and provides for the future.

Betonac metallic aggregate gives to concrete a granite-hard surface, waterproof and impervious to corrosion. It shows no signs of disintegration after years of heavy abrasive wear in dry and wet weather.

Betonac is supplied in three grades to produce rough or smooth anti-skid surface. Adaptable as ordinary concrete, it may be shaped or levelled with unerring exactness.

The economical solution of the road problem is a Betonac Surface.

*Authorities should possess full information about Betonac. Write for prices, samples and Reports of National Physical Laboratory Tests to Betonac Department, The François Cementation Co., Ltd., Bentley Works, Doncaster*




# BETONAC

## METALLIC AGGREGATE

**gives double life to every concrete or cement surface**

# THE PLAN—AND THE COMPLETED BUILDING

From the first conception to the last brick and the last coat of paint, there is no stage in the building process over which the responsible architect relaxes his vigilant supervision. Everything must be technically correct and carried out by contractors who will follow not only every detail, but the spirit of the architect's instructions. He entrusts, for example, the construction of floors to flooring specialists.

Skilful and faithful execution of contracts earns as its natural recognition the renewal of confidence. It is to be noted how many eminent architects have lately placed their fourth and fifth contracts for Caxton Hollow Tile Reinforced Concrete Floors—all of them for large and important buildings, ranging from offices and warehouses to residential flats and theatres. The Caxton organisation, which executes the whole contract and therefore accepts full responsibility, is at your service.

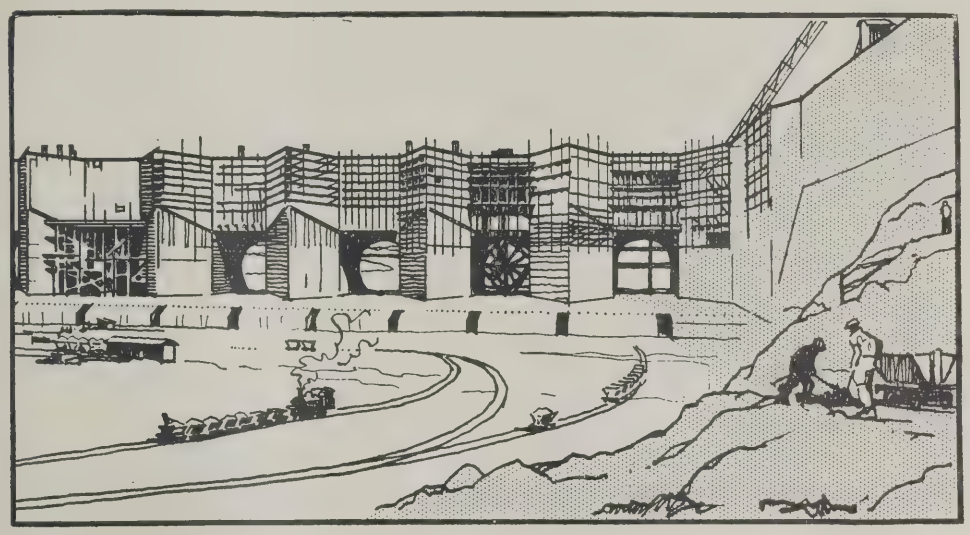
# CAXTON FLOORS
LIMITED

16 Caxton Street, Victoria Street, Westminster, S.W. 1

*Telephone : Victoria* 1593 (4 *lines*)

*Telegrams : " Supastruct, Phone, London "*

# NEARLY 50,000 TONS OF BLUE CIRCLE CEMENT FOR SHANNON SCHEME



## *Another striking test of reliability*

The Shannon Scheme of harnessing the river and using it to serve an immense power station is one of the biggest engineering feats ever attempted in Ireland.

The chief building material being used is concrete, and for the making of this no less than 47,250 tons of Blue Circle Cement are being used. Blue Circle was selected because of its uniformly high quality and reliability.

Every consignment delivered has been tested on arrival at the site by the contractors. Every sample was at least 50% above the requirements of the British Standard Specification.

**BLUE CIRCLE**

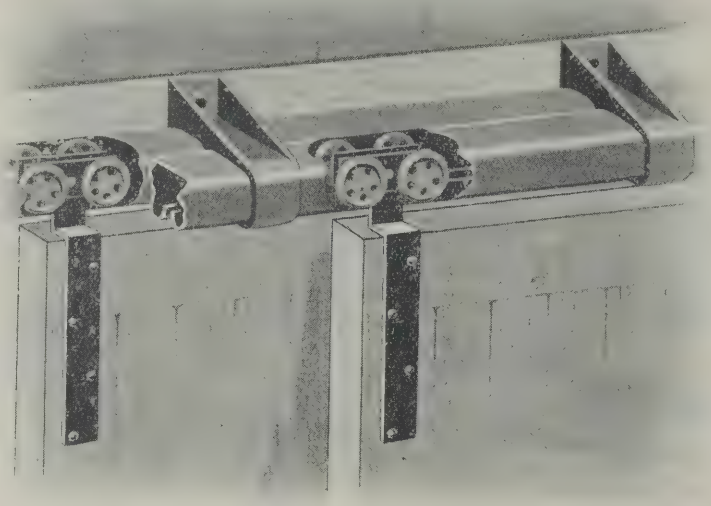
**PORTLAND CEMENT**

**THE CEMENT MARKETING COMPANY LIMITED**
Selling Organisation of the Associated Portland Cement Manufacturers, Ltd., The British Portland Cement Manufacturers, Ltd., Portland House, Tothill Street, Westminster, S.W.1:

*Telephone : Victoria 9980 (20 lines).* *Telegrams : "Portland, Parl, London."*

3 COLLEGE GREEN - - - - - - - - - DUBLIN

"THE DOOR THAT IS ON THE RIGHT TRACK"



"COBURN"
(SYSTEM)
GARAGE DOOR FITTINGS

TURN TO YOUR CLASSIFILE FOLDER No. 30
OR WRITE FOR CATALOGUE No. 52

*Manufacturea by*

O'BRIEN, THOMAS & Co.
17 & 18 UPPER THAMES STREET, E.C.4
*Telephone: Central* 1052 (5 *lines*) *Telegrams: "O'Brien, Phone, London"*

Aldwych

# "Standard" PLUMBING FIXTURES



**A fine example of a complete bathroom on view in our showrooms**

"Standard" Plumbing Fixtures are a fitting climax to the careful planning and decorating of the modern bathroom. They justify the biggest effort of Architect and Builder—they always pass the client's keenest criticism. We are sole British distributors for the **Standard Sanitary Mfg. Co.** U.S.A., and we cordially invite you to visit our showrooms, where a very complete display of baths, lavatory basins, sinks, etc., is always on view

*Write for Illustrated Price List*

## W. N. FROY & SONS LTD.

**BRUNSWICK WORKS - HAMMERSMITH - LONDON, W.6**

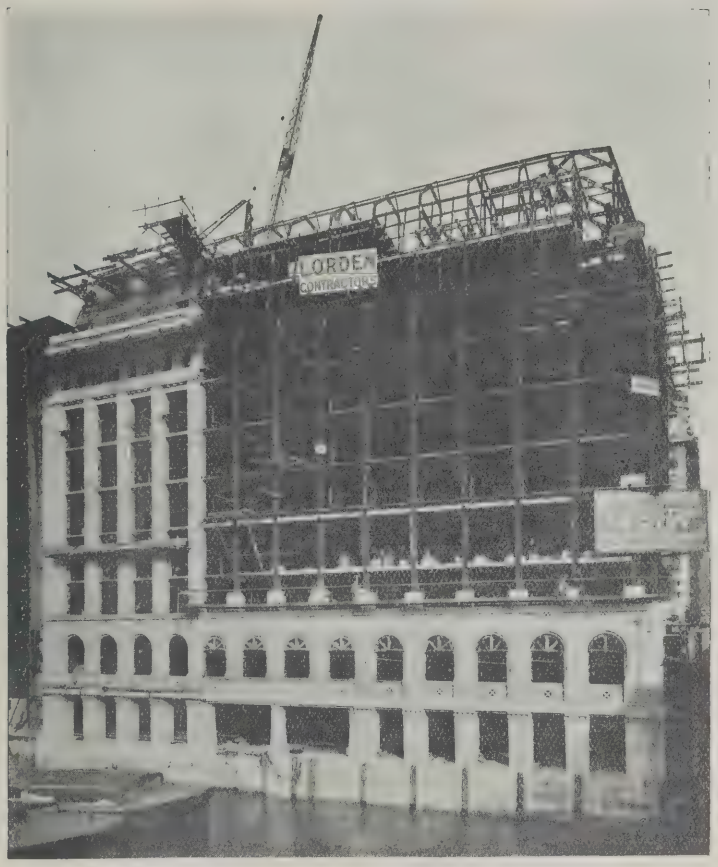
*Telephone : Riverside 4101 (18 lines) Private Exchange*

*(ESTABLISHED 1850)*

*Telegrams : "Froy, Hammersmith"*


A NEW
ARCHITECTURAL ERA
CEMENT
ALL BRANDS OF RED TRIANGLE CEMENTS ARE SOLD IN
1 CWT. RED PAPER SACKS
MADE IN ENGLAND
GREAVES
HOLBOROUGH
VITOCRETE
CEMENT
MADE IN ENGLAND
MADE IN ENGLAND
MADE IN ENGLAND
RIGHT ACROSS ENGLAND
SOLD CARRY
ENGLAND 'GREAVES'
HOLBOROUGH
VITOCRETE
SUPER RAPID HARDENING
Sole Distributors
THE PORTLAND CEMENT SELLING & DISTRIBUTING CO., LTD.
"Ship House" 20, Buckingham Gate, London, S.W.1.
Telephone: VICTORIA 8012 (7 Lines)
Telegrams: SELCEMENT, SOWEST, LONDON

# STRUCTURAL STEEL




***Vintry House, Southwark Bridge, E.C.***

*Architects:*
Kersey, Gale and Spooner

*Builders:*
W. H. Lorden and Son, Ltd.

## REDPATH, BROWN & CO., LTD.

*Constructional Engineers*

3, LAURENCE POUNTNEY HILL, E.C.4

*WORKS AND STOCKYARDS:*

LONDON
Riverside Works
East Greenwich, S.E.

MANCHESTER
Trafford Park.

EDINBURGH
St. Andrew Steel Works

GLASGOW
Westburn, Newton.
Office: 19 Waterloo St.

BIRMINGHAM
Office:
47 Temple Row.

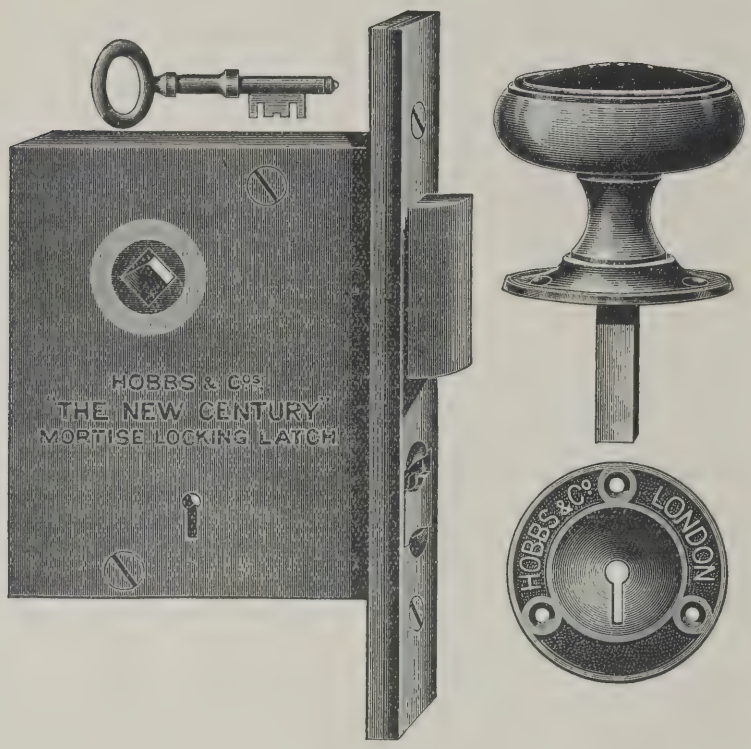
NEWCASTLE-ON-TYNE
Office:
Milburn House.

LIVERPOOL
Office:
41 North John Street.

SOUTHAMPTON
Office:
Sun Buildings, Ogle Road.

Registered Office:—2 St. Andrew Square, Edinburgh.

**Established 1802** **Incorporated 1896**




# HOBBS & Co.'s LOCKS

PROVIDE
SECURITY & DURABILITY
AT MODERATE COST

**LOCKS** FOR ALL PURPOSES

**SUITES** ARRANGED FOR
HOTELS AND INSTITUTIONS
WITH SUB AND GRAND MASTERKEYS

## HOBBS, HART & Co., LTD.

**WHARNCLIFFE WORKS**
**ARLINGTON ST., ISLINGTON**
**LONDON, N.1**

LOCK AND SAFE MAKERS
BY APPOINTMENT TO H.M. THE KING

*CATALOGUES ON APPLICATION*
"CABINET" AND "GENERAL LOCKS" SECTIONS

# PERRYS (EALING) LTD.

BUILDING & ENGINEERING CONTRACTORS

LONDON, W.5

*Telephones:*
EALING 4166 (*2 Lines*)
" 1460



# BRIDGE BUILDING

Dorman Long & Company Ltd. build bridges in any part of the world. In addition to the New Tyne Bridge, the largest arch in Great Britain, the Company has recently built two important bridges over the Nile, the Dessouk Railway Bridge and the Khartoum-Omdurman Road Bridge; and is now constructing the Limpopo Railway Bridge in Southern Rhodesia, as well as the Pungwe Bridge, with 1½ miles of viaduct, in Portuguese East Africa.

DORMAN LONG AND COMPANY LTD., MIDDLESBROUGH, Steel Manufacturers, Constructional Engineers, Contractors for Public Works. Bridge and Constructional Works, Middlesbrough and London. London Office: 3 Central Buildings, Westminster, S.W.1. Also works at Melbourne, Sydney, Johannesburg, Cape Town, Durban, Buenos Aires. Agencies at Calcutta, Wellington, Cairo, Khartoum, Nairobi, Shanghai, Paris, Copenhagen.

# DORMAN LONG

AND COMPANY LIMITED

*Specify*
BLACKWELLS
CORONA

BNR

*Specify*
RAVENITE
RAVENEX

BLACKWELLS & NATIONAL ROOFINGS LTD.

BITUMEN

**ROOFING FELTS**
**UNDERLININGS**

**DAMPCOURSES**
**SHEETINGS, ETC.**

*Specified and used by the leading Architects and Contractors for over thirty years*

FULL PARTICULARS FROM
BLACKWELLS & NATIONAL ROOFINGS LTD.
ALTRINCHAM, CHESHIRE
TELEPHONE: ALTRINCHAM 919
TELEGRAMS: "RAVENOOF, ALTRINCHAM"
AND
CROYDON, SURREY
TELEPHONE: CROYDON 0338
TELEGRAMS: "RAVENOOF, CROYDON"

Phone: Bracknell 14 Telegrams: Lawrence, Bracknell

The Noted T.L.B. productions are produced only by

**THOMAS LAWRENCE & SONS**
**BRACKNELL, BERKS**

and include—

**T.L.B.** RED RUBBERS in varied shades.

**T.L.B.** Genuine HAND-MADE SANDFACED RED FACINGS.

**T.L.B.** Genuine HAND-MADE SANDFACED MULTI-COLOR FACINGS in a large variety of distinct ranges, colors and textures.

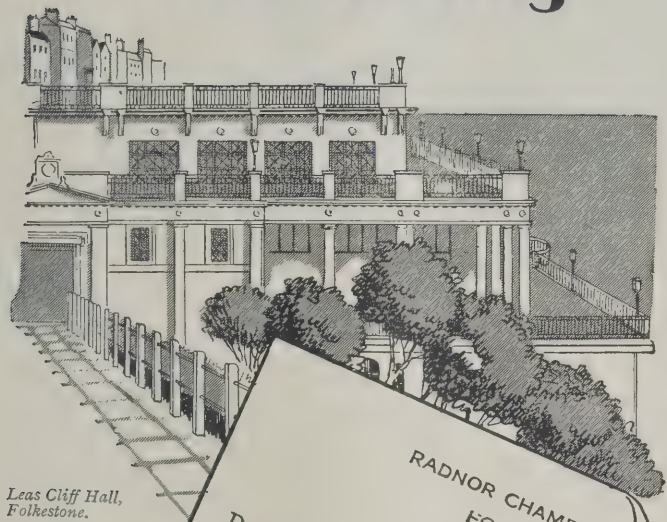
**T.L.B.** Genuine HAND-MADE SANDFACED RED MOULDED BRICKS, to match bright red facings, or to contrast with multi-colors.

**T.L.B.** Patent SANDFACED ROOFING TILES, holed and nibbed, in varied shades of red and dark colours to match old roofs.

The Firm also manufacture and stock SEMI ROMAN TILES of various sizes, for window heads, narrow brick courses, panels, etc.
BRIQUETTES—KERBS and HOB BRICKS for fireplaces, etc.
Hand-made OVEN SQUARES and PAVING QUARRIES.
Special RED DUST and Fine CHIPS for tennis court surfaces, and many other specialities.

For colored illustrations of multi-colored facing bricks, etc., see advertisement in the Architects' Standard Catalogue.

# Why they chose VULCANITE Flat Roofing



*Leas Cliff Hall, Folkestone.*

RADNOR CHAMBERS,
FOLKESTONE
*9th November, 1927.*

Dear Sirs,

I have used your Vulcanite Roofing for over twenty years with every satisfaction. It has many advantages, being speedily laid and economical in cost. At the Leas Cliff Hall, where there are 2,400 yards super, it has been laid beneath paving tiles and tarmacadam.

Yours faithfully,
J. L. SEATON DAHL, F.R.I.B.A.
(Architect).

**Absolutely watertight, weatherproof, and, when covered with gravel or tarmacadam, is fire-resisting.**

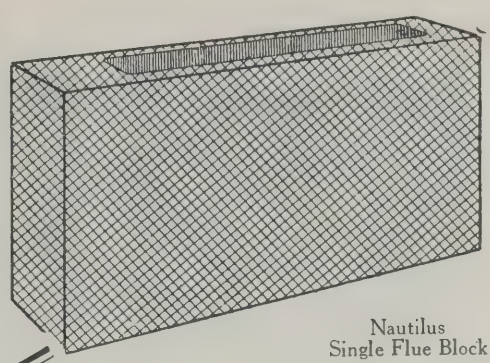
*Catalogue free on request.*

**Low in first cost, its long life makes it easily the most economical Roofing obtainable.**

*Supplied and fixed only by*

## VULCANITE LTD
**WATERPROOFING SPECIALISTS**

**LONDON: Pelican Works, 96a Peckham Road, S.E.15**
**WIGAN: Trident Works, Seven Stars Bridge.**
**GLASGOW: Camlachie, E.**
**BELFAST: Stranmillis.**



Nautilus
Single Flue Block

**Besides saving substantial sums in Building Costs, the**

# NAUTILUS *ECONOMY* Gas Flues

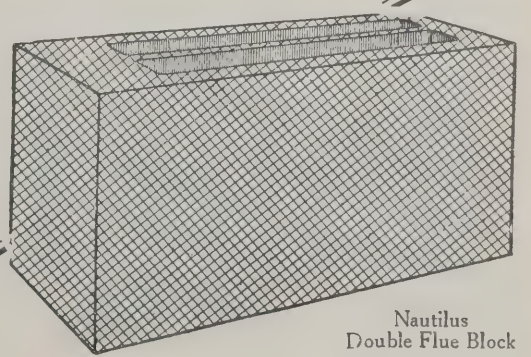
**have numerous advantages alike to the Architect, the Builder, the Owner and the Tenant**

*Advance copies of a new and revised edition of the Booklet "Doing Away with Chimney-Breasts," are now available. Sent, post free, by :—*

## The Nautilus Fire Co. LTD.

*Proprietors : The Davis Gas Stove Co., Ltd.*

**60 Oxford Street, London, W.1**



Nautilus
Double Flue Block

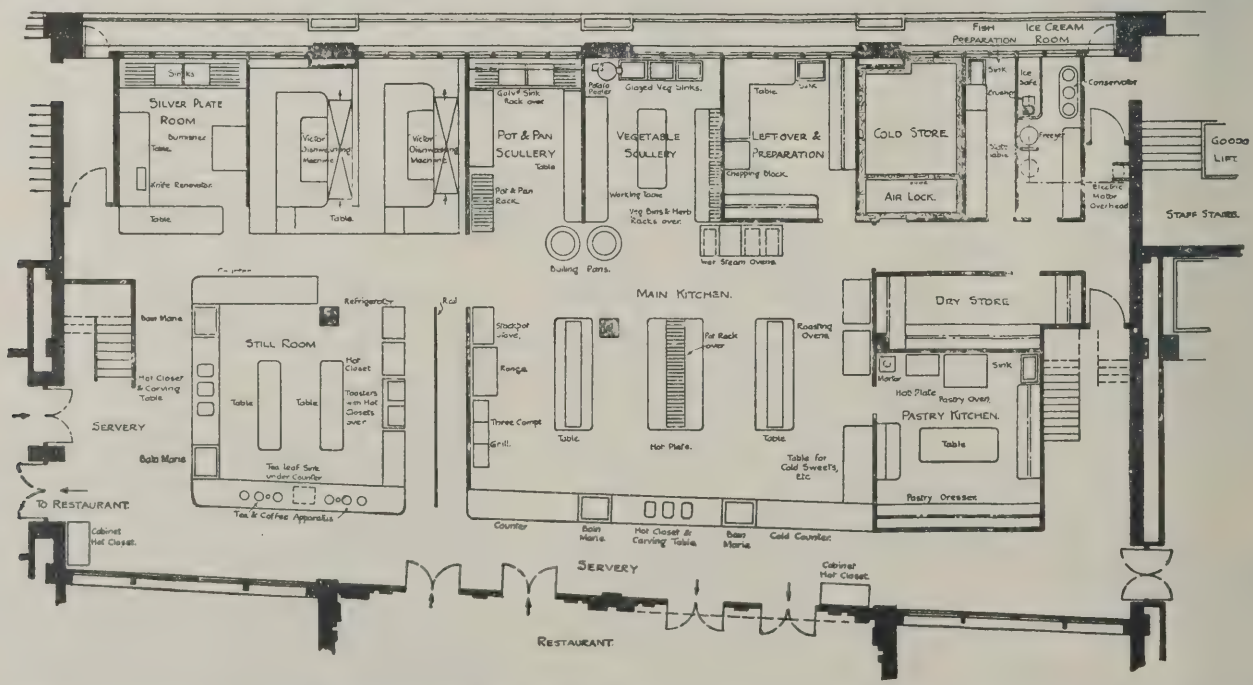


The illustration shows a restoration of the "Parthenon Frieze" modelled and cast by H. H. Martyn & Co., Ltd., for the Cardiff Empire Theatre—Messrs. W. & T. R. Milburn, FF.R.I.B.A., Architects, Sunderland. H. H. Martyn & Co., Ltd., invite enquiries for Architectural Decorative Work—Fibrous Plaster, Modelling, Joinery, Carving, etc.

H. H.
MARTYN
& Co. Ltd.
CHELTENHAM
5 Grafton St., Bond St., London

# BENHAM & SONS, Ltd.

*Head Office :* **66 Wigmore St.**
**LONDON, W.1**
**Works : WANDSWORTH, S.W.**
*Telephone :* MAYFAIR 6662 (4 lines)




**As makers of *all kinds* of cooking apparatus, the firm will be glad to assist Architects in the preliminary stages of a job where there is a kitchen, by advising and planning what, in their opinion, they consider to be most suitable. The illustration shows a suggested plan of a kitchen, with services, washing-up plant, etc.**

BUILDING SPECIALITIES AND FITTINGS OF PREMIER QUALITY AND AT MODERATE PRICES

IMPROVED PATENT "VICTOR" TRADE MARK

# "VICTOR" and "R.A." DOOR SPRINGS and HINGES

R.A.

*Reg. Trade Marks.*

DOUBLE AND SINGLE ACTION
"FLOOR" AND OVERHEAD TYPES

*PLEASE FAVOUR US WITH YOUR ENQUIRIES FOR ANYTHING IN THIS LIST*

VENTILATING GEARING and FANLIGHT OPENERS
PANIC EGRESS BOLTS - - - - FIRE ESCAPE APPARATUS
REVERSIBLE WINDOW FITTINGS
SASH BALANCES (*A better way of balancing Double-Hung Sashes*)
STANDARD METAL SASHES CASEMENT BOLTS and FITTINGS
METAL BALUSTRADES - - - - - COUNTER GRILLES
LOCKS and FURNITURE - - - - - SHIP FITTINGS, &c.

*Over 63 Highest Awards for Excellence in Design and Manufacture*

**ROBERT ADAMS** *PATENTEE AND MANUFACTURER* **3 & 5 Emerald St., London, W.C.**

Telephones: Museum 5512, Central 0829, Victoria 2979 Telegrams: "Robert Adams, London"

# MATTW. T. SHAW & CO. LTD.

ESTABLISHED 1850 LONDON

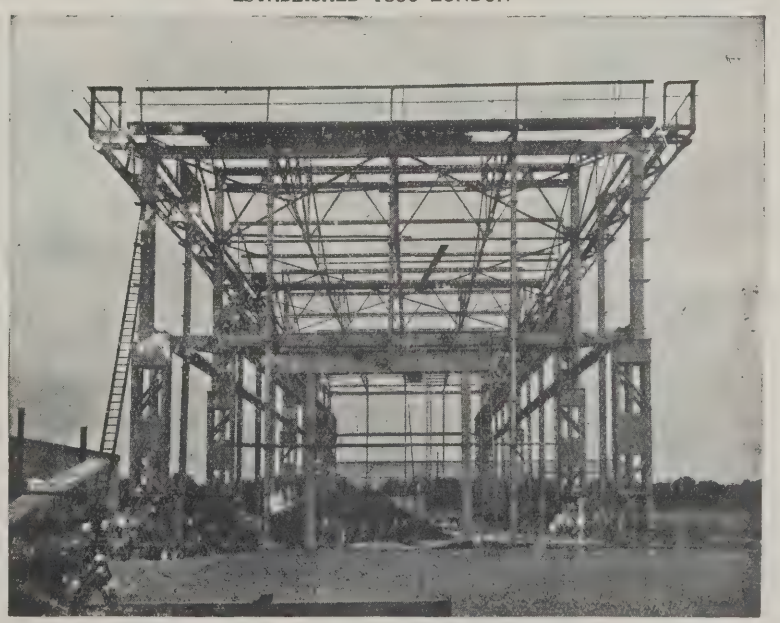
## CONSTRUCTIONAL ENGINEERS & BRIDGE BUILDERS

On Admiralty and War Office Special "Manufacturers List."

Telegrams: "CONSTRUCTIVE IRONWORKS PHONE: LONDON."
Telephone No.: EAST 6136 (3 lines).

***High-class Constructional Steelwork for Architects, Designed & Executed to suit all purposes.***

***Experienced Engineers are always available by appointment for consultation and to advise on all matters connected with Constructional Engineering Work.***



LARGE STOCKS OF ALL SECTIONS AND PLATES

*OFFICES, WORKS, COVERED STOCKYARDS AND WHARVES* — ***MILLWALL, LONDON, E.14***

# VARNISHES

For every requirement in decorating.

# GLOSS PAINTS

# ENAMELS

**ALBAGLOSS** in separate varieties for interior and exterior.
**ALBAMATTE** (flat) for interior use only.

# ANTI-DAMP

A Protective Covering for Brick, Stone, Cement, etc.

# SILICO-FERRIDINE

A Preservative Paint for Steel and Iron Work.

---

## *Nobles & Hoare Ltd.*

**Cornwall Road, Stamford Street, LONDON, S.E.1.**

For High Class Plasterwork, competitive with Limework and saving weeks on the Job

SPECIFY

# HARDWALL PLASTER

"GOTHITE" "THISTLE" "CARLISLE"

Brands

*Apply*

# HUGH FERGUSON

'Phone : BANK 5611

Telegrams : GYPSUM LIVERPOOL

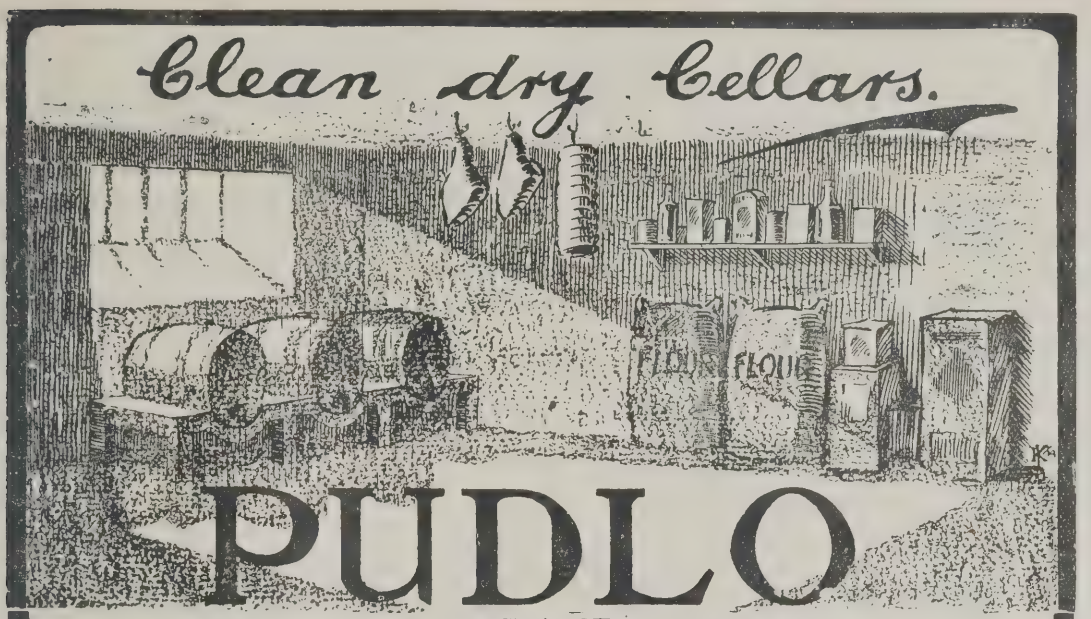
Tower Building
LIVERPOOL

*for prices and full particulars*

*Products of*
The Gotham Co., Ltd., Thos. McGhie & Sons, Ltd., Carlisle Plaster & Cement Co.

*Manufacturers of*
HIGHEST QUALITY GYPSUM PLASTERS

Gypsum Mines, Quarries and Mills in Nottinghamshire, Derbyshire, Cumberland, and Westmorland




PUDLO

BRAND
CEMENT WATERPROOFER.

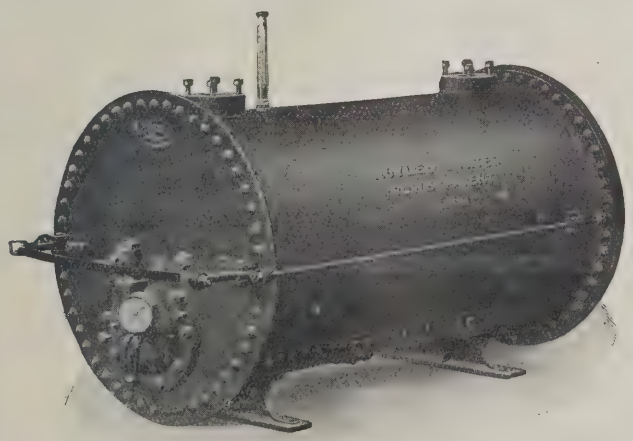
**SPECIAL SPECIFICATIONS are prepared free of charge or obligation. They ensure that the most severe flooding will be successfully overcome.**

*Used also for Damp Walls, Tanks, Flat Roofs, Baths, Garage Pits, Concrete Buildings, etc.*

Sole Proprietors and Manufacturers: **KERNER-GREENWOOD & CO. Ltd., Austin St., KING'S LYNN**

B. & M., St.

ROW'S PATENT CALORIFIERS



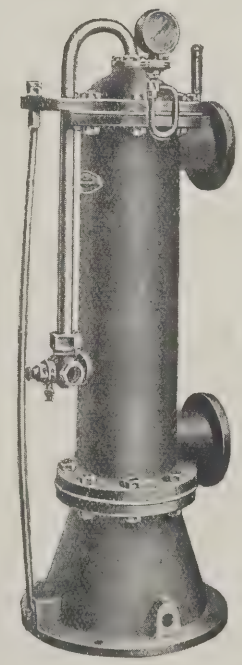
ROW'S PATENT
STORAGE PATTERN CALORIFIER
STEAM HEATED AUTOMATIC CONTROL.
ALSO MADE FOR HEATING WATER BY WATER.

**For Heating and Hot Water Supplies**

Many thousands of these Heaters are working in the most important Institutions in this country and abroad, giving unqualified satisfaction.

*Also makers of :—*

**Feed Water Heaters**
**Oil Heaters and Coolers**
**Twin Strainers**
**Steam Traps**
**Reducing Valves**
**&c., &c.**



ROW'S PATENT
HEATING CALORIFIER
WITH AUTO CONTROL

**ROYLES LIMITED** *ENGINEERS AND :: SPECIALISTS ::*

Telegrams: "ELYOR, IRLAM" **IRLAM near MANCHESTER** Telephone: 133 and 134 IRLAM

# HAYWARDS METAL WINDOWS



*Illustration shows a typical example of Haywards casements, the clear glass panes being relieved with coloured ornamentations. Delightful effects are secured by restrained treatment of this kind.*

HAYWARDS Metal Windows cover all the requirements of modern building practice. A complete range suitable for domestic, industrial and public buildings is available, and estimates will gladly be given for any type and quantity. Haywards Leaded Glazing can be supplied in conjunction with metal casements, the most satisfactory results being ensured when glazing and casements are ordered together.

**HAYWARDS LTD**
UNION ST. BOROUGH. LONDON. S.E.I.

PAVEMENT LIGHTS
IRON STAIRCASES
HEATING & VENTILATING
STEEL CASEMENTS & SASHES
COLLAPSIBLE GATES ETC..

"PUTTYLESS" ROOF GLAZING
SKYLIGHTS & LANTERNS
LEADLIGHTS & "COPPERLITES"
"JHILMIL" STEEL LATH
ARCHITECTURAL METALWORK ETC

TELEPHONE HOP 3642 (4 LINES) TELEGRAMS HAYWARDS BROS LONDON

**Used by H.M. War Office, H.M. Office of Works, Duchy of Cornwall, Isles of Scilly Estates, Railway Companies, Public Institutions, etc.**

J. H. RATCLIFFE'S

# "GLUTENGLASS"

***A Guaranteed Waterproofing.***

Colourless, easy working, and a fluid with enormous covering power, GUARANTEED to prevent damp from striking THROUGH Wallpaper, Paint, Distemper, etc.

**Water Petrifies "GLUTENGLASS"**

One gallon covers on a plaster wall 158 square yards first coat, can be second coated in 15 minutes and Papered, Painted, Distempered, etc., 30 minutes afterwards, in a normal atmosphere. "GLUTENGLASS" will not crack, blister, shell or peel, it drives right into the plaster, wallpaper sticks on "GLUTENGLASS" and does not open at the joints.

It is as easy in application as "Styptic," two coats are a cure on WET Walls.

J. H. RATCLIFFE'S

# "STYPTIC"

Is a TRANSPARENT Fluid to prevent Knots, Sappy Wood, Bleeding Colours, TAR, Creosote, Dr. Angus Smith's Solution, Greasy Walls, Indelible Ink, Oil, Coffee Stains, Salt in Plaster, Oil Smoked Ceilings, and Smoke Cracks, etc., striking through the succeeding coats of Paint, Distemper or Wallpaper.

***From one of the most difficult climates in the World, Messrs. R. H. Felgate & Co., Decorators, Shanghai, write:***

**"WE HAVE USED YOUR 'STYPTIC' AND 'GLUTENGLASS' WITH GREAT SUCCESS."**

***SOLD BY MOST LEADING DECORATORS' MERCHANTS.***

**J. H. RATCLIFFE, Stanley Street, SOUTHPORT.**

BY APPOINTMENT

ARTHUR SANDERSON & SONS, LTD.
52 - 55 Berners Street, London, W.1
*Manufacturers of*

# DUROLAVE
## PAINT PRODUCTS



STANLEY HOUSE, JOHANNESBURG
*Durolave Paint Products were used in the decoration of this building.*

Durolave Washable Waterpaint *is* washable, and it has the widest range of colours obtainable. Small wonder that its popularity for domestic decoration is rapidly increasing (with that of Luminol, the enamel paint, its twin). Small wonder that Durolave Paint Products are regularly specified for large-scale contracts by leading architects and contractors.

*Durolave Paint Products include*

**DUROLAVE** — A Washable Water Paint

**LUMINOL** — Enamel - gloss paint

**DERSONITE** — An Enamel of lasting gloss

**DURUNDA** — An Undercoat that remains in suspension

**DUROCEL** — An "Invisible Varnish"

**CHROMURO** — A Quality Distemper for Quantity Work

**SANTIQUE** — A "Crazy" Paint

**VARNISHES** — Brilliant and Durable

*Messrs. Arthur Sanderson and Sons, Ltd., will gladly supply, on request, full descriptive literature, together with list of notable contracts for which these products have been specified.*

# DUROLAVE & LUMINOL
The Perfect Pair of Paint Products

# HOLLOWAY BROTHERS

(LONDON), LTD.

Contractors for

# Building and Engineering Works

**Stonework of all kinds and High-Class Joinery a Speciality**

CONTRACTORS for all kinds of

FERRO-CONCRETE CONSTRUCTION

***HEAD OFFICE :***

**BRIDGE WHARF,**
**GROSVENOR ROAD,**
**WESTMINSTER, S.W.**

**Telephone Victoria 8560-1-2**

***JOINERY WORKS :***

**MAGDALEN ROAD,**
**EARLSFIELD, S.W.**

***STONE MASONRY WORKS :***

**NEW ROAD, BATTERSEA, S.W.**

# Facing Bricks for Artistic Endurance

England's Old Brickwork testifies to the durability, increasing charm and simple homeliness of this method of construction.
The larger variety of Facing Bricks available to-day gives the Architect greater facilities for providing beautiful buildings.

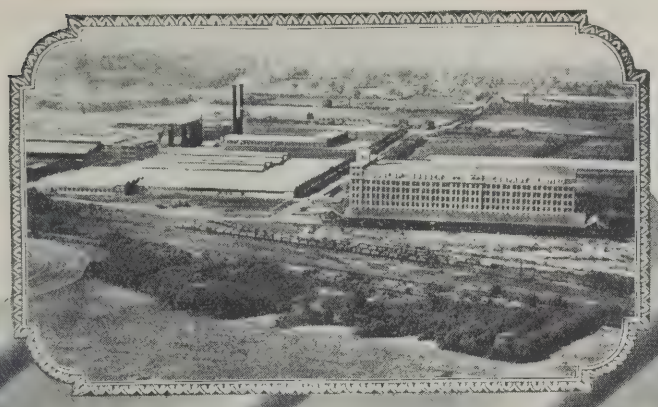
The Home of Brick is an apt description of the Showrooms of

## W. T. LAMB & SONS, *Brick and Tile Manufacturers*

43 SHOE LANE, E.C.4 (HOLBORN CIRCUS),

for here almost every type and colour of brick is to be seen built up into panels. Architects are invited to make use of this Showroom when designing for or specifying brick or tile.

BRICK FIREPLACES of every type and design can now be supplied.



INSTALLATION No. 1
Watch for other Installations

# "Turners' Trafford Tile" Roofing
*at the*
## Dunlop Rubber Co's Works
**FORT DUNLOP**

IN this photograph of the Dunlop Rubber Company's works it should be noted that the seven storey building on the right is one acre in extent and the north-light roofs on the left-hand side number up to 58 bays. This will give some idea of the magnitude of this up-to-date factory, and it is significant that, where every item of material and equipment was chosen with extreme care, Turners' Trafford Tiles were selected for the roofs. The latest extension, that of four bays running parallel with the railway, is not shown in the photograph. This extension is also roofed with Turners' Trafford Tiles.

"Turners' Trafford Tiles" are the original Tiles to embody scientific principles in the design of Corrugated Asbestos-Cement Sheets, and are unrivalled for the roofing of all types of industrial buildings.

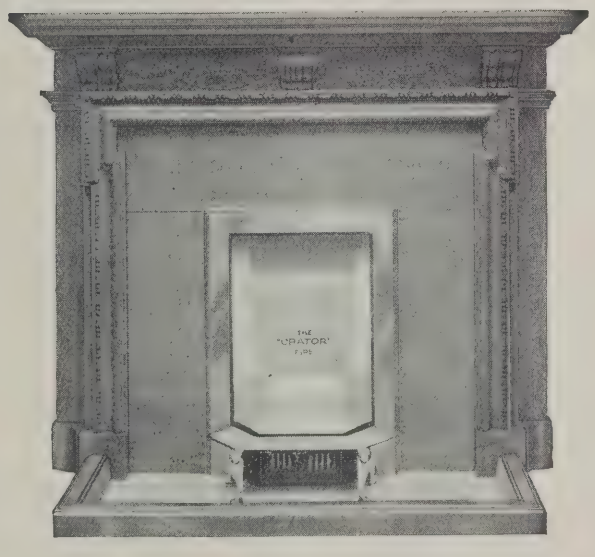
Turner Brothers Asbestos Co., Ltd., was founded over fifty years ago, and to-day the company and its associated enterprises include eight works covering over 150 acres, seven Asbestos Mines, and employ over 5,000 people.

Turners' Trafford Tiles — ASBESTOS-CEMENT

**TURNER BROTHERS ASBESTOS Co. Ltd.**
**TRAFFORD PARK, MANCHESTER**

**BRANCHES:**
LONDON: 120 Fenchurch St., E.C.3. BIRMINGHAM: Cannon Passage, Cannon St.
NEWCASTLE-ON-TYNE: Collingwood Buildings.
GLASGOW: F. G. Price & Co., Ltd., Limpet Works, Carmyle.

PT.10



## REFINEMENT

The dignity of design and of respect for detail which distinguished the work of the best periods of craftsmanship is to-day embodied in the products of O'Brien, Thomas & Company.

A large selection of beautiful fireplaces in period designs awaits your inspection at our showrooms in Upper Thames Street.

O'Brien, Thomas & Co

**17 & 18 UPPER THAMES ST., E.C.4**

*Telephone: Central* 1052.

**FOUNDRY** **ROTHERHAM, YORKS.**

*Architects are invited to refer to Folder No. 30 in their Classifile for a new edition of a Catalogue No. 51 of Fireplaces and Sanitary Goods recently issued by us. We shall be pleased to forward a copy of this catalogue upon application.*



ARCHITECTURAL

# JOINERY & FITTINGS

*Panelling in all Periods, Staircases, Revolving Doors, Bank and Office Fittings, Churchwork Library Fittings, etc.*

ELLIOTT

SAMUEL ELLIOTT & SONS (READING) LTD.

READING

*Telephone: 436 & 437 Reading*

*Telegrams: "Elliotson, Reading"*

# DURESCO




FIRST and FOREMOST

If you SPECIFY DURESCO results will ALWAYS meet with your approval. DURESCO saves time and irritation. It is at once the most satisfactory, the most durable and the most artistic wall covering available, suitable for NEW PLASTER as well as for all other surfaces usually painted.

For true economy and in your clients' interests

SPECIFY DURESCO

DURESCO does not crack, chip, flake, rub off or wash off. It is durable, reliable, washable, permanent out-of-doors and indoors and is the most economical wall-covering possible.

*Full particulars and Tint-book from the Manufacturers*

**The SILICATE PAINT Co. Ltd.**

**CHARLTON, S.E.7**

Telephone: Greenwich 0036

Telegrams: Orr, Char, London

***or from their Sole Agents***

# IRON & STEEL STAIRCASES
FOR ALL PURPOSES



SPECIALISTS IN ESCAPE, SERVICE AND SPIRAL STAIRCASES

FIREPROOF DOORS

&c., &c.

Manufactured throughout at our Works.

Estimates and Schemes submitted on application.
Staircases supplied and Erectors sent to any part of the country.
Our 30 years' experience is at your service.

**THE SAFETY TREAD SYNDICATE, LD.**
Crown Wharf Iron Works, OLD FORD, LONDON, E.3
Telegrams: "UNSLIPPING HACKWICK," LONDON. Telephone: EAST 6226 & 6227

# BRITISH KNAPEN
LIMITED

Sole Proprietors for the British Isles and the Dominions of the "KNAPEN SYSTEMS" for the CURE AND PREVENTION OF DAMP, and for the AERATION OF BUILDINGS
BY NATURAL FORCES

*ARE NOW ESTABLISHED TO INSTAL THE "KNAPEN SYSTEMS" FOR*

**Prevention & Cure of Dampness**
AND THE
**AERATION OF BUILDINGS**
WITH NO EXPENSE OF UPKEEP

*Send your enquiries for descriptive brochure*

DEPT. A 1
**BRITISH KNAPEN LTD.**
*Drayton House* (OPPOSITE EUSTON)
ENDSLEIGH GARDENS · W.C.1
*Phone* - - - - MUSEUM 1184
*Wires* - - ANTIDAMP, EUSROAD LONDON

*Specify*

# "HURLINGHAM" PRE-CAST CONCRETE

PARTITION SLABS
COPINGS & LINTOLS
FIXING BRICKS
HOODS AND SILLS
FENCE POSTS
FLOOR & ROOF SLABS
BUILDING BLOCKS
KERBS AND STEPS

Made at Hurlingham Sand Pits and Concrete Works,
Carnwath Road,
Fulham, S.W.6,
from BRITISH materials.

*Samples and Quotations from*

**JOSEPH MEARS LTD.,**
**CRAB TREE WHARF,**
**FULHAM, S.W.6.**

Telephone No.: Riverside 0053 (2 lines).

# LIFTS

**Electric,**
**Hydraulic and**
**Hand Power**
for all purposes.

## WAYGOOD-OTIS, LTD.

**54-55, Fetter Lane, E.C.4**

And principal Provincial Cities and Abroad

## "EXPAMET" EXPANDED METAL.

*The Ideal Reinforcement for Foundations, Floors, Walls, Roofs and all forms of Concrete Construction.*

## "B.B."

**EXPANDED METAL LATHING.**

*The Ideal Lathing for plaster in ceilings, steelwork encasing, solid and hollow partitions, and other plaster work.*

**"EXPAMET" is used in every class of building construction, plaster work, concrete work and brick work. Details of its innumerable uses and advantages, together with designs and advice, will be sent free on application.**

## THE EXPANDED METAL CO. LTD.

*Patentees & Manufacturers of Expanded Metal*

EXPAMET

York Mansion, PETTY FRANCE, LONDON, S.W.1.
Works: WEST HARTLEPOOL.
ESTABLISHED OVER 30 YEARS.

## F. J. BARNES, Ltd.

THE PORTLAND STONE QUARRIES AND MASONRY WORKS

The oldest established Quarry and Masonry Business in Portland.

**The PORTLAND STONE used in the following Buildings came from these QUARRIES and MASONRY WORKS:**

*MIDLAND BANK LTD. NEW HEAD OFFICE and BRANCHES.*
*JOHN BARKER'S NEW PREMISES, High Street, Kensington.*
*Messrs. JAY'S PREMISES, Oxford Circus.*
*PICCADILLY HOTEL.*
*VINTNER'S HALL.*
*TOWER BRIDGE.*

**The PORTLAND STONE used in refacing BUCKINGHAM PALACE came from these QUARRIES.**

*Registered Office*—**PORTLAND, DORSET.**

Telegrams: "BARNES, PORTLAND." Telephone No. 2.

**London Office - 25, NINE ELMS LANE, S.W.8**

Telegrams: "BARNES, 25, NINE ELMS LANE."
Telephone No.: BRIXTON 1479.

## BRITISH FIBROCEMENT WORKS

**Limited**

Contractors to the Admiralty and War Office.

**ASBESTOS-CEMENT MANUFACTURERS**

**NOTICE TO**
**ARCHITECTS, SURVEYORS,**
**Builders' Merchants, Builders,**
**AND USERS**
**ALL MATERIALS MANUFACTURED**
**are branded**
**MADE IN ENGLAND**
**REFUSE SUBSTITUTES & SUPPORT**
**A BRITISH INDUSTRY**

*Manufactured only at* **ERITH, KENT**

*Head Office and Works.*
Telephone: 88 (3 lines.)

**London Office: Central House, Kingsway, W.C.2.**
Telephones: Gerrard 3914 & 3915

**Manchester Office: 97, Bridge Street.** Telephone: City 7856
**Birmingham Office: 14, New Street.** Telephone: Central 7292
**Bristol Office: 54, Baldwin Street.** Telephone: Bristol 272
**Swansea Office: 7, Gower Chambers, Gower Street.**
Telephone: 4618

*Manufacturers also of* **"FIBRENT"** *High Pressure Jointings, Boiler Coverings, Millboard, etc.*

**Also at Glasgow, Dublin and Belfast.**

# DENT & HELLYER

LIMITED

*Sanitary Engineers*

ESTD. 1730

Introduce to Architects and their Clients

**The "WHITEHALL" GEYSER**

(PATENTED)

*In WHITE PORCELAIN ENAMEL*



"DOES NOT DISFIGURE"
A FINE BATHROOM

**No. 1 SIZE...2½-3 G £12:10:0**

ELBOWS, DRAUGHT DEFLECTOR, &c.
Also in WHITE PORCELAIN ENAMEL

*All Enquiries through the Sanitary Trade*

OR TO

**35 RED LION SQUARE**
**HOLBORN, LONDON, W.C.1**

*Telephones:* Holborn 6415 (3 lines)

*Telegrams:* "Anosmia," Holb, London

3

# THE PIPES OF "PAM"

"PAM" patent SOIL and WASTEPIPES grip the caulked lead joint and hold it securely for all time.

The virtue of "PAM" pipes lies in the CORRUGATED SOCKET, which defies expansion and contraction, any movement in the joint being confined to the spigot end of the pipe. In the case of plain bore socket pipes, as is well known, the action of expansion and contraction pulls the lead joint out of the socket.

Excellent castings, smooth in the bore and free from obstructing roughness.

PRICES:—Exactly the same as for common L.C.C. pipes. The best pipes therefore cost no more than the inferior article.

GALVANIZED PIPES GUARANTEED ABSOLUTELY AIR-TIGHT.

Large stock of pipes and all possible connections ready for IMMEDIATE DELIVERY

**BURN BROS. (LONDON) LTD.**

6, 6a & 8 Stamford St. & 3 Blackfriars Rd.

LONDON, S.E.1

*Catalogue in Classifile Folder No. 54*

# Kinnell's
## CENTRAL HEATING
Ventilation & Hot Water Supplies

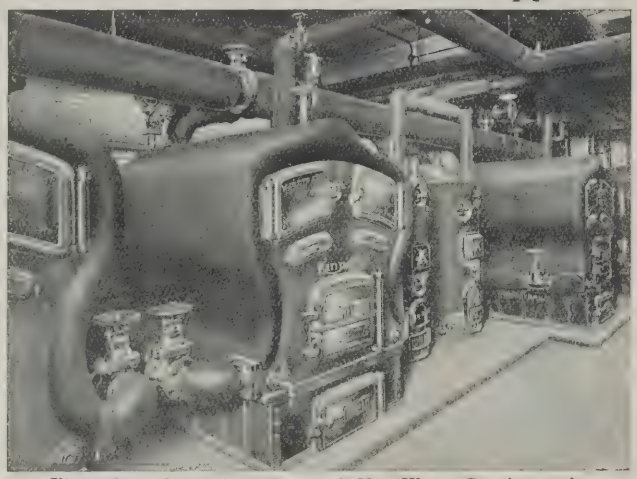


Illustration of Heating Plant and Hot Water Supply at the Standard Bank of South Africa, King William St., London, E.C.4
Messrs. Meakin Archer & Co., Architects.

CHAS. P. KINNELL & CO., LTD
SOUTHWARK ST., LONDON, S.E.1

Telegrams: Kinnell-Boroh, London
Telephone: Hop 0362 (Three lines)

# NORTHERN
## ASSURANCE COMPANY LTD.
*Estab.* 1836

*Every kind of Insurance Transacted*

***Fire, Accident, Motor,***
***Burglary, Life, Marine.***

*ASSETS (1927) EXCEED*
**£22,000,000**

Agency Appointments granted to Architects, Estate Agents, Auctioneers, etc., in a position to influence business.

*HEAD OFFICES*
1, MOORGATE, LONDON, E.C.2.
1, UNION TERRACE, ABERDEEN.

ESTABLISHED 1810 'Phone: VICTORIA 0138

# Z. D. BERRY & SONS
Regency Street,
Westminster, S.W.1.

# CENTRAL HEATING

HOT WATER SUPPLIES
**DOMESTIC ENGINEERING**

OUR EXPERIENCE and SERVICE at the disposal of all ARCHITECTS

# CAVITY WALLS SUPERSEDED
BY THE USE OF
## CALLENDER'S
# "BITUBOND"
## BUILDING COMPOSITION

BONDS WALLS WITHOUT TIES.
ENORMOUS CRUSHING AND TENSILE STRENGTH
**SETS LIKE ROCK.**
ABSOLUTELY IMPERVIOUS TO MOISTURE.

Send for Booklet No. 49 to:—
**GEORGE M. CALLENDER & CO. LTD.**
**25, VICTORIA STREET, LONDON.**
Telegrams: "Quarriable, London."

## British Building Stone

Over 2,000,000 cu. ft. of Seasoned Stone in Stock

**Portland Stone**

The largest Quarry Owners

**Bath Stone**

from the most famous Stone Mine in Wiltshire.

Monks Park

The Bath & Portland Stone Firms, Ltd., Bath, London, Portland



## SIEMENS AUTOPHONE

system of

**AUTOMATIC TELEPHONES**

for PUBLIC INSTITUTIONS, HOSPITALS, OFFICES, FACTORIES, Etc.

**A system of Automatic Telephones providing a continuous day and night service, unrivalled for speed and reliability. Embodies many unique and advantageous features.**



Produced and guaranteed by the pioneer manufacturers of Automatic Telephones in Great Britain.

*Enquiries Invited.*

**SIEMENS BROTHERS & CO., LTD.**

WOOLWICH, LONDON, S.E.18

## *The Modern House*

Heating

Domestic Hot Water

Electric Lighting and Power

Telephones and Bells

Pumping and Water Supply

*Further information from*

**Tamplin & Makovski** LTD

ENGINEERS

LONDON 18, CHARING CROSS RD. W.C.2.

REIGATE BELL STREET

*For the Best Terra-Cotta, Blue Bricks & Chimney Pots, send for Quotations To The Hathern Station Brick & Terra-Cotta Co., Ltd., Loughborough.*

*Telegrams—"Bricks" Hathern Station. Catalogue on application.*



T. Inglis Goldie, A.R.I.B.A. Wells, Nfk.

Established about 1865

**J. YOUNGS & SON, Ltd.**

Incorporating J. S. SMITH & SON.

**Architectural and Ecclesiastical Woodwork - Bank Fittings - Panellings Churchwork - - Staircases**

*Head Office :* CITY ROAD WORKS, NORWICH

*London Office :* J. W. ARMSTRONG, 17-19 COCKSPUR STREET

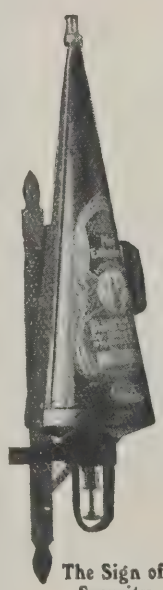
*Telephone :* 3421 REGENT




**LADDERS, STEPS, TRESTLES, TRUCKS**

**HEATHMAN,**

35, Aldersgate St., Near G.P.O. London.



Guard against the menace of

**FIRE**

by installing the

**"MINIMAX"**

**CHEMICAL FOAM FIRE EXTINGUISHER**

Always ready for immediate use

**100% EFFICIENT**

*Write for Booklet No. 920 for full particulars of our*

**CHAIN LADDER FIRE ESCAPE**

The Sign of Security.

**MINIMAX, LTD.**

Head Office and Works :

**FELTHAM, MIDDLESEX.**

("MINIMAX"—Reg'd Trade Mark.)




ARTHUR SANDERSON & SONS LTD.,
52, 53, 54, 55, BERNERS STREET, LONDON, W.1.

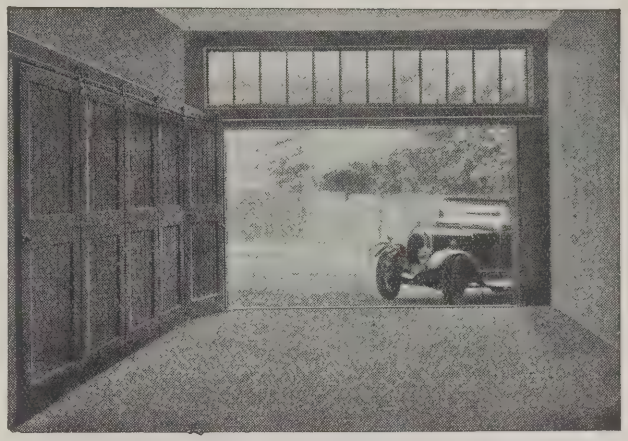
# ART PAVEMENTS
## & DECORATIONS LTD
ESTABLISHED · 1859.

OFFICE · & · WORKS
ST. PAUL'S CRESCENT · CAMDEN TOWN. N.W.
SHOWROOM · 51 MORTIMER · ST. W.

MOSAIC & MARBLE.
PARQUETRY.
"MEDMENHAM" TILES.
"BIANCOLA" (regd) WALL · LINING, & PAVING.
"GRANITINE" (regd) PLINTHS & PARTITIONS.
"ARMADEK" (regd)
· JOINTLESS · FLOORING ·

BRANCH · OFFICES
MANCHESTER • DUBLIN • BIRMINGHAM

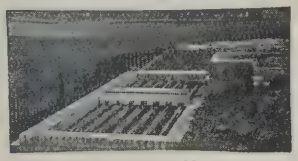
# "OUT-OF-THE-WAY" AND "AROUND-THE-CORNER" SLIDING DOOR FITTINGS
## are a boon to the small garage owner



**because they give a clear space at the entrance and obviate any chance of the car being damaged by swinging doors.**
*Write for our interesting Booklet S.D.28*

## GEO. W. KING, LTD.
Windmill Lane, Stratford, London, E.15
*'Phone: Maryland 2703/4 'Grams: Agrikinger, London.*

# SEWAGE PURIFICATION



for Bungalows, Cottages, Factories, Housing Schemes. Hospitals, Sanatoria, and Country Houses, etc.

*A London Architect writes, November 9, 1927:*
"I have found the sewage installation you provided for me very satisfactory. It has been in use for about eighteen months, and has had attention once during that time. A cesspool, the usual condition, would have been expensive for clearing and offensive. Your system I have found an excellent method of obviating both offence and cost."

TUKE & BELL, LTD.,
27, Lincoln's Inn Fields, W.C.2,
LONDON.

# That book you want!
**NEW, SECOND-HAND, OUT-OF-PRINT**
*FOYLES CAN SUPPLY IT*

Their Dept. No. 17 is entirely devoted to Fine and Applied Arts, and contains an extensive stock of books dealing with Architecture and every other section of these subjects. In twenty-five departments there are 1,250,000 of the best books on all subjects. Call and look over the carefully classified stock at leisure. If unable to visit Charing Cross Road write asking for Catalogue 342 (gratis) and outline your requirements. Books sent on approval to any part of the world.

**DEFERRED PAYMENTS** can be arranged (in Gt. Britain only) for all books.

**That book you no longer want!**
*Foyles will buy it—a single volume up to a library.*

## FOYLES FOR BOOKS
**W & G. Foyle Ltd, 119-125 Charing Cross Rd., London, W.C.2** (Gerrard 9310)

Telephone Nos:
SLOUGH
528/533 (6 lines)




Telegrams:
NAYLOR,
SLOUGH

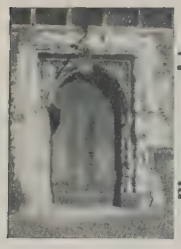
We shall be pleased to send to practising architects our book of

# ARCHITECTURAL SPECIFICATIONS

This book gives all the necessary information for specifying for House Painting, Wall Painting, Enamel Work, Staining, Varnishing, Metal Painting, Scumble Work, or Belco Cellulose.

## NAYLOR BROTHERS (London) Ltd.
**SLOUGH, BUCKS.**

*And at* Glasgow, Newcastle-on-Tyne, Manchester, Leeds, Derby, Birmingham, Cardiff, and Plymouth.



**SURGERY OF BUILDINGS**

Permanent replacement of decayed stone surfaces with Tabard's Metallic Stone. Proof against atmospheric action; tooled like ordinary stone; colour-matched with old stone; lasts for ever. Over 1,000 jobs completed with entire satisfaction.

**A DREYFUS LIMITED**
**BELPER ST.**
**LOFTING RD. LONDON. N.1.**

**TABARD'S METALLIC STONE**

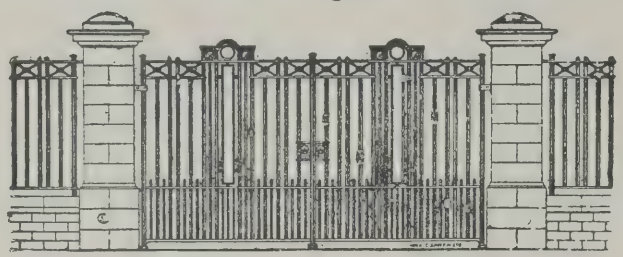
is stone crushed and reconstituted by a secret process. It contains neither sand, cement nor water. Forty-four years' proof of stability. Send for lists of Restoration Contracts carried out by us. Estimates given.

*Telephone :* NORTH 3730



**IRON GATES AND RAILING**

Architectural Wrought Metal Work



**HILL & SMITH, Ltd., Brierley Hill, Staffs**



**CHURCH & HALL CHAIRS** OF SEASONED TIMBER.

BEST WORKMANSHIP
CATALOGUE FREE ON REQUEST.
MEALING BROS. LTD.
AVENUE CHAIR WORKS
WEST END ROAD HIGH WYCOMBE
PHONE: HIGH WYCOMBE 499

PATENT REGULATING SPRING HINGES, &c.
PATENT "INVINCIBLE" DOOR SPRINGS

Established over 100 years

**William Newman & Sons** *Limited*

ARCHITECTS are requested to write to any factor for our Price List and to mention our Goods in their specifications;
**Hospital Street, BIRMINGHAM**

*Free on request*

**BATSFORD'S NEW CATALOGUE OF BOOKS ON ARCHITECTURE**

*Every Architect and Builder will be interested to possess this important list which contains 96 pages (fully illustrated) of particulars of standard books on*

ARCHITECTURAL HISTORY, DESIGN AND PRACTICE—BUILDING CONSTRUCTION—INTERIOR DECORATION—PERIOD FURNITURE—ORNAMENT—DECORATIVE CRAFTS—SKETCHING—DRAWING—LETTERING—AND ALL SUBJECTS CONNECTED WITH PRACTICAL BUILDING.

*Unique Stock of Old and New Books always on view*

**B. T. BATSFORD, LTD.**

*Architectural & Art Publishers & Booksellers*

**94 High Holborn - London, W.C.1.**

**COPPER GLAZING**

to meet all official requirements of the authorities is one of the many specialities of

**JOHN M. NEWTON & SONS LTD.**

who offer a unique service for glass supplies of every description, Fireproof glass, copper glazing. Wired rolled or cast, wired fancy figured, arctic, wired polished plate

*Let us submit samples and quote you.*

**20/23 Charles Street, Hatton Garden, London, E.C.1**

BRANCHES: Phone: Holborn 2651 (6 lines)

**JohnW.MASON&Co.**
26 Britannia Street, King's Cross, W.C.1
Phone: Terminus 4303

**Wm. J. RASEY**
Loveridge Road, Kilburn, N.W.6
Phone: Maida Vale 2952 (2 lines)

**G.H.BARRETT & Co.**
Heathman's Yard, Parsons Green, S.W.6
Phone: Putney 4323 (2 lines) and
30a Fulham Road, S.W.3
Phone: Kensington 0086

**ORNAMENTAL RAILING & GATES**

**FOR PUBLIC BUILDINGS, SCHOOLS, ETC.**



BROCHURE OF EXECUTED WORK ON REQUEST

**BAYLISS, JONES & BAYLISS, LTD.**
**WOLVERHAMPTON & CANNON ST., LONDON.**

WHY PUT UP WITH SLAMMING, RATTLING DOORS?

TRY ODOORO

For full particulars apply

C. LOVE AND SONS
BEMBRIDGE, ISLE OF WIGHT

**WOOD BLOCK FLOORING AND WOOD PAVING**

OF EVERY DESCRIPTION.

**The Improved Wood Pavement Co., Ltd., Blackfriars House, New Bridge St., London, E.C.4**

*Licensees for the manufacture of Blocks on the Firmosec System*

## SHANGHAI MUNICIPAL COUNCIL.

**Public Works Department.**

### Appointment of Assistant Architect.

A thoroughly qualified ASSISTANT ARCHITECT is required in the Public Works Department. Candidates to be between 25 and 30 years of age, and preference will be given to unmarried men. They should have had experience in the planning, designing and supervision of the erection of Public Buildings, such as Police Stations, Hospitals, Schools, &c.

Preference will be given to Associates of the Royal Institute of British Architects.

Salary, Taels 400 per mensem, without allowances, under a three years' agreement (renewable), with first class passage, half-pay on voyage, and free medical attendance. There is an excellent Superannuation Fund.

The present value of the Tael may be taken at 2s. 7d., but exchange is liable to fluctuation. The salary is payable in Taels without reference to the rate of exchange.

Further particulars of this appointment may be obtained from the Council's Agents, and applications, with full information as to experience, etc., accompanied by copies of recent testimonials, should be forwarded to:—

Messrs. JOHN POOK & CO.,
Agents for the Municipal Council of Shanghai,
68, Fenchurch Street, London, E.C.3.

October, 1928.

Please mention the R.I.B.A. Journal when communicating with Advertisers.

## No More Smoky Fireplaces!

IF YOU SPECIFY

## The "SANKEY" Down Draught Preventing Pot



The ingeniously arranged louvres in this scientific Chimney Pot trap the wind from any direction.

No rattling — no creaking. Noiseless and imperishable.

*Many thousands already in EFFECTIVE use.*

¶ "Sankey" Pots, as the illustration shows, also possess a beautiful simplicity in appearance which harmonises with any type of architecture.

**J. H SANKEY & SON LTD**

ESTABLISHED 1857

*HEAD OFFICE:*
**Essex Wharf, Canning Town, London, E.16.**




## "Sign" of the Times

'phone
**CHANCERY 7422 or 7688,**
or write -
**41 EAGLE STREET, LONDON, W.C.1.**

for SAFETY

CAST STONE
FERRO CONCRETE
STAIRCASES
GRANOLITHIC PAVING

specify STUART'S
(Established 1840)

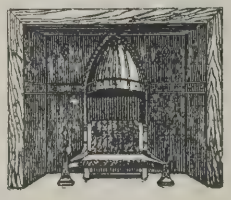
STUART'S GRANOLITHIC Co. Ltd
62 Lincoln's Inn Fields London W.C.2. 46 Duff Street Edinburgh. Mill Street Ancoats Manchester Bartholomew Street Birmingham.

SIMPLEX LEAD GLAZING
FOR ROOFS, SKYLIGHTS, & HORTICULTURAL WORK.
NO ZINC, IRON, OR PUTTY USED.
CAN BE FIXED BY LOCAL WORKMEN.
GROVER & Co LTD
BRITANNIA ENGINEERING WORKS,
CARPENTERS ROAD, STRATFORD, E.15.
MARYLAND 2446 ~ ADOPTED, PHONE, LONDON.
Write or 'Phone for full particulars

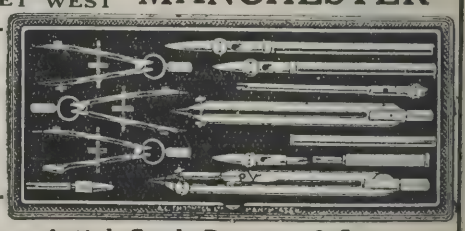
SPRAY PAINTING
One coat of Paint, Enamel or Distemper applied by Spray is equal to two applied by hand
Specialists in the application of Cellulose for Buildings, Furniture, Motor Cars, Etc.
PERMANENT BRONZING
*SOME RECENT CONTRACTS:*
MIDLAND BANK NEW HEAD OFFICES
GROSVENOR HOTEL HOTEL VICTORIA
ALHAMBRA THEATRE HACKNEY EMPIRE
HENDON COTTAGE HOSPITAL SPORTS CLUB
London Spray & Brush Painting Co., Ltd.
Decorative Contractors, 55 BERNERS ST., W.1
Telephones - Museum 2482 and 6769

LUXFER
DOME LIGHTS
CEILING LIGHTS
LANTERN LIGHTS
The Luxfer Co. manufacture all constructions through which Daylight is admitted into a building.
16, HILL STREET, FINSBURY, E.C.2

VITREOSIL
HEAT PROOF GAS GLOBES
THE WAY TO ECONOMY
Give a soft, restful light of great efficiency, with total absence of mantle glare; are extremely artistic in appearance, and being absolutely unbreakable by heat **they save the pocket.** Vitreosil globes and bowls for electric lighting are unsurpassed for beauty and efficiency.
*Write for Illustrated Lists (post free)* The Thermal Syndicate Ltd. (Dept. B.A.)
Head Office & Works: Wallsend-on-Tyne, England.
London Office & Depot: 3 & 4 OLD PYE STREET, S.W.1

ART-METAL SURROUNDS
For all types of Fires
In various styles and in all Art-Metal finishes

Recessed Canopy Surround
F. TURNER
61, 62 & 63, Summer Hill Street, BIRMINGHAM.

THE OLD-ESTABLISHED AND RELIABLE FIRM OF
GRANOLITHIC SPECIALISTS
SEND YOUR ENQUIRIES TO THE
GRANO-METALLIC PAVING AND PLASTERING CO. LTD.
557, LEA BRIDGE RD. E.10.
PHONE: WALTHAMSTOW, 0703.

A. G. THORNTON, Ltd.
PARAGON WORKS KING STREET WEST MANCHESTER
*Recent Award:* Diploma, First Order of Merit, with Gold Medal, International Exhibition, Dunedin

Manufacturers of High Grade Drawing & Surveying Instruments; also Drawing Office Stationery
*Catalogues, Series A/67, sent Post Free*

*Contractors to* **H. M. GOVERNMENT**

# SMITH & RODGER, LTD.

**ELLIOT ST., GLASGOW.**

**MANUFACTURERS OF HIGHEST CLASS QUALITY OF DECORATORS' PAINTS**

FINELY GROUND IN PURE-LINSEED OIL.

NATURAL WHITE PAINT, Non-Poisonous.
DECORATORS' WHITE ENAMEL, Brilliant.
PROOF PRIMING VARNISH, Reliable, Unique,
NATURAL WOOD STAINING BODY, for Floors, &c.
WEATHER-PROOF WHITE PAINT, Durable.
DECORATORS' DISTEMPER, Fine Colours, Strong.
PROOF PRIMING PAINT, Dries very quickly.
SPIRIT VARNISHES, Highest quality, all kinds.

The above are a few of SMITH & RODGER'S many Specialities.

**MANUFACTURE ALSO HIGHEST CLASS QUALITY SPIRIT VARNISH, POLISH, &c.**



MODERN GLASSHOUSES

Replete with the latest improvements in construction, ventilation and heating, based upon experience extending over more than half a century as specialists in this class of work.

*Architects' Designs carefully carried out.*

**Special Catalogue with numerous illustrations on application.**

**MESSENGER & CO., LTD.**

**Horticultural Builders and Heating Engineers**

**LOUGHBOROUGH, Leicestershire**

London Office: 122 VICTORIA ST., WESTMINSTER, S.W.1

Telephone: 691 Loughborough; 1209 Victoria London.

# RUSTON

## Loco-Multitubular Boilers

For many years we have specialized in the construction of all types of steam boilers. We are therefore able to produce Loco-Multitubular Boilers having the following desirable features:—

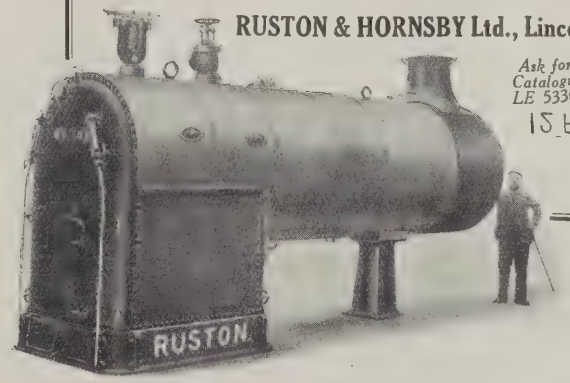
**Long firebox giving large grate area and ample combustion space.**
**High Efficiency.**
**Quick Steaming.**
**Adequate provision for expansion and facilities for cleaning.**
**Outstanding Reliability.**

*Supplied in sizes for working pressures up to 180 lb. per sq. in. and with heating surfaces up to 2000 sq. ft.*

*Competitive prices and quick deliveries.*

**RUSTON & HORNSBY Ltd., Lincoln**

*Ask for Catalogue LE 5330.*




# CAFFERATA & CO., LTD.

*MANUFACTURERS OF—*

**PLASTER OF PARIS to suit every purpose. KEENE'S and PARIAN CEMENTS. "VICTORITE" (Regd.) "MURITE" (Regd.) CAEN STONE CEMENT (for Internal use). HYDRAULIC CAEN STONE CEMENT (for External use). REINFORCED PLASTER PARTITIONS—Size:—3 ft. × 1 ft. in thicknesses of 2 in., 2½ in., and 3 in. PRESSED RED BRICKS**

***Fully descriptive booklets relative to these materials furnished on request.***

**Telegrams: "Cafferata, Newark"**

**NEWARK-UPON-TRENT**

**Telephone No. 109**

**ASPHALTE**

FOR HORIZONTAL AND VERTICAL DAMP-COURSES.
FOR FLAT ROOFS, BASEMENTS, STABLES, Etc.

The Best Material only and the Best Workmanship are supplied by

**THE FRENCH ASPHALTE CO. LTD.**

5, Laurence Pountney Hill, Cannon St., E.C.

The Company uses *only* the Asphalte from its own Mines in the Seyssel-Basin and at St. Jean-de-Maruéjols, France.

CONTRACTORS TO THE PRINCIPAL GOVERNMENT DEPARTMENTS, COUNTY & BOROUGH COUNCILS, RAILWAYS, Etc.

Provincial work executed by skilled workmen on most moderate terms. For Prices and full particulars apply at the Offices of the Company.

**Wm. SHURMUR & SONS, Ltd.**

*BUILDERS.*

*Specialists in Executing—*

JOINERY TO DESIGN.
COLOUR SCHEME DECORATIONS.
HOUSE AND OFFICE SANITATION.
PLUMBING WORKS.

**Works Address: LONDON, E.5.**

Telephone: CLISSOLD 1897.

**F. FOXLEY & Co. Ltd.**

BUILDING CONTRACTORS.
DECORATORS.
Sanitary & Electrical Engineers.
Specialists in Town and Country House Alterations.

**26 LEINSTER TERRACE, LANCASTER GATE, W.2.**

Telephone: PADDINGTON 1961.

**TOWNSENDS**
*(Builders)* **LIMITED**

(Incorporating Bywaters & Sons)

*Builders and Decorators*

24-25 DEAN ST., OXFORD ST., W.1
*Phones: Gerrard 4128 and 5075*

**HALL, BEDDALL & CO., LTD.**

(GEORGE PERRY NASH, GOVERNING DIRECTOR)

**PITFIELD WHARF, WATERLOO, S.E.1**

ALSO AT

**31, BREAD ST., E.C.4** **11, HANOVER ST., W.1**

ESTABLISHED OVER A CENTURY

***Builders, Contractors, Decorators***

Telephones: WATERLOO 1543 (4 lines)

**C. MISKIN & SONS, LTD.**

**BUILDERS**

ROMELAND, ST. ALBANS
and 21, BEDFORD ROW, LONDON, W.C.2

*All descriptions of*
Structural, Sanitary, and Decorative Work

Phones: ST. ALBANS 593; London 7791 Chancery

WORK TENDERED FOR IN TOWN OR COUNTRY

**J. B. SEWARD & CO.**

(HENRY DYKE, F.I.O.B.)

CROWN WORKS - WOKINGHAM

CONTRACTORS FOR BUILDING WORKS IN ANY PART OF THE COUNTRY. ENQUIRIES SOLICITED

ESTABLISHED 35 YEARS

Phones: HAMPSTEAD 6431 & 8101. ESTABLISHED 1846

**C. TAVENER & SON**

BUILDING CONTRACTORS,
DECORATORS.

112, FINCHLEY RD., **HAMPSTEAD, N.W.** AND 29, DORSET ST., **BAKER ST., W.**

*SANITARY & HOT WATER FITTING.*

**JONES & SEWARD, Ltd.**

COMPLETE BUILDING CONTRACTORS

FOR NEW BUILDINGS, ALTERATIONS, SANITATION OR DECORATIONS, IN BOURNEMOUTH OR COUNTRY.

HEAD OFFICES:
GRANVILLE CHAMBERS, YELVERTON ROAD.
BOURNEMOUTH.

TELEPHONE: BOURNEMOUTH 2447
TELEGRAMS:

**G. E. WALLIS & SONS, Ltd.**

LONDON and MAIDSTONE

Structural and Decorative Work of all descriptions.

MEDWAY HOUSE, 11/12, OLD CAVENDISH ST., S.W.1
Mayfair 3614 (3 lines)
3, 4, & 5, KENRICK PLACE, BAKER STREET, W.1

**RIPPER WOODWORK**

The name "RIPPER" stands for the best traditions of English Woodwork. It is to woodwork what the Hall-mark is to Silver.

RIPPERS LIMITED
Castle Hedingham
ESSEX

Is the Best Material for
Vertical and Horizontal Dampcourses, Flat Roofs. Paving, Etc.

Telegraphic Address: "Traversible, Ave, London."

**VAL DE TRAVERS ASPHALTE PAVING CO. Ltd.**
MASTIC ASPHALTE.

'Phone Nos: London Wall 3067 & 3068

106, SALISBURY HOUSE, FINSBURY CIRCUS, E.C.2

Sole Proprietors of the celebrated
PYRIMONT-SEYSSEL MINES IN FRANCE

**"HEMPSTEAD" HOLLOW PARTITION BLOCKS AND FLOOR BLOCKS**

IMMEDIATE DELIVERY OF STOCK SIZES.
FLOOR BLOCKS to suit Patentees' Requirements.

Address Enquiries:
THE HEMEL HEMPSTEAD PATENT BRICK CO. LTD.
SWINTON HOUSE, 324, GRAY'S INN ROAD, LONDON, W.C.1.
Telephone: MUSEUM 4588. Telegrams: "LUGGDOM," LONDON

"ROKOLITH"
**JOINTLESS FLOORING**

TERRAZZO AND MOSAIC PAVING
STAIRCASES LANDINGS & PARTITIONS

**R. A. PETRUCCO & Co. Ltd.**
NORTH RD., CALEDONIAN RD., N.7

*Phone: North 1696* *Telegrams: Petrucco, Holway, London*

**LOUGHBOROUGH ROOFING TILES**
are made only by
**G. TUCKER & SON, Ltd.**

Loughborough Tiles are hand-made in the old-fashioned manner, and appeal to one's sense of the artistic.
They are made in a beautiful selection of picturesque hues, in Red, Rustic Brown, and Mottled Purple Colours.
Every Tile bears our brand, without which none are genuine.

MAKERS OF THE CELEBRATED "T.S.L." BRAND OF HAND MADE SAND STOCKS IN RED AND MOTTLED COLOURS
LOUGHBOROUGH, LEICESTERSHIRE
Reg. Tel. Address: "TUCKERS, LOUGHBORO." Telephones: 546-7 (2 lines)

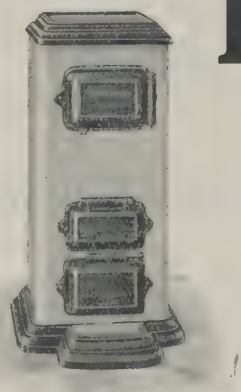
ESTABLISHED OVER A CENTURY

Telephone: NORTH 0551
Telegrams: BUILDING, NORDO, LONDON

**PATMAN & FOTHERINGHAM LTD.**
BUILDING CONTRACTORS
Park Street, Islington, London, N.1

HIGH CLASS JOINERY
REINFORCED CONCRETE WORK ∴ DECORATIONS

# ROBIN HOOD BOILERS



THE "ROYAL" BOILER

Suitable for fixing in living rooms, because of its neat appearance. No smell or fumes if anthracite is burnt ; no risk of fire, because waterway is carried below firegrate. The low return facilitates the fixing of Radiators on same level as Boiler.

**PRICES AND CAPACITIES**

| No. | Heating surface. Sq. feet. | To heat feet of 4" pipe. | To heat sq. feet of Radiation. | Heating power. British Thermal Units. | Water capacity. Gallons. | Fuel capacity. Cubic feet. | Prices. £ s. d. |
|---|---|---|---|---|---|---|---|
| 3 R | 11¼ | 268 | 345 | 49,500 | 8 | 1·9 | 9 7 0 |
| 4 R | 14¼ | 340 | 435 | 62,700 | 9 | 2·6 | 11 3 6 |
| 5 R | 17¼ | 410 | 525 | 75,900 | 10 | 3·4 | 13 10 0 |

External surface B.T.U. per hour: No. 3R=3,600; No. 4R=4,200; No. 5R=4,800.

*WRITE FOR 1928 BOILER CATALOGUE WHICH INCLUDES ALL THE LATEST TYPES*

## THE BEESTON BOILER CO., LTD.

**BEESTON, NOTTS.**

[26]

# BLAKE'S RAMS

**WINDMILLS, OIL ENGINES & PUMPS**

For Raising Water for Mansions, Cottages, Farms and Villages

***Send for Catalogue No. 44***



Ram Oil Engine. Windmill.

*Schemes carried out for*

His Majesty the King
H.R.H. The Duke of Connaught
His Grace The Duke of Buccleuch
His Grace The Duke of Devonshire
His Grace The Duke of Westminster
His Grace The Duke of Cleveland
His Grace The Duke of Portland
His Grace The Duke of Sutherland
His Grace The Duke of Leeds
His Grace The Duke of Marlborough
His Grace The Duke of Grafton
His Grace The Duke of Somerset
His Grace The Duke of Bedford
His Grace The Duke of Rutland
His Grace The Duke of Roxburghe



Self-Acting Rams

(Self-Acting Pumps)

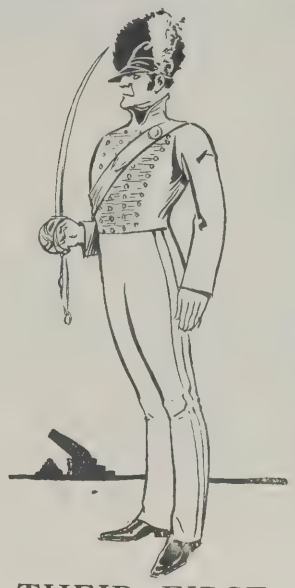
No Coal
No Oil
No Steam
No Labour
No Cost for
Motive Power

***Send for ILLUSTRATED BOOK No. 44 on ESTATE WATER SUPPLY***

## JOHN BLAKE Ltd., Accrington, Lancashire.

**ESTABLISHED 60 YEARS.**

# *Ever since the British Army dressed like this—*



LION  BRAND

## ASPHALTIC ROOFING

## *has kept it dry o' nights.*

THE HUTS AT ALDERSHOT, THE CURRAGH, COLCHESTER & SHORNCLIFFE WERE ROOFED *with* McNEILL'S ROOFING FELTS IN THE 'FORTIES *It's still keeping the rain out!*

McNEILL'S GOT THEIR FIRST WAR OFFICE CONTRACT EIGHTY YEARS AGO— *AND STILL CARRY ON!*

**F. McNEILL & CO., LTD., 52 RUSSELL SQUARE, LONDON, W.C.1**

# LION FOUNDRY CO., LTD.



Premises of Messrs. The Kensington and Knightsbridge Electric Lighting Co., Ltd., London
*Architect—C. Stanley Peach, Esq., F.R.I.B.A. Window-Breast Panels made by Lion Foundry Co., Ltd.*

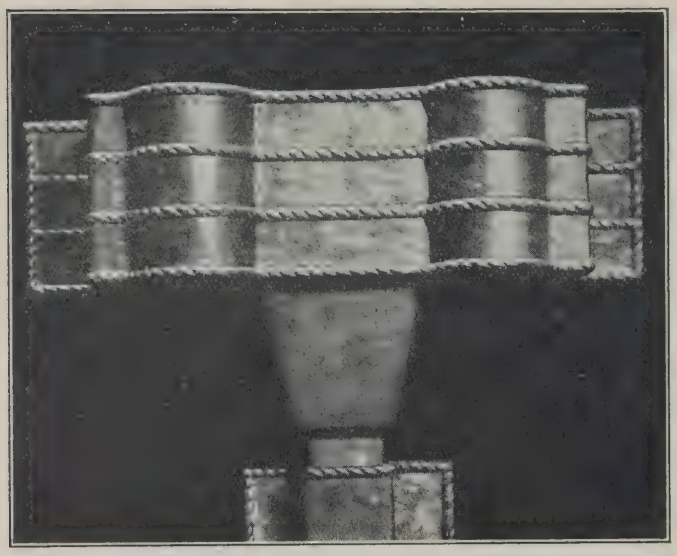
**ARCHITECTURAL IRONFOUNDERS**

**Kirkintilloch, near Glasgow**

**Cast Iron Window-Breast Panels, and Window surrounds a speciality.**

| | |
|---|---|
| Canopies | Rain Water Heads |
| Shelters | |
| Verandahs | Rain Water Gutters |
| Bandstands | |
| Columns | Rain Water Pipes |
| Balustrading | |
| Gates | Soil Pipes |
| Railings | Sanitary Structures etc. |
| Finials | |
| Lamp Pillars | |

*Designs and Prices on application.*



# *Jackson's for lead*

In every branch of architectural decoration Jackson's are acknowledged masters. It is not surprising, therefore, that enquiries are increasing not only for plaster and woodwork, but for lead. In order to meet these demands, Jackson's have decided to devote the premises in Rathbone Place entirely to the plastering and woodwork shops, and they have opened a new and separate shop for leadwork at UPPER GOWER MEWS, TORRINGTON PLACE, BLOOMSBURY, W.1.

Jackson's are confident that this new development will enable them in the future to give to the world of architecture even better service than in the past.

The cast lead rainwater head illustrated above is typical of Jackson's craftsmanship. They are fully equipped to supply all types of leadwork, including rainwater heads and pipes, gutters, tanks, garden ornaments, statues, fountains, domes, fleches, bird baths, memorial tablets, crestings and lead ornaments for application to wood and plaster work They also undertake the stripping, recasting and refixing of existing roofs, domes, etc.

Jackson's will be glad at any time to send a competent representative to supply estimates and drawings, if required, free of charge.

## G. JACKSON

*and Sons, Limited*

49 RATHBONE PLACE

LONDON, W.1

*Telephone: MUSEUM 3835, 2283, 4667.*
*Telegrams: ACTINIFORM, WESTCENT, LONDON.*




***– and many other types of buildings the most durable and economical roof***

BRITISH MADE
ROK
ROOFING

*For Samples and prices write Mr. R. L. Stone,*

**D. ANDERSON & SON Ltd**

**Park Road Works, Stretford, Manchester.**
**Roach Road Works, Old Ford, London, E.3.**
**And at Belfast.**

S.A. 65

# Wired Glass

## again proves its value as a Fire Retardent.

At a recent Fire in Newport a Workshop was completely gutted.

The adjoining buildings were glazed with

**PILKINGTON'S WIRED GLASS**

which although cracked by the fierce heat, held together and prevented the flames entering.

This is a Photograph of a square of the Wired Glass removed after the fire.

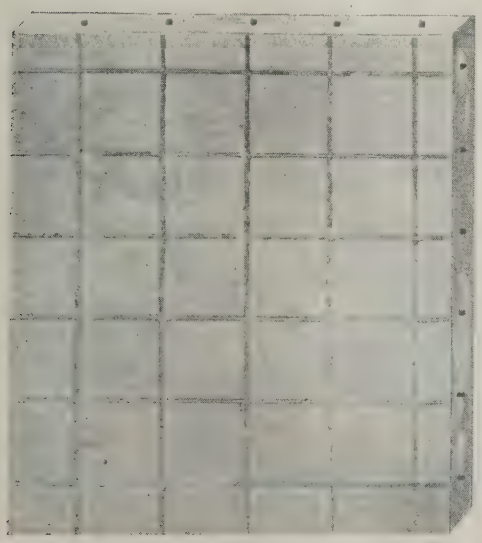


## The New Wired Glass.

PILKINGTON'S

# Georgian

**WITH THE ELECTRICALLY WELDED SQUARE MESH.**



## Pilkington Brothers Ltd

**St Helens · Lancs**

TRADE BRITISH CLASS P B MARK


# ROYAL INSTITUTE OF BRITISH ARCHITECTS

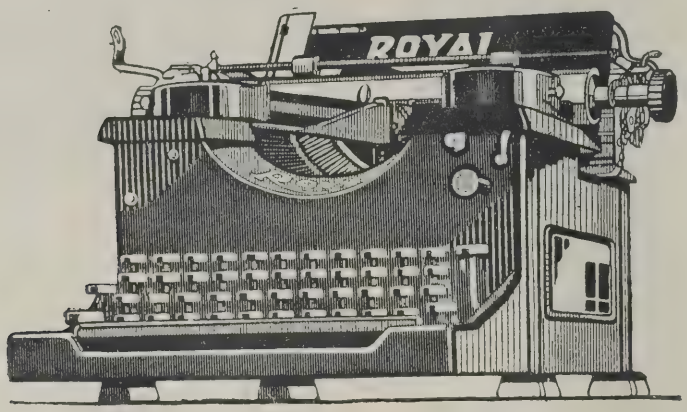
# PUBLICATIONS

| | s. | d. |
|---|---|---|
| JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS 3rd Series, published fortnightly during Session, and monthly in the recess. Exceptionally illustrated numbers, 2s. 6d.; ordinary issues | 1 | 6 |
| Annual volumes (paper covers) | 30 | 0 |
| Ditto, buckram bound | 37 | 6 |
| Buckram cases for binding | 4 | 0 |
| TRANSACTIONS OF THE TOWN PLANNING CONFERENCE, OCTOBER, 1910 net | 21 | 0 |
| ARCHITECTS' CERTIFICATES: FORM PREPARED BY THE PRACTICE STANDING COMMITTEE. *Copyright.* Books of 100 Certificates, postage 9d. extra | 8 | 6 |
| COTTAGE DESIGNS awarded Premiums in the Competitions conducted by the R.I.B.A. with the concurrence of the Local Government Board net | 11 | 3 |
| REPORT ON THE EDUCATION OF THE ARCHITECT IN THE UNITED STATES OF AMERICA, by ROBERT ATKINSON *[F.]* | 3 | 6 |
| COMPOSITION AND STRENGTH OF MORTARS, by W. J. DIBDIN net | 7 | 6 |
| REPORT ON BRICKWORK TEST CONDUCTED BY A SUB-COMMITTEE OF THE SCIENCE STANDING COMMITTEE R.I.B.A. net | 6 | 0 |
| DILAPIDATIONS: HANDBOOK BY THE PRACTICE STANDING COMMITTEE R.I.B.A. net | 3 | 9 |
| SECOND REPORT OF THE JOINT COMMITTEE ON REINFORCED CONCRETE.. net | 4 | 0 |
| NOTES ON THE PROPERTIES AND INGREDIENTS OF COMMERCIAL PAINTS. Compiled by the SCIENCE STANDING COMMITTEE R.I.B.A. | 0 | 9 |
| REPORT OF THE LIGHTNING RESEARCH COMMITTEE: with Preface by SIR OLIVER LODGE | 1 | 6 |
| MEMBERSHIP OF THE R.I.B.A. Particulars of the Qualifications for Associateship | 1 | 0 |
| PAMPHLET COMPRISING QUESTIONS SET AT RECENT EXAMINATIONS | 1 | 6 |
| PAMPHLET COMPRISING QUESTIONS SET AT TOWN PLANNING EXAMINATIONS | 0 | 6 |
| LIST OF BOOKS RECOMMENDED TO STUDENTS *(free).* | | |
| OBSERVATIONS ON "VITRUVII DE ARCHITECTURA LIBRI DECEM." By J. L. USSING, Ph.D., LL.D. | 2 | 6 |
| DRY-ROT IN TIMBER | 0 | 2 |
| FORMS OF AGREEMENT AND SCHEDULE OF CONDITIONS FOR BUILDING CONTRACTS, 1909 *Copyright* | 1 | 6 |
| MODEL FORMS (1920) ditto | 1 | 6 |
| NOTICE FORMS, for use under Part VIII of the London Building Act: Form A.—Party Structures (ss. 82-92) | 0 | 4½ |
| Form B.—Intention to build within ten feet of, and at a lower level than, adjoining Owner's Building (s. 93) | 0 | 4½ |
| Form C.—External Walls with Footings projecting into Adjoining Owner's Premises (s. 87) | 0 | 4½ |
| Form D.—Party walls on Line of Juncture of Adjoining Lands (s. 87) | 0 | 4½ |
| Form E.—Appointment of Third Surveyor (s. 91) | 0 | 4½ |
| SCHEDULE OF PROFESSIONAL PRACTICE AS TO CHARGES | 0 | 3 |
| SCALE OF ARCHITECTS' CHARGES FOR HOUSING WORK | 0 | 3 |
| REGULATIONS FOR ARCHITECTURAL COMPETITIONS *(free).* | | |
| FORMS OF ARTICLES OF PUPILAGE *Copyright* | 1 | 6 |
| CONSERVATION OF ANCIENT MONUMENTS: General Advice, &c. | 1 | 0 |
| PRIZES AND STUDENTSHIPS (pamphlet) | 1 | 0 |
| LOAN LIBRARY CATALOGUE (Revised up to 31st Dec. 1923) | 1 | 6 |
| LIBRARY CATALOGUE AND SUPPLEMENT (1834–1898 Complete) | 10 | 6 |
| THE DESIGNERS OF OUR BUILDINGS. By L. COPE CORNFORD, with a Foreword by WILLIAM J. LOCKE | 5 | 0 |
| ALBUM OF PORTRAITS OF PAST PRESIDENTS 1835–1908: Photogravure Reproductions of Paintings in the possession of the Institute. Half morocco | 63 | 0 |

*Application for copies of the above publications should be addressed to*

9 CONDUIT ST., LONDON, W.1

# TIME and MONEY




The installation of Royal Typewriters guarantees the saving of time and money. Time, because Royals enable the operators to do more and better work with less effort. Money, because Royals will do more and better work, for a longer time, at less expense.

Compare Royal work—it's the work that counts.

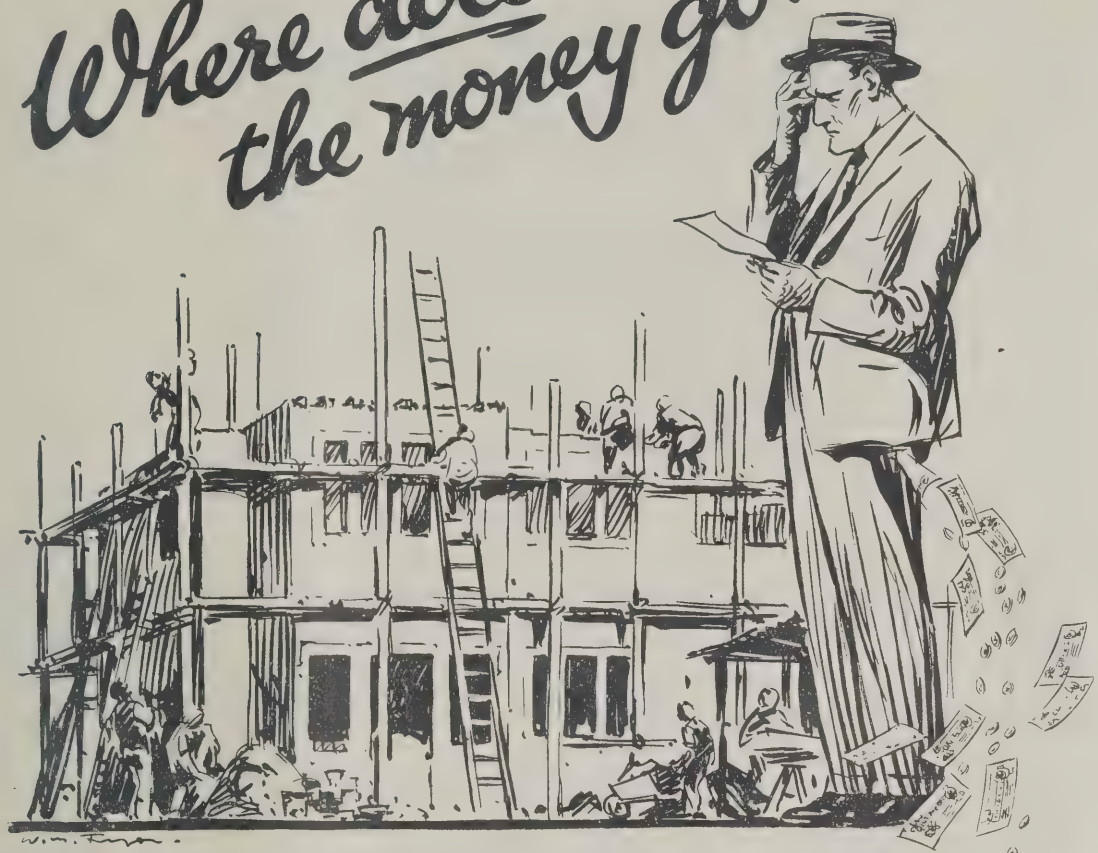
ROYAL

STANDARD & PORTABLE TYPEWRITERS

LONDON : 75, 75a, Queen Victoria Street, E.C. 4. 'Phone : Royal 7601 (10 lines)

PROVINCES : Look in any telephone book

# *Where does the money go?*



—mostly in underestimated working costs—hence money is paid out for which no results are apparent.

Take one item as an example—fixing a Doorway and hanging the Door. Just give it a test and you will be surprised at the time required—nearer three hours than one!

Unproductive time paid for is money wasted!



**OUR METHODS ENABLE THE BUILDER TO**

## FIX 30 TO 36 ASSEMBLIES

(Complete Doors, Frames, Architraves, Locks, Furniture and our Deal Fixing Grounds)

**IN THE TIME NORMALLY TAKEN TO HANG 4 TO 5 DOORS**

and reduce cost 35 to 45 per cent.

**THE EVOS DOORWAY ASSEMBLY CAN BE COMPLETELY INSTALLED IN UNDER TWENTY MINUTES—COSTING LESS THAN 1/- FOR LABOUR**

***Let us send you particulars.***

## EVOS DOORWAYS LIMITED

*Telephone:* Victoria 1144 (Six lines)

Incorporating
EVANS, OSGOOD & CO., LTD.—DOORS DIVISION,
*and* THE WOCO DOOR COMPANY,

*Telegrams:* "Evosdor," Sowest, London.

EVOS HOUSE, 11 GROSVENOR GARDENS, LONDON, S.W.1

# "HENDERSON TRADE MARK TANGENT" SLIDING DOOR GEAR



*"Tangent Senior" Door Gear—Heavy Type for High Doors.*

It is significant that "Henderson" Door Gear is repeatedly specified by practically all Government Departments, by the majority of Corporations and local Authorities, by Colonial and Foreign Governments, by the Railway Companies, by the Architectural Profession and by leading firms and Constructional Engineers throughout the United Kingdom. It has been incorporated on some of the finest buildings in the land and can be seen at work in every great city.

We claim that for "Quality" Gear the sale of "Henderson" products considerably exceeds that of *all other systems put together.*

HENDERSON DOOR GEAR TRADE MARK BRITISH THROUGHOUT

HENDERSON DOOR GEAR TRADE MARK BRITISH THROUGHOUT

## P. C. HENDERSON LTD., BARKING

DUROMIT

IS

## HARDER THAN STEEL OR CAST IRON

Incomparably the best Surface Coverings for Floors, Pavements, Stairs, Garage, Docks, Platforms, Silos, etc., etc.

## WILL WITHSTAND THE HEAVIEST TRAFFIC

**DUROMIT** is FREE FROM DUST
is WATERPROOF
is NON-SLIPPERY
is WEATHER RESISTING

**DUROMIT** is composed of imperishable crystals and crystalloids, second only in hardness to diamonds.

**DUROMIT** can be laid by any First-class Firm of Floor Laying Specialists.

*For Cost and Particulars apply to*

## The Kleine Patent Fire-resisting Flooring Syndicate, Ltd.

**133-136, HIGH HOLBORN, W.C.1**

TELEPHONE: MUSEUM 5328

# J. C. EDWARDS

**TERRA COTTA WORKS, RUABON, N.W.**

STONEFACED AND OTHER TERRA COTTAS IN VARIOUS SHADES OF COLOUR AND TEXTURE.

**SILVER GREY BRICKS**, same as used in CLARE COLLEGE BUILDINGS, CAMBRIDGE, by Sir George Gilbert Scott, R.A., Architect, and in other important Buildings.

**Telephone: No. 8 Ruabon.** — **Telegraph: "Edwards, Ruabon."**

***FULL PARTICULARS ON APPLICATION.***

PILKINGTON'S TILE & POTTERY CO LTD
CLIFTON JUNCTION
MANCHESTER

PLAIN OR ENRICHED TILES AND GLAZED CERAMIC MATERIAL

LONDON OFFICE & SHOWROOM
37 & 38. SHOE LANE E.C. 4

# SIRAPITE PLASTER

***(FOR WALLS & CEILINGS).***

**As supplied to H.M. Government**

This popular plaster is made in England by British workmen, and always has been. Sales have far exceeded half-a-million tons. Has been on the market about 35 years.

*Directions for using, kindly apply to the Sole Manufacturers:—*

**THE GYPSUM MINES LIMITED.** MOUNTFIELD, ROBERTSBRIDGE SUSSEX.

**And KINGSTON-ON-SOAR.**

# WEST LONDON TIMBER & MOULDING CO. LTD.

TIMBER MERCHANTS & MANUFACTURERS

of all kinds of

# MOULDINGS

Telephone No. CHISWICK 1737 (2 lines).

Telegrams UPRIGHTLY CHISK, LONDON.

**ARCHITECTS' OWN DESIGNS A SPECIAL FEATURE.**

MAGNOLIA HOUSE, STRAND-ON-THE-GREEN, CHISWICK, W.4.

# COPPER
## THE LASTING ROOFING MATERIAL.




ST PAUL'S IN FLAMES 1666.

St. Paul's was completely destroyed by fire in 1666. The Cathedral might have escaped damage but for the fact that scaffolding was erected for the purpose of repairing the lead roof, and "burning brands were blown by the high wind on to this wood work." The scaffolding caught fire and melted the lead which poured down in torrents flooding the whole interior of the fabric and overflowed in a wide and boiling stream as far as the Thames consuming everything in its way and rendering the very pavements red hot. "The quantity of lead thus melted covered a space of not less than six acres."

St. Paul's had already suffered several times from the damage caused by molten lead in the numerous fires at the Cathedral, and an Act of Parliament in 1708 decided that English Copper should be used for the roof. Unfortunately it was found impossible to obtain skilled Coppersmiths for the purpose, and lead was ultimately used for the Flats and Dome. The Ball and Cross, however, were made of Copper as were also the two Pineapples on the Western Towers.

The art of laying Copper on roofs has been revived and skilled craftsmen are now available for this work.

## EWART & SON LTD
### 346 EUSTON ROAD LONDON N.W.1

The conical roll system introduced by Ewart & Son, Ltd., enables Copper to be laid with water-tight Joints at less cost than lead.

FULL PARTICULARS ON APPLICATION


Printed by W. H. Smith & Son, The Arden Press, Stamford Street, London, S.E.1. 13 *October*, 1928.

*All comm* *regarding Advertisements in this Journal to be addressed to the Advertisement Managers, Messrs. C. Rowley, Ltd., 53 & 54, Avenue Chambers, Southampton Row, London, W.C.1.*

UNIVERSITY OF ILLINOIS-URBANA
3 0112 004070907